

Music at the Monument: Research Informing a Healthy Parks Healthy People Event

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Introduction

THE US NATIONAL PARK SERVICE (NPS) manages one of the world's largest, most complex, and spectacularly unique group of protected areas (Vincent, Hanson, and Bjelopera 2014; Manning et al. 2016). Beyond traditional values such as recreation and scenic beauty, parks are increasingly being assessed for the ecosystem services they provide, and measured through the lens of coupled environmental and social health (Cox, Almeter, and Saterson 2013; van Riper and Kyle 2014; Larson, Jennings, and Cloutier 2016). Although growing, empirical evidence on the impact of parks on environmental and societal health is limited (Maller et al. 2009; Thompson and Aspinall 2011; Africa et al. 2014), thus leading to initiatives such as the NPS Healthy Parks Healthy People (HPHP) program and its associated science plan (NPS Healthy Parks Healthy People Science Plan 2013).

With regard to parks, being outdoors, and health, youth and veteran populations have rightfully been the subjects of particular attention over the past decade. For example, Richard Louv's 2005 book, *Last Child in the Woods: Saving Our Children from Nature Deficit Disorder*, synthesized and spurred research that has focused on the outdoors and youth wellbeing. Additionally, the ongoing conflicts in Iraq and Afghanistan have had significant physical, psychological, and societal health impacts on our veterans and their families (Plach and Sells 2013; Karney et al. 2016), leading to strategies that expand upon traditional medical-based approaches, such as outdoor-based health interventions (e.g., Bennett et al. 2014; Dustin et al. 2016; Hawkins, Townsend, and Garst 2016).

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Parks and protected areas, such as those managed by NPS, provide locations and opportunities for health promotion in natural spaces, and new HPHP programs have emerged with the intention of aiding in facilitating health and wellbeing in these settings (NPS n.d.). Although scientific understanding of the relationship between environmental and societal health is evolving, the limited existing empirical evidence provides opportunities for improving park and health-related planning, programs, and outcomes through research (NPS 2013; Schmalz et al. 2013; Thomsen, Powell, and Allen 2013). The research discussed in this paper builds upon understanding of HPHP-based programming with an emphasis on veteran, youth and family populations.

This study examined Music at the Monument, a veteran-, youth-, and family-focused HPHP-sponsored event, as a case study. Specifically, this research explored outcomes associated with this HPHP initiative on health and wellbeing for veterans, youth, and families, while further informing organizational implications for this particular event, as well as other future HPHP-related programming.

Methods

A single-case study design was used to evaluate the Music at the Monument concert series. The free events, aimed at promoting health and wellbeing for veterans and youth, took place at the NPS-managed historic Sylvan Theater, overlooking the Washington Monument on the National Mall in Washington, DC, the first and third Friday of every month from May to October 2015. This was the inaugural year of the program, which was produced and fiscally sponsored by ex-National Football League football player and fitness advocate Darryl Haley and colleagues, and facilitated through the NPS HPHP program.

A case study approach “allows investigators to retain the holistic and meaningful characteristics of real-life events” (Yin 2003: 2), and is particularly useful in addressing *how* or *why* questions when a contemporary phenomenon is under examination (Kohlbacher 2005). Data for case studies are derived from multiple sources such as archival data, direct observations, and interviews. Each data source contributes to the overall understanding of the phenomenon, and can be weaved together to deepen and enhance that understanding (Baxter and Jack 2008). Therefore, the case study approach applied here was both exploratory and descriptive, and applied multiple data source collections, including direct observation during the events, qualitative interviews with event organizers and support staff, quantitative surveys with event participants, and archival information about the events.

Qualitative semi-structured interviews were conducted with event organizers and supporters, including the event producer, Darryl Haley; Diana Allen, chief of the NPS HPHP program; and anonymous event supporters who were veterans and employees of the Department of Veterans Affairs (VA). Each interview lasted 25–45 minutes and was recorded and transcribed for analysis. Interview questions focused on event goals, perceived outcomes, promotional strategies, and lessons they learned from this first year of programming. To improve validity of the results, all interviews were analyzed using NVivo Qualitative Software, applying open coding and constant comparison techniques (Lincoln and Guba 1985) among three of the lead researchers.

On-site quantitative surveys were collected with Music at the Monument participants during two of the events, in September and October 2015. A total of $n = 42$ respondents completed the surveys, for a total response rate of 97%. Survey questions focused on participant motivations, perceived outcomes from attending the event, and perceptions of effective promotion and communication of HPHP-related events like Music at the Monument. Motivations were assessed using 14-items, adapted from the Recreation Experience Preference scales, which have been used in numerous studies to examine visitors' impetus for visiting protected areas (Manfredo, Driver, and Tarrant, 1996; Manning 2011). Motivations were evaluated using an 8-item scale, where 0 = Not Relevant, and 1 = "Not at all Important" and 7 = "Extremely Important." Perceived outcomes were measured using 6-items, where 0 = "Unsure/Not sure," and 1 = "Strongly Disagree" and 5 = "Strongly Agree." The perceived outcomes were developed based upon the goals of the event organizers (discussed in the results). Effective promotion and communication strategies were evaluated using 5-items, where 1 = "Not Effective" and 5 = "Highly Effective." The communication strategy items were largely adopted from Doucette and Cole (1993), but the researchers added more modern items including *social media* (e.g., *Facebook*, *Twitter*, *Vine*, and *Instagram*) and items relevant to HPHP and Music at the Monument, including *VA personnel*, *Medical doctors*, and *Health insurance providers*.

The researchers also collected archival information about Music at the Monument to assess the quantity, quality, and type of marketing representation surrounding the event. This methodological process included Internet searches for media about Music at the Monument, as well as promotional materials provided by the event producer and supporters.

Finally, two of the lead researchers conducted direct observation at two of the events, in September and October 2015. Documenting observations through field notes and photos, these researchers individually evaluated on-site aspects of the event, including presence of event goal promotion and effect on participants, with a particular focus on perceived presence of veterans, family, and youth, and wellbeing and development.

Results

The case study approach provided a robust suite of results. Presented below, the associated results provide a description of the setting, the nature of the participants, the overarching goals of the event, how these related to the planning and promotion, and perceived outcomes.

Event setting. The Sylvan Theater consists of a partially covered wooden stage lined by trees and is approximately 100 yards southeast of the Washington Monument. Looking out from the stage, there is first a sidewalk, and then a gradually-inclining grass field leading up to the Monument. That field creates a natural space for stadium seating where people can gather. The edge of this field closest to the stage is formed by a cement retaining wall upon which people also seat themselves. Through-foot traffic passes directly in front of the stage and between the stage and spectators.

The pre-event set up for Music at the Monument was minimal. The event producer arrived early, as did other volunteers. Likewise, bands arrived early to set up their equipment and conduct a sound check. A park ranger also came to the stage prior to the event. On-site

promotion was fairly minimal. A few small signs were set on the stage including a banner approximately 8x4 foot in size, and two free-standing signs, that were slightly smaller, placed on each side of the stage. Sign content included the event title “Music at the Monument,” and referenced Haley and HPHP, as well as sponsorship information. An event purpose statement and description were also included in relatively small print and stated that the event was “supporting veterans and youth.” Finally, a truck painted with information from the local radio station that had been promoting the event, was consistently parked beside the stage.

Concerts began at either 4 or 5 pm and lasted about two hours. An emcee hosted the event, and on several occasions, a veteran and his or her family were introduced and honored before the music began. Reports from the event producer and other volunteers indicated Music at the Monument attendees ranged from 15 to 30 people at any given time, and these estimates correlated with observed participant numbers. Researcher observations suggested substantially more people discovered the event as they traveled to or from other features of the National Mall, and stopped to observe or participate. Park visitors approaching the Washington Monument from behind the grass field would halt their walk toward the monument to observe or applaud the band.

Event participants. Attendees mostly arrived in groups. The event producer and other volunteers greeted attendees. There was not always an obvious veteran or service member presence; however, five out of 42 people who took an on-site survey self-identified as veterans. A small number (fewer than five) of children were present throughout the events. Of the attendees who completed an on-site survey, median age was 38 years, and about half (52%) were female. Nearly two-thirds of attendees were from areas within the DC vicinity, including Virginia and Maryland. West Virginia, North Carolina, Minnesota, Illinois, Oklahoma, Texas, and California were also represented, and 14% of attendees were from other countries. Approximately 81% of the sample indicated that this was the first Music at the Monument event that they had attended, while the remaining 19% ranged from attending two to all seven of the concerts offered. Approximately 31% of respondents indicated that they attended Music at the Monument with their family members. Only 38% were aware that the event location was part of the national park system. Given the location of the event, attendees participated in active transport (e.g., walking, running, or cycling). Researcher observation also indicated Music at the Monument attendees experienced consistent positive affect. Behavioral indicators of positive affect, as observed by researchers, included smiling, laughing, singing, and dancing. Concurrently, four out of five attendees reported feeling very high levels of positive emotion during the event (a full description of attendee self-reported outcomes is described in Table 3).

Developing HPHP-centric event goals. When conceptualizing the Music at the Monument concert series, Haley, the event producer, wanted first and foremost to leverage the natural spaces available in parks as a form of health promotion. He described himself as a “believer in the fact that parks are in place for health and wellness, as well as therapy.” That belief led him to the HPHP initiative, of which he calls himself “an advocate and a volunteer who believes in the whole [mission of] Healthy Parks, Healthy People.” Event volunteers affiliated with the VA, and veterans themselves, echoed Haley’s vision for the event and its

alignment with the HPHP initiative—“being outdoors and enjoying the scenery and the form of relaxation that the parks bring, it’s invaluable.”

The producer and other key volunteers aligned their event goals with the broad goals of HPHP by seeking to serve vulnerable populations who, as Haley stated, need the “health and healing in our parks.” Allen, chief of the NPS HPHP program, which collaborated in an advisory capacity during the event planning and development, stated, “Music at the Monument was designed intentionally to bring together youth and veterans and their families in this park atmosphere for health and healing.” Moreover, Haley and others considered music to be an additional mechanism within the broader context of the HPHP initiative to create positive health outcomes. Haley stated that “we can utilize the parks ... [and] get more veterans in the parks, and that helps with jobs, health, wellness, rehabilitation, re-integration, and so on.” This subjective assessment aligns with empirical research indicating that music can aid in emotional regulation for veterans (Zoteyva, Forbes, and Rickard 2015). According to Haley, more than simply providing direct benefits to veterans and youth, event goals also aimed to indirectly serve these populations by increasing awareness of issues veterans and service members face, such as PTSD, reintegration following deployment, seeking and obtaining education and employment, and combating homelessness.

To summarize, the goals of the Music at the Monument event were to:

- Create an HPHP-centric event in a natural space to improve health and wellness, particularly among veterans, youth, and families.
- Enhance health and wellness of veterans, youth, and families through music.
- Increase public awareness of issues facing veterans and military service members, and their families.

Planning and promoting an effective HPHP event. To achieve the event goals, the event producer and volunteers faced challenges typical of outdoor events (e.g., event cancellation due to inclement weather, or creating shade and providing water in warm temperatures) as well as other, more unique planning and promotion considerations. Primarily, any event at an NPS site requires obtaining the appropriate permits and knowing and adhering to NPS regulations. This is particularly true of the National Mall—one of the busiest NPS sites. Allen noted that “the Park Service has a permitting process, so scheduling and the timing is really complex, [and] for The Mall, just getting on the schedule and getting the permitting is a huge hurdle.” Requests for permits in this space run upward of 3,000 annually. Park rangers were on hand before or during most of the events to connect with the event producer and to ensure that the facilities were ready for the occasion.

Event promotion was another consideration in the planning process. Examination of archival information regarding Music at the Monument yielded evidence of substantial promotional efforts that were disseminated before and during the span of the event series. For example, numerous social media approaches were employed to promote information about the event. Music at the Monument was featured on several YouTube videos, where the event producer spoke about the purpose and details regarding the dates, location and timing of the event, as well as a video demonstrating one of the music performances with the participants

dancing in front of the Sylvan Theater. During the span of the event season, an official website was developed (Musicatthemonument.com) containing information about the purpose, event, videos, press, and a photo gallery. Additionally, the event was featured on several related websites including those of the National Park Service, the VA, and a local radio station that had also been promoting the event on air.

Event attendees were asked to indicate the most effective communication strategies for promoting HPHP-related events such as Music at the Monument (Table 1). Results suggest that *social media* are perceived as the most effective strategy, as approximately 62% of respondents indicated that this method is “highly effective” ($M = 4.38$). Respondents also perceived *radio commercials* ($M = 4.11$), *signs/posters* ($M = 4.08$), and *displays at the parks/visitor centers* ($M = 4.06$) as effective strategies. Methods that resulted in the lowest mean values were *medical doctors* ($M = 2.51$), and *health insurance providers* ($M = 2.36$). Approximately 27% of respondents indicated that these two strategies were “not effective” means of promoting HPHP-related events such as Music at the Monument.

Based on the attendance during the first year of this concert series, Music at the Monument planners and supporters anticipate changes to the current promotional and communication strategies that will increase participation. “I think right now,” said a volunteer veteran affiliated with the VA, “it hasn’t even reached the potential that it can have because I don’t think we’ve really marketed it—it’s the first time we did this [and] we didn’t really know what to expect. I think from this, we could probably do more weekly promos as opposed to one overall generic promo.” Based on communication and event promotion research, this regular and consistent approach is likely to yield higher participation in future years (Dowson and

Table 1. Music at the Monument participant perceptions of promotion and communication effectiveness ($n = 42$).

Effectiveness of Communication Strategies...	Percentage					Mean
	Not Effective	Slightly Effective			Highly Effective	
	1	2	3	4	5	
Social media (e.g., Facebook, Twitter, Vine, Instagram)	2.6	2.6	10.3	23.1	61.5	4.38
Radio commercials	0	2.7	24.3	32.4	40.5	4.11
Signs/Posters	0	0	19.4	52.8	27.8	4.08
Displays at the parks/visitor centers	2.8	2.8	16.7	41.7	36.1	4.06
Videos/TV commercials	2.7	5.4	21.6	35.1	35.1	3.95
Celebrity spokespeople	5.4	8.1	35.1	18.9	32.4	3.65
Guidebooks	16.7	0	36.1	30.6	16.7	3.31
Brochures	5.6	5.6	50	30.6	8.3	3.31
Park personnel (Rangers)	10.8	8.1	40.5	21.6	18.9	3.30
Veterans Affairs personnel	13.5	16.2	32.4	13.5	24.3	3.19
Medical doctors	27	27	29.7	0	16.2	2.51
Health Insurance providers	27.8	30.6	27.8	5.6	8.3	2.36

Bassett 2015; Musgrave and Henderson 2015). In addition, Haley suggested that in subsequent years, they would shift the start time to 5 rather than 4 pm, because they learned “that’s a big difference in D.C. for people to get off work.” Based on researcher observations, this too would aid in increasing participation, as the majority of observed participation did not occur until after 5:30 pm.

Meeting HPHP and Music at the Monument goals: Event evaluation and assessment.

Surveys of attendees and direct observation of the events suggested that while the majority of attendees were not veterans or youth, participants’ primary motivations for attending the event were *being outdoors* ($M = 6.30$), *enjoying nature* ($M = 6.12$), *relaxation* ($M = 6.08$), and *getting away from routine* ($M = 6.05$) (Table 2). *Psychological rest* ($M = 5.83$), and *psychological health* ($M = 5.41$) were also important motivations.

Likewise, approximately 80% of respondents “strongly agreed” that they experienced *positive emotion* ($M = 4.63$), 73% indicated that they experienced *stress relief* ($M = 4.46$), 61% experienced *mental health and wellbeing* ($M = 4.15$), and 53% experienced *social/community support and cohesion* through the event (Table 3). Items including *opportunities to connect and bond with family* ($M = 3.56$), *experience patriotism* ($M = 3.38$), and *connect with veterans and service members* ($M = 2.88$) resulted in substantially lower mean values, indicating that these variables were not strong outcomes of the event. Interestingly, 17% of the population indicated that they were “unsure/not sure” about the event facilitating *opportunities to con-*

Table 2. Music at the Monument participant motivations ($n = 42$; mean values exclude “Not Relevant”).

Motivations...	Percentage								Mean
	Not Relevant 0	Not At All Important 1	2	3	Moderately Important 4	5	6	Extremely Important 7	
To be outdoors	2.5	0	0	2.5	7.5	2.5	15	70	6.30
Enjoying nature	2.4	0	0	2.4	9.8	7.3	17.1	61	6.12
For relaxation	2.5	0	0	2.5	7.5	12.5	17.5	57.5	6.08
To getaway from routine	5	0	0	2.5	7.5	2.5	22.5	60	6.05
Psychological rest	2.4	2.4	0	2.4	14.6	9.8	12.2	56.1	5.83
Psychological health	7.3	2.4	0	2.4	19.5	7.4	9.8	51.2	5.41
Escape personal/ social pressures	7.5	2.5	2.5	2.5	17.5	5	15	47.5	5.33
Family/friend togetherness	9.8	0	7.3	2.4	9.8	7.3	12.2	51.2	5.29
Learning	5	2.5	5	2.5	25	15	10	35	5.00
For family leisure/ recreation	10	10	0	5	12.5	5	10	47.5	4.93
Physical rest	19.5	4.9	0	0	19.5	9.8	0	46.3	4.56
Solitude	15	7.5	7.5	5	20	7.5	10	27.5	4.08
For challenge	17.9	12.8	10.3	10.3	7.7	7.7	10.3	23.1	3.56
Physical fitness/ exercise	22	14.6	4.9	4.9	19.5	0	14.6	19.5	3.41

Music on the Monument program provides me with...	Percentage						Mean
	Unsure/Not Sure 0	Strongly Disagree 1	2	3	4	Strongly Agree 5	
Positive emotion	0	5	0	2.5	12.5	80	4.63
Stress relief	0	4.9	0	12.2	9.8	73.2	4.46
Mental health and wellbeing	2.4	4.9	2.4	17.1	12.2	61	4.15
Social/community support and cohesion	2.5	2.5	2.5	22.5	17.5	52.5	4.08
Physical health and wellbeing	0	2.6	5.1	33.3	20.5	38.5	3.87
Exercise	4.9	7.3	0	41.5	14.6	31.7	3.80
Opportunities to connect and bond with my family	7.7	7.7	5.1	20.5	17.9	41	3.56
Opportunities to experience patriotism	12.5	0	7.5	30	17.5	32.5	3.38
Opportunities to connect with veterans or service members	17.1	4.9	4.9	39	14.6	19.5	2.88

Table 3. Music at the Monument participant perceived outcomes ($n = 42$; Mean values exclude “Unsure/Not Sure”).

nect with veterans and service members and 5% indicated that they strongly disagreed with this potential outcome.

Interviews with key stakeholders suggested achieving event goals was an observed and lived experience. For example, Haley indicated that “[Participants] walk away with something that’s either going to enhance their lives, change their lives, put a new tool in the toolbox and say, ‘Hey look, we get something that I can utilize tomorrow that is going to help my life be a little bit better.’” Expanding specifically on veteran wellbeing and the general public, Allen stated, “Watching the healing opportunities and meeting others through the crowd and seeing how they were impacted, I think it causes people to talk and reflect on what the veterans have given to our country and the state of their wellbeing—and the role of our parks as medicine and therapy.” Similarly, an event volunteer, who was also a veteran and a VA official noted, “Everybody’s not a veteran, but in some sort of way, we’re all connected to a veteran.” And, he suggested that holding the concert series at the Mall adjacent to the Washington Monument increased visibility and awareness. The event was an “opportunity for the family to come together and relax”; specifically “for those families who have a member who is still deployed ... it gives them an opportunity to just get out of the house and come sit in the grass and relax and enjoy some music, some sunshine and other people,” said a volunteer veteran and VA official. Another volunteer and VA official reflected how the events connected him to his service experiences, as he reflected upon a quote from a retired general he knew, when he said “Teach, learn, and smile.” The supporter elaborated about the impact of the event further, stating “You can teach someone and when you’re engaging, you get the opportunity to teach someone, and you get the opportunity to learn from other people and smile.”

Discussion

The purpose of this case study was to examine outcomes associated with an HPHP-focused event series, Music at the Monument; to further understand participant perceptions, and how they correlate with organizer goals for this type of programming; and inform future HPHP-related event planning through specific lessons learned. The year these data were collected was the first year of Music at the Monument, and many positive outcomes resulted from the event, as highlighted through participant responses, interviews with stakeholders, and observed behaviors at the events. Notably, organizer and supporter goals and objectives for the event directly correlated with participants' perceived outcomes with regard to well-being. This is a foundational component of HPHP programming, and results suggest that this outcome was achieved, as participants' experienced "positive emotion," "stress relief," mental health and wellbeing," and "social cohesion." These findings were also supported through direct observation, where positive affect was frequently witnessed among the population of interest. Furthermore, participants were motivated to be "outdoors" or "enjoying nature," which is representative of HPHP efforts (NPS 2013) and consistent with the growing body of literature suggesting that nature can provide health benefits (Maller et al. 2009; Africa et al. 2014). However, specific to veterans and family and youth, participant motivations and associated outcomes were not as heavily aligned with event organizer and supporter objectives. For example, only 31% of respondents reported that they attended the event with their families. This, too, correlated with direct observations, noting the small number of family and youth, and clearly identified military personnel at the events. A concerted effort on promotion with specific emphasis on the event goals, and the shift to later timing of the event, as noted through organizer and volunteer interviews, will likely enhance overall participation and proposed outcomes.

Proponents of HPHP initiatives through NPS should be aware that the majority of participants in this sample (62%) were unaware that they were experiencing Music at the Monument at an NPS unit, despite the iconic location at the National Mall. Specific to marketing and communicating about the event, "social media," "radio," and "printed media" were perceived as the most effective means of promoting Music at the Monument. These strategies aligned with the efforts experienced through direct observation and archival explorations; however, on-site promotion specific to veterans, youth, and families could be enhanced in the future by expanding these strategies. Interestingly, participants of this event indicated that "Medical doctors" and "Insurance providers" were not effective means of promoting HPHP-related events. While this is only representative of a small sample and one event series, proponents of initiatives such as the "Parks Rx" movement that engages medical professionals, or collaborative partnership programs with insurance providers, should contemplate this finding. These types of efforts may need additional, diverse communication strategies to effectively promote perceptual and associated behavioral change that could lead to HPHP-related participant outcomes.

Overall, Music at the Monument provides an example of a successful fledgling HPHP-related program, where organizer and supporter goals align with the perceptions of the participants. With regard to HPHP initiatives, this event series meets several objectives of the NPS

program, including forging new partnerships, providing access and health opportunities in park spaces, and reaching diverse audiences. Ultimately, this event series provided participants, whether veteran, youth, or not, with positive affect, stress relief, and mental health and wellbeing.

This research marks one of the first studies examining the goals and perceived outcomes of an NPS HPHP-related event. However, there are a number of limitations that should be considered with this study and associated results. The sample size, although largely representative given the high response rate, is small, negating the ability to rigorously examine the quantitative data from this sample. Furthermore, the quantitative sample and direct observations only represent perspectives from two Music at the Monument events during the fall of 2015. While the results are informative for this particular event, implications that are imputed to other HPHP-related programs should consider these findings, while also being mindful of these limitations.

Implications

Findings from this case study identified several recommendations specific to the Music at the Monument concert series. For example, event organizers could consider additional strategies for specifically highlighting the event's focus on veterans, veteran families, and youth development. The Music at the Monument event producers and volunteers regularly spotlight a veteran at the beginning of each concert; however, because the audience is somewhat transient by nature of the location, it may better serve the event to have references and announcements highlighting the focus on veterans and youth throughout the evening. Bands could be invited to incorporate the event goals into their own dialogue during musical interludes. Enhancing the promotion of event goals through communication strategies such as social media, radio, and on-site printed media could also attract more veterans, and youth, even if they or their families are simply visiting other National Mall sites and inadvertently become aware of the event. Similarly, expanding the explicit promotion of the overall connection of events to the NPS HPHP mission is pertinent to engage and expand current and future generation of national park stewards. Moving forward, the Music at the Monument event organizers and supporters plan to continue forging new partnerships and seeking additional fiscal support. The results of this case study indicate that these efforts will likely continue to be successful. However, replicating the methods applied to this study over the span of the next few years could aid in demonstrating whether the anticipated health and wellbeing outcomes associated with this event are increasing. Research methods focused on increasing the sample size of participants would allow for robust statistical analyses, which could lead to additional implications for this and other HPHP-related events.

Regarding HPHP-related programming generally, this case study provided a number of key lessons learned that could be applied to other events. For example, the event producer worked closely with and sought input from NPS professionals from the initial conceptualization of the event, and the response of NPS to the programming was overwhelmingly positive and supportive. According to Music at the Monument organizers and supporters, as well as NPS HPHP staff, the planning process should start early, with particular consider-

ation for building partnerships, seeking funding, obtaining permits, scheduling performers or participant attractions, and avoiding dates that may conflict with potentially competing events. Results from the quantitative surveys with participants suggest that it is important to understand the audiences' motivations and expectations for HPHP-related programming. If the motivations of the target audience are understood, then promotional strategies can be enhanced to align with them, while also adhering to the goals of the event. It is important to have a consistent, but diverse, promotional strategy that maintains a message highlighting event goals. Also, outdoor or nature-based venues are important features, and should be considered when planning for a specific location.

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