



MASTER'S THESIS IN TOURISM AND CULTURE

I WANT TO BE IN THE ROOM WHERE IT HAPPENS

THE HIT MUSICAL *HAMILTON* AS A TOURISTIC
DESTINATION AND ITS INFLUENCE ON ITS
FANDOM'S TRAVEL BEHAVIOR.

BY AMANDA MIDENCE

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ABSTRACT

Hamilton: An American Musical and its author, Lin-Manuel Miranda, have become global sensations. *Hamilton*, as a work of fanfiction by Miranda, has cultivated a loyal fan base that shares similar behaviors to literary fans. *Hamilton*'s success created a high ticket demand that fueled an increase in prices and has created a sense of exclusivity around the musical. Thus, this thesis has adopted a multidisciplinary framework in the fields of tourism, fan studies and theatre to answer the question *in what ways "The Room Where It Happens" is a touristic destination of its own and how the fandom's appropriation of the musical and relationship to the creator, Lin-Manuel Miranda, is influencing travel choices and behaviors in New York City and Puerto Rico.* The thesis is divided into three segments: The exploration of "The Room Where It Happens" as a travel destination, the 'Hamilton Gaze' and the fandom's perception of "The Room Where It Happens" and New York and the San Juan area as musical travel destinations. Through the analysis of 514 survey responses, 60 Instagram posts and 8 tour or tour package websites in New York, U.S. and San Juan, Puerto Rico, this research tries to prove: The kinship fans have with Miranda is similar to the relationship literary fans have with their favorite author; the existence of a 'Hamilton Gaze' of the musical's flagships; the musical as a travel motivator for people interested in the musical; and "The Room Where It Happens" as a travel destination and its influence in cultivating complementary touristic destinations in the cities of New York, USA and San Juan, Puerto Rico. The analysis of Instagram captions shows that fans use the platform to re-perform and appropriate the musical's story. As such, the reproduction of the playbill and the stage as landmarks attest to the existent of the spiral of representation within the theatrical context and shows the importance of considering "The Room Where It Happens" as a touristic site. Consequently, based on survey analysis, I can determine that "The Room Where It Happens" has become an attraction capable of incentivizing travel and has the potential to foster complementary touristic destinations. Tour websites in both cities have used the musical as a promotional tool. Thus, these findings contribute to the scholarly debate in theatre fandom and play-induced tourism and can help touristic destinations leverage musicals to attract tourism.

Keywords: Hamilton fandom, play-induced tourism, Hamilton Gaze

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CHAPTER 1: JUST YOU WAIT

1.1 Introduction

Another Immigrant Coming Up from the Bottom

It is 1772 the moment when our story begins. A ship coming from a forgotten spot in the Caribbean approaches the harbor of a new land, and in it, Alexander Hamilton stands. His writing, his wit and his temper brought him to New York City where he became one of the founding fathers of the nation of the ‘American dream.’ After a hurricane destroys the island of Nevis where he lived, he writes “his first refrain, a testament to his pain” which grabs a local newspaper’s attention and leads the people around him to recollect funds and send him to the colonies to get an education (*Hamilton: An American Musical*). Alexander Hamilton’s life, as Lin-Manuel Miranda wrote in his musical, is the quintessential immigrant story. Miranda’s lyrics go, “A ship is in the harbor now, see if you can spot him... Another immigrant coming up from the bottom” (*Hamilton: An American Musical*). Hamilton went from pursuing the American dream to becoming the \$10 founding father of the United States of America.

Although his journey started more than 200 years ago, it was not until 2015 that his story became widely popular thanks to Lin-Manuel Miranda, an American composer, lyricist, playwright and actor of Puerto Rican descent. Miranda creates a musical based on the biography of the public figure written by Ron Chernow that narrates the life, accomplishments and finally, the downfall of Secretary Treasury Alexander Hamilton. His lyrics, mixture of musical styles and integration of an all ethnic cast, made the musical, *Hamilton: An American Musical*, an instant hit that took the world by storm. As a global hip hop sensation, the musical and the man it’s named after, have influenced the lives of people around the world. Today, the musical is still breaking box office records and making its way into popular culture.

The musical *Hamilton* started its run in the New York Public Theater as an off-Broadway show. Shortly after its notable success, it started its permanent residency in the Richard Rodgers Theater on Broadway. In the last years, Hamilton has also started a national tour around the U.S., opened its doors in the Victoria Palace Theater in West End and had a temporary run in Puerto Rico. Although tickets are scarce and pricing is at an average of \$282 (Paulson, “Broadway sets Box-Office”), fans are still flocking to “The Room Where It Happens,” downloading the Hamilton App and entering the daily \$10 ticket lottery.

The *Hamilton* experience extends from the offline to the online realm. The show has bridged the gap of only interacting with fans at the showings to being part of their everyday life through social platforms such as *Facebook*, *Snapchat*, *Twitter*, *Spotify*, *YouTube* and most recently the *Hamilton App* (Hoftijzer 7). According to Kim Hoftijzer in her 2016 Master's thesis, *'I Have to be in the Room Where It Happens...'* *An Exploration on the Role of Social Influence and Digital Media in the Rise of Hamilton from Sixteen Bars to a Cultural Phenomenon*, the widespread online presence of the show can be attributed as a great reason for the show's success as this allows them to reach a wider audience than the one that experiences the show itself (7). Furthermore, the exposure to the actors' social media channels, their clips and videos on the App and Lin-Manuel's active twitter engagement has allowed fans to become involved with the show in a way similar to how fans interact with movies, books and TV shows. This, in turn, may be fueling their desire to travel to "The Room Where It Happens," a figure of speech and the name of one of the songs in the ensemble, to retrace the steps of the musical's creator Lin-Manuel Miranda and to learn more about the \$10-dollar founding father's heritage.

In this paper, I would like to explore the relationship fans have with the show, its actors and how that is influencing the choice to travel to "The Room Where It Happens" and subsequent related flagships within the cities of San Juan, Puerto Rico and New York, USA. The play exists on a realm of its own, where spectators are transported back to the middle of the American Revolution while also being confronted with current political issues narrated through the language of hip hop. However, seats in the theaters around the United States, Caribbean and London are scarce and priced at a high value. This leads me to believe that ticket holders plan their trip around the showing of *Hamilton*. Furthermore, the different casts promise a different atmosphere and experience; thus, the spectators may be compelled to come back to the theater once a new cast comes around. Finally, my research will explore the relationship the fans have with the play's author, Lin-Manuel Miranda and how this dynamic brought people to purchase tickets to see him play the lead role of Alexander Hamilton in Puerto Rico's residency and during the last month leading to his final performance on July 9, 2016 as the founding father. Taking into account the alternate (online and offline) spaces the show has created for their fans, the fandom's behavior towards the actors and the availability and pricing of the show's tickets, I aim to center my thesis around the following question:

In what ways is “The Room Where It Happens” a touristic destination of its own and how is the fandom’s appropriation of the musical and relationship to the creator, Lin-Manuel Miranda, influencing travel choices and behaviors in New York City and Puerto Rico?

1.2 Hamilton: An American Musical’s Impact

Hamilton: An American Musical runs for two hours and forty-five minutes, during this time, the public witnesses Alexander Hamilton’s nemesis, Aaron Burr, narrate the \$10 founding father’s life, achievements, mistakes and his death caused by Burr himself. The musical takes the spectator on a journey to the American Revolution, where tea was being taxed by the British, and the spirit of independence was in the air. The story’s plot has everything from natural disasters, to battles and duels, love affairs, political rivalries and murder. In the words of the Tony award-winning producer of *Kinky Boots* Hal Laftig, “Every so often a show comes along that reflects the American zeitgeist — in this case about race, immigration — and that is so cool, so fresh, so relevant that everyone in town has to see it. We haven’t had a show like that, like ‘Hamilton,’ in a while” (Healy). It is no wonder why this art piece was received positively by the public and the critics alike and is now acclaimed as a cultural phenomenon.

The musical started its sold-out run in The New York Public Theater as an off-Broadway play on January 20, 2015 (Kaplan; Fierberg). Its positive reception pushed their transfer to an undefined residency at the Richard Rodgers Theater on July 13, 2015, where tickets were sold-out well in advance of the performances (Wickman). Meanwhile, its lyrical and musical composition placed *Hamilton* as the winner of eleven Tony Awards, the Pulitzer Prize for Drama, the MacArthur ‘Genius Grant’ and a Grammy for Best Musical Theater Album (Fierberg). The momentum the musical gained after award season might’ve fueled the fandom ‘revolution’ and in turn, increase the interest of tourists to purchase *Hamilton* tickets months in advance. As mentioned by Healy in his article, *‘Hamilton’ Will Get Broadway Stage*, the success of a play on Broadway depends far more on attracting tourists than die-hard local theatergoers as tourists account for about two-thirds of the Broadway audience members.

As we fast forward to the present, we can see that *Hamilton* did utilize the momentum it gained through the award season in 2016. Today, *Hamilton* has reached beyond its genre and become part of a broader, more general conversation (Syme). From fourth grader rapping about the feud between the founding fathers to history buffs and musical theater fans, *Hamilton* has

reached the status of a cultural phenomenon that has infiltrated popular culture as well the political, historical and racial conversations. To give just an example of the musical's reach, this past January 11, 2019, the coffee giant Starbucks "joined the revolution" by having all their U.S. stores play the musical's soundtrack and Mixtape songs to celebrate the birthday of Alexander Hamilton (Tyko).

After the musical boomed, tickets became increasingly inaccessible to fans, and thus, the show reacted by implementing the #Ham4Ham lottery that offered 21 tickets at \$10 apiece and impromptu performances by the cast outside of the theater (Murray 4). Eventually, more than 1,000 people gathered outside the theater to get a glimpse of the cast and their performances (Murray 5). These performances, as well as, other recorded snippets, were posted online via *YouTube, Twitter, Instagram* and most of them were viewed over 50,000 times before the next performance was uploaded (Murray 5). The 2016 Harvard Business Review article, *Hamilton Won More Than Twitter*, mentioned that "the cast embraced these performances as a way to allow fans from all over the world to participate in *Hamilton* without having to travel to New York" (Murray 5; Wickman). Furthermore, Miranda and the *Hamilton* brand took it upon themselves to be active on social media and create a platform that would allow the fans a taste of the show and a way to "touch *Hamilton's* secret world" (Murray 3). Thus, they made the brand more accessible and gained more followers than any previous Broadway show (Murray 4). Miranda's personal interaction with fans such as replying to fan engagement, requesting fan art and poetry and sharing pictures of famous people that visited him backstage, created a 'special digital club' as a way to keep fans engaged (Murray 3). In Miranda's words in a HeForShe interview, "the fandom is real!"

Furthermore, the producers of the show are continually working to provide new online and offline spaces for the fans to complement the musical experience that takes place in "The Room Where It Happens." For starters, they released the original cast soundtrack of the play at an accessible price and made the recording available for free through YouTube (Murray 3). This way, the fans would have a way to enjoy the play that had become inaccessible to them (Murray 3). Later, the creators of the show released a book called *Hamilton: The Revolution*, where fans are invited to go backstage of the award-winning musical and read or listen to exclusive interviews with Lin-Manuel Miranda (Miranda and McCarter). Also, the *Hamilcast* podcast created in 2016 by a Hamilfan and the *Hamilton App* released in late 2017 have created a space

for fans to connect with Hamilton's America and other fans. The App not only features the daily ticket lottery, links to the podcast and news about the musical but also has a karaoke and a filter cam feature that allows the users to immerse themselves into the musical even further. In April 2019, a Hamilton exhibition hall inspired by the revolutionary musical opened its doors in Chicago and promises to deliver a 360-immersive experience of Hamilton's story seen through his eyes ("*Ham Exhibition*").

The cast, the *Hamilton* brand and Lin-Manuel Miranda have managed to create open communication channels and spaces for the fans to showcase their art, stories and strengthen their emotional involvement with the musical. Consequently, the accessibility to the *Hamilton* world may play a significant role in the growth of the musical's fandom and influence travel destination choices to one of the places that host "The Room Where It Happens." Moreover, this may encourage visitors to engage with existing travel attractions related to the founding father's life and the creator of the musical, Lin-Manuel Miranda. I consider that taking the time first to understand the behavior of the fandom and their influence as a subculture can give us insights into the effects this cultural phenomenon has had on recent tourism practices around the New York and San Juan area.

1.3 Status Questionis

In this thesis, I am explicitly analyzing research on the field of theater with a tourism studies perspective. Additionally, I am aiming to incorporate and adapt findings from the field of fan studies, as this will give us a better understanding of the role that play-induced tourism has on the choices and behaviors tourists have when it comes to visiting the cities that host *Hamilton*. By integrating fan studies and tourism studies, we can gain better insights on the importance that experience and emotional connection to the play have within the overall experience of visiting a destination.

The relationship between musical theater and tourism practices has an intertwined history since both practices, visiting the theater and traveling, have been and are still considered a status symbol. Thus, going to the theater while visiting a place such as New York or London is not a recent practice (Hughes 445 - 452; Bennett 407-428; Paulson, "Broadway Sets Box-Office"; Reporter). Broadway's 'bread and butter' so to speak, is the business tourists bring (Healy). In

Broadway League's last season's report, 63% of the theater admissions were made by tourists, and in 2013, a VisitBritain spokesperson said that 24% of holiday visitors staying in London will go to the theater (League; Reporter). Thus, the viability and longevity of a show 'depend far more' on attracting tourists than locals (Healy). *Hamilton*'s producer, Jeffrey Seller, knew the importance of using Tony-award nominations as momentum to increase the 'heat at the box office' as "Tony wins are crucial to attracting tourists to shows" (Healy). However, at the same time Seller and the *Hamilton* team didn't want the show to become 'just another stop on the tourist trail' but instead become an incentive for tourists to visit the city of New York (Sokolove). Seller stated, "We want people who come to New York to say: I want to see the Statue of Liberty, go to the top of the Empire State Building, walk in Central Park. And I want to see '*Hamilton*'" (Sokolove).

Research on the exploration of film sites and the emotional connection of the fandom to movies, series, anime and historical figures have been investigated in the past (Waysdorf; Orr; Sugawa-Shimada; Seaton; Seaton and Yamamura; Lee; Connell). The scope of literary fandom practices, as well as literary tourism engagement, has also been implicitly and explicitly investigated over the years (Watson; Robinson and Andersen; Orr; Edwards; Pearson; Jiang and Yu). Moreover, according to Waysdorf, previous research from Nicola Watson has explored and stated the connection of film tourism to early literary tourism and publications by Rodman and Sandvoss explored the similarities between film and music tourism (qtd. in Waysdorf 8). Additionally, in her research of Austenmania, Ashley Orr argues that the 1990's film adaptations of the Austen novels "show a new phase of literary tourism, in which the impetus to travel is drawn from multiple mediums, rather than solely the novels" (245). This shows us that the fan may be driven to travel by a combination of mediums, as long as it relates to the object of their fandom.

However, according to Susan Bennett, little research has been done to explore the relationship between theater and tourism within the field of theater studies (407-412). Within her research, Bennett details the impact theater has on the economy of a place and how its promotion can be used as a strategy for city branding. Additionally, she goes over to mention how our misconception of theater audiences, serious theatergoers rather than tourists, may influence the scholarly myopia on this topic (Bennett 408). Nevertheless, this is not to assume that the scope of research has been completely neglected. Previous articles by Howard Hughes and Dennis

Kennedy in the field of tourism studies have touched upon topics such as how theatrical spaces act as secondary motivators of travel and how inauthentic places like the Globe Theater has gained a level of authenticity that incentivizes travel.

Kennedy argues that history has created new touristic spaces, and with that, history has become a commodity (178-180). In Kennedy's words, "[t]he past becomes a universal Disneyland" (179). He claims that anything, from Shakespeare's art to Disney's commercial theme park, can be merchandised regardless of how the tourist perceives it. And as such, live performances like megamusicals can be "McDonalized" (Kennedy 186). Although these articles date back 20 years, I consider them to be important predecessors of the role that theatrical spaces have had on incentivizing travel and how theater as an imagined space can be a travel motivator on itself.

Fandom in theater, on the other hand, has been overlooked by the field of cultural studies because "the study of fandom has long been sensitive to cultural hierarchy" and these 'fans' may not self-describe as so (Hills 478). "High cultural fandom" as referred to by Hills (478) based on arguments by Joli Jensen, are part of an 'implicit fandom' which operate through practices and labels such as 'connoisseur' or 'aficionado.' As Jensen argued,

The objects of an aficionado's desire are usually deemed high culture: Eliot... not Elvis; paintings not posters ... Apparently, if the object of desire is popular with the lower or middle class, relatively inexpensive and widely available, it is fandom ...; if it is popular with the wealthy and well-educated, expensive and rare, it is preference, interest or expertise (19).

Thus, the practice of fandom is thought to involve "emotional display and excess," while a patron of the arts displays his/her affinity for the masterpiece through "rational evaluation and more measured ways such as an applause after a play" (Jensen 20; Hills 478). However, both 'groups' so to speak, fall into the definition of fandom given by Cornel Sandvoss, which implicate the regular and emotionally committed consumption of cultural artifacts (qtd. in Hills 478). Which offers the understanding that these cultural assumptions are "based on status and class distinctions" and not the practices and motivations related to fandom (Jensen 20; Hills 478).

To further reiterate the place "high culture fandom" has had on the literature, Hills quotes John Tulloch's view on Jensen's separation of fandom and connoisseurship,

The academic literature on fandom is both extensive and central within popular cultural studies. Yet there is little comparable analysis of fans of high-culture ... forms ... [For example, in theatre/performance studies] audience studies ... have tended to remain a marginal activity, and where these have existed ... they have not engaged with theories of fandom (qtd. in Hills 478).

Thus concluding that instead of pushing scholars into the analysis of “high culture fandoms”, Jensen’s assessment of potential equivalence of both groups contributed to the idea of “a ‘(re)valorization of fandom’ narrative instead of generating research interest in how high culture attracts its own fan-like consumers” (Hills 478). Moreover, the ‘aca-fandom’ have brought their own fan identities to the research which has led them to focus on media fandoms and potentially exclude cultural phenomena where fan discourses are absent (Hills 479; Waysdorf 42 - 46).

As Hills argues that the fan studies field has restrained its research on the study of self-declared and popular cultural fandom, he goes into proposing the concept of “implicit fandom” (479). This concept concerns itself with bringing the fandom discourses for “high culture fandoms” into a critical dialogue and introducing them into cultural domains to generate “developments around fandom, social media and the arts” (Hills 479). Although fan studies has taken an interest in fans of popular culture that celebrate ‘authenticity’ of certain media, the field only concerned itself with commercially-oriented fans that are “cult-collectors” rather than purchasers of official merchandise (Hills 481). Thus, although theatre has consumer audiences that may fall into the former categories, it has been a neglected area until recently (Hills 481). According to Hills, the theater studies field has neglected consumer audiences for commercial theatre so profoundly that studies from Jim Davis and Caroline Heim (“Audience as Performer,” “Broadway Theatre Fans”) regarding “mainstream” theater audiences are considered ground-breaking (481).

In her article, *Broadway Theatre Fans: communities of narrators and translators*, Caroline Heim mentions that, “[b]roadway fans have been given little attention in either contemporary or historical accounts of theatre audiences in scholarly work”, although they, as repeat attendees, now account for as much as 35% of Broadway’s theatre visits (40). She further mentions two notable exceptions, “*Wicked Divas and Internet Girl Fans*” by Stacy Wolf and “*Geen Grenzen Meer: An American Musical’s Unlimited Border Crossing*” by Luran Macdonald and Myrte Halman. Other publications by Bruce McConachie, Richard Butsch and Marlis Schweitzer are also worth noting as they touch upon b’hoys and matinee girls which are

referred by Heim to be New York's theatre fan communities of the nineteenth and early twentieth century ("Broadway Theatre Fans" 52). These fan communities, similarly to their twenty-first century successors, were part of tight-knitted communities which may be considered more important than the play itself as it helps achieve a sense of belonging (Heim, "Broadway Theatre Fans" 41). The formation of fan communities is a strong and relevant incentive today as it was back in the nineteenth century (Heim, "Broadway Theatre Fans" 41).

Nowadays, theatre fans are considered by Hills, self-declared fan cultures that tend to cluster around musical theatre and have a "homologous cultural positioning to the kinds of film/TV fandom explored in cultural studies" (481). Although fandom studies has been marginal in studying theatre, the theatre studies field has not been entirely oblivious to fan discourses such as "stage door meetings" between fans and performers or the discussion of social media use by musical theatre fans (Hills 482; Heim 48 - 49; Hoftijzer; Lonergan 75-76; Wolf 230 - 232). Technological changes, as mentioned by Heim, have created new avenues for fans to appropriate the onstage stories and re-perform them as their own, thus, making them narrators and translators of the story ("Broadway Theatre Fans" 48). Technology, in turn, has blurred the lines between stage and auditorium by constructing new ways of forming relationships with the performers (Heim, "Broadway Theatre Fans" 48). Fans and actors are now able to regularly communicate with each other through social channels such as *Twitter*, which Heim labels to be the 'new virtual stage door' ("Broadway Theatre Fans" 49). Furthermore, the virtual interconnectivity has provided "fan communities to provide a safe environment for theatre lovers to celebrate their enthusiasm, speak a similar language and draw a little closer to the warmth that emanates from the star productions on Broadway" (Heim, "Broadway Theatre Fans" 51).

According to Heim, contemporary theater fans often show loyalty to one production but may sometimes engage in "nomadic" activities such as moving from production-to-production to form new communities or travel around the world to see a particular show ("Broadway Theatre Fans" 49). However, regardless of their fan status, one-production fan or nomad, the fan will identify with the production's fandom, for instance, "Phans (*Phantom of the Opera*), Hedheads (*Hedwig and the Angry Inch*), Fansies (*Newsies*), ROA-holics (*Rock of Ages*), Q-Tips (*Avenue Q*), Jeckies and Twickies (*Jekyll and Hyde*) Hamilfans (*Hamilton*) and Rent Heads (*Rent*)" (Heim, "Broadway Theatre Fans" 48). Production fandoms will often have "their own language made up of catchphrases from *their* show or snippets of songs that are narrated in the Broadway

sidewalks and digital airwaves” (Heim, “Broadway Theatre Fans” 50). For the *Hamilton* fandom, Heim argues:

The phenomenally successful Broadway musical *Hamilton* has some of the largest numbers of contemporary fans. These fans form part of a “hamdon”—a community of *Hamilton* fans. Hamdon members, many who have not even seen the sold-out musical, regularly communicate, narrate and translate their interpretations of the production from the vast research they conduct on the musical. Fan fiction and fan art continue the narrative of the production, extending the theatrical event across the digital airwaves (“Broadway Theatre Fans” 50).

In order to better understand theatre within the tourism spectrum, the frameworks of music tourism, literary tourism and film tourism will be considered. Following the thought that fans travel to see a musical, it would be rational to categorize *Hamilton* and the tourism it provokes within music tourism (Gibson and Connell). However, based on initial observations of the relationship fans have with the play, its author and the different actors, I would suggest categorizing this play under the framework of literary tourism. Musicals, after all, are part of the playwright genre (Robinson and Andersen 46). Thus, following Mike Robinson’s framework and arguments in his book, *Literature and Tourism*, that literature and its authors have an impact and influence on the development of touristic attractions, I aim to place *Hamilton* within the parameters of literary tourism instead of music tourism (Robinson and Andersen 1 - 38). Furthermore, literary tourism as a practice, in Orr’s words, “involves visiting locations associated with the lives of authors and the fictional worlds of their creations” (245).

It is important to note that Robinson built his framework under the parameters of fictional literature which, according to some of Skala’s sources and Schuessler’s ‘*Hamilton*’ and *History: Are They In Sync*, may differ from *Hamilton*’s narrative, as this is based on real events and historical characters (Skala 38 - 42; Schuessler). However, within McAllister’s text, cultural critic Aja Romano places and defends *Hamilton* as a piece of historical fanfiction (McAllister 282 - 287; Romano). In her article Romano states,

Miranda’s musical is fanfiction — that is, it’s literally a creative text written by a fan that reinterprets or expands upon a previously existing source material, or canon. More specifically, *Hamilton* is a fanfic of Chernow’s biography of Alexander Hamilton, and more generally of US history itself (Romano).

Romano further explains that *Hamilton* is an ‘extremely typical fanfic within the parameters of fanfiction by using “racebending” which she defines as “the act of changing a character’s race or

ethnicity to make the character part of an underrepresented cultural community, in turn creating a role for an actor from that community” (Romano). Additionally, Miranda plays with what Romano calls ‘Political AU’ an element of contemporary fanfiction that “an alternate universe (AU) puts the original characters and/or plots into a different or new political context” (Romano). She argues that *Hamilton* “happens in a blurred temporality that could be modern-day America” (Romano).

Furthermore, in Francesca Coppa’s article, *Slash/Drag: Appropriation and Visibility in the Age of Hamilton*, she agrees with Romano and further states that,

[Hamilton is] appropriating history to tell a story about contemporary multicultural America; more specifically, it situates the story of an individual within the context of a massive shift of structural political power (202).

She continues to explain that Miranda, as a fan, has identified himself in his writing with “his chosen character and uses him to tell a story that might otherwise be untellable or unheard” which makes this story comparable to other genres within fanfiction (Coppa 203). Thus, if we evaluate *Hamilton* as historical fanfiction rather than a ‘biography’ per se, then we can place it within the parameters of Robinson’s framework.

As previously mentioned, film tourism’s predecessors are early literary and music tourism practices and film/series fandoms behave in a similar way as those in the musical theatre fandom. Thus, I intend to merge these two realms by using Waysdorf’s case study on the Wizarding World of Harry Potter (WWoHP) as a guideline (81 - 101). In the case study, Waysdorf introduces the idea that film-fandom have a similar engagement with fictional spaces such as WWoHP as they would with real existing places, for instance, a film location (81 - 101). The case study focuses on a recreation of Harry Potter’s story-world rather than a filming site. Recreated spaces, according to Waysdorf, had been dismissed in other film tourism studies as they are considered inauthentic (82). However, the way fans embrace it led to the investigation of this reconstructed setting (82). It is important to note that as a theme park attraction, the WWoHP can provide a multisensory experience, while “The Room Where It Happens” cannot. Yet, both of them offer “an environment where fans can “geek out” ... without feeling self-conscious” (Waysdorf 96). This sense of connection has also been reported to happen at fan conventions, “where fans feel they can “be themselves” and embrace the “nerdy” interests that they feel they must hide elsewhere” (Waysdorf 96). Although meeting places have now gone

virtual, real meet up settings such as ‘stage-dooring’ at the end of the performance may contribute to the sense of community (Heim, “Broadway Theatre Fans” 50). Thus, drawing a parallel on the social spaces created by WWoHP and “The Room Where It Happens” may give us a better understanding of how a theatrical space can be perceived as a travel destination.

Hamilton is still a relatively new phenomenon, and as stated earlier, theatre fandom studies are quite recent themselves. Therefore, to gain a better understanding of *Hamilton*’s impact in the scholarly realm, I have chosen to review two Master’s theses, one under the academic study of History and the other under Cultural Studies. The first thesis by Charlotte Skala, *The Hamilton Effect: How One Musical Made the Founding Fathers Cool, and What It Means for Historic Sites and the Academic World*, was written in 2018 and studied the historical discourse of the play, its role in diversifying the visitors to Alexander Hamilton’s heritage sites in New York and the response these sites had to the musical (45 - 69). It is important to reiterate that Skala’s main focuses are on historical discourses, in the musical and at the sites, which will not be addressed in this thesis because I consider them to have the potential to deviate the main focus of the research question. However, I intend to use her findings in regards to the visitor change after the musical and her sources that define *Hamilton* as a work of fanfiction rather than a historical [biographical] narrative.

The second thesis by Kim Hoftijzer, “*I Have to be in the Room Where It Happens...*” *An Exploration On the Role of Social Influence and Digital Media in the Rise of Hamilton from Sixteen Bars to a Cultural Phenomenon* was written in 2017 and analyzes the influence of social media in the shaping of the musical’s popularity including the use of social platforms such as Twitter to connect with the play’s author (4-103). However, I would like to build upon Hoftijzer’s research and analyze Instagram posts to search for a ‘Hamilton Gaze’ pattern which can be explained using John Urry’s “hermeneutic circle” (179) and Jonas Larsen and Olivia Jenkin’s intake on the circle of representation. Urry argues that “[p]eople feel that they must not miss seeing particular scenes or “Kodak moments” since otherwise the photo-opportunities will be missed and forgotten” (178). Additionally, he asserts that tourists, when on a trip, will aim to search and recreate images that have been previously consumed through media such as blogs and social networking sites, thus, gazing and photographing in a hermeneutic circle (Urry and Larsen 178). In Urry’s words,

While the tourist is away, this ten moves to tracking down and capturing those images for oneself. And it ends up with travelers demonstrating that they really have been there by showing to friends and family their version of the images they had seen before they set off (179).

Jenkins, on the other hand, argues that the hermeneutic circle presented by Urry as a linear cause-effect relationship is more of a circuitous process because participants, in this case, Hamilfans, are actively adding different layers of symbolic meaning to the image (324). Moreover, Larsen contends that “imaginative geographies” that are materialized through books, music and imagery can cause a blur between the distinction of real and perceived (247). However, he argues that tourists are not only concerned with ‘consuming places’ like Urry points out but in producing social relations (Larsen 249 - 250). He states,

“Humans enact photography bodily, creatively and multi-sensually in the company of significant others (one’s family, partner, friends and so on) and with a (future) audience at hand or in mind... Tourist photography is intricately bound with self-presentation and monitoring bodies, with “strategic impression management” (Larsen 250).

Lonergan’s argument can further affirm this statement in *Theatre & Social Media* that ordinary users appreciate being retweeted by official Broadway or actor’s accounts “because (they believe) this boosts their status within their own networks” and contributes to the construction of the user’s online persona (73). Thus, the user not only feels compelled to recreate images but use them as a method of self-expression and connection with their network.

It is important to note that until recently, according to PlayBill, taking photographs inside a Broadway theatre was forbidden, regardless of whether the performance had started, was during intermission or had concluded (Gans). In fact, the no-picture practice is more than just theatre etiquette, it is actually prohibited by the New York City law (Simonson; David). According to Simonson, in Ask PLAYBILL.COM, taking photographs or recordings inside the theatre of the scenography or curtain is not allowed because they may be subjected to copyright laws as they are regarded as the intellectual property of the designer. Also, the union protects the safety of the theatre personnel, which may include the back-and-front-of-the-house theatre professionals, such as the actors, technicians or ushers. However, in light of technological advances, Jujumcyn Theatres and Shubert Organization, two of the major theatre companies in Broadway updated their photography rules in mid-2016 (Gans). Jordan Roth, president of Jujumcyn, indicated, “Our culture has evolved to where taking and sharing photos has become a

meaningful way in which we experience and process our lives. We want the theatre to be part of that vibrant, evolving culture so we welcome our theatergoers chronicling their experiences in our houses at any time except during the performance” (Gans). And Shuberts media relations director, Bill Evans stated that, “To accommodate theatre-goers in the age of social media, audience members in Shubert-owned theatres are generally permitted to take photos inside the house prior to the curtain going up, during intermission and after the show, never during the performance when the taking of pictures is strictly prohibited” (David; Gans).

However, the owner of the Richard Rodgers and third major theatre organization in Broadway, Nederlander Organization, failed to give comments on their stance regarding photography in their theatres (Gans). As such, it is worth noting that each theatre enforces different rules when it comes to photographing inside the theatre. Thus, the strictness of each theatre may be a factor when it comes to the pictures being taken at each performance. According to Heim, “souvenirs work to memorialize the experience of the theatre member and allows them to re-perform the experience every time the souvenir is used, discussed or viewed” (“Audience as Performer” 133). As a souvenir itself, the theatrical program, stirs the memory more than any other souvenir as it may encompass all the memories related to the production (Heim, “Audience as Performer” 133-134). Playbill, as a complementary program offered in the United States, may incite all the emotions related to collecting souvenirs at the theatre (Heim, “Audience as Performer” 133). Thus, its position may give us a better understanding of why theatregoers are keen on taking pictures of it as part of their ‘Hamilton Gaze.’

By presenting the lacunae in the research of theatre’s role in tourism, the current discourses in theatre fandom studies and relevant research in the areas of film and literary tourism, my goal is to demonstrate the importance of researching musical theatre’s influence in touristic behavior. Furthermore, I believe that by understanding the fandom’s appropriation of the *Hamilton* narrative, I can assess of the perception “The Room Where It Happens” has as a touristic destination. Therefore, by placing my research within the fields of fan studies, tourism studies and musical theater I will contribute to the opening of a conversation on the rising importance of understanding the musical fandom subculture and the influence imaginative spaces like “The Room Where It Happens” have on travel choices.

1.4 Theoretical Framework

To answer my research question, I have divided the research into three subsequent parts: The exploration of “The Room Where It Happens” as a travel destination, the ‘Hamilton Gaze’ and the fandom’s perception of “The Room Where It Happens” and New York and the San Juan area as musical travel destinations. To analyze these three segments of the thesis, I aim to use the following sources:

1. *The exploration of “The Room Where It Happens” as a touristic destination:*

Abby Waysdorf’s WWoHP case study and film touristic observations of the fandom’s interaction with each other in an imaginative space seem indispensable to me to understand the behavior and perception of “The Room Where It Happens” (81 - 101). In her dissertation, Waysdorf first analyzed online content as she argues that these are the “backbone of fandom research...and the accessibility to fan communities provide a great deal of data for researchers on fandom to draw upon” (47). Although she uses the program ‘Netnography’ to do these analyses, I will aim to do a similar, manual, analysis at a smaller scale and focused on the Instagram social platform. Thus, with this data, I will be able to assess “The Room Where It Happens” as a touristic destination.

I would argue that “The Room Where It Happens” shares commonalities with immersive experiences such as the WWoHP, in the sense that both have been ‘pre-dated’ by narratives that have been thoroughly consumed by the fans and its contents have been reproduced to satisfy ‘the real world.’ In the case of WWoHP, we have the books and film adaptations and for *Hamilton*, the accessibility of the soundtrack, the *Hamilton: The Revolution* book, the PBS documentary and the #Ham4Ham performances. However, it is important to distinguish that the WWoHP was created as a result of the consumption of the books and movies while the *Hamilton* soundtrack, book and programming were created as a result of the wide acceptance of the show. Nevertheless, I would argue that as such, “The Room Where It Happens” has been previously accessed through the imagination countless times by other types of media, just like any other narrative, and finally entering the theatre’s sphere will provide the fans with the sense of finally “being there” (Waysdorf 82). Additionally, the visit to the theatre will finally complete the multi-sensory experience that has been provided by the other mediums such as the

soundtrack. Furthermore, I would like to compare how the theatre space gives the fan a space to “geek out” and connect with others that feel the same way (Waysdorf 96).

2. *The ‘Hamilton Gaze’ and the fandom’s perception of “The Room Where It Happens”:*

To analyze the ‘Hamilton Gaze’ and behavior in “The Room Where It Happens” I will use Caroline Heim’s insights on theatre audiences and Olivia Jenkin and Jonas Larsen’s intake on the circle of representation. As previously mentioned, Heim’s research introduces the concept of theatre fans ‘re-performing’ the play which may occur when, “fans act out moments from productions, recite or sing lines... it also occurs when fans share a treasured souvenir from a production” (“Broadway Theatre Fans” 41). She argues that theatregoers form a community of narrators and translators and their virtual and real relationships with the performers and other fans extend to the virtual world (“Broadway Theatre Fans” 40). Thus, according to Heim, fans act as narrators when they re-perform the onstage story to their communities and the fan communities react by working together and translating to “compose their own poems” (“Broadway Theatre Fans” 41). This collaborative work creates a community identity that extends outside of the theatre and onto the outside world (Heim, “Broadway Theatre Fans” 40).

In addition, Larsen argues that “the vicious hermeneutic circle,” as portrayed by Urry, “obscures the fact that behind that picture, the camera work might be densely performed, bodily and creatively” (249 - 250). “The very idea of representation is a theatrical one,” quotes Edward Said within Larsen’s text (qtd. in Larsen 249). He further suggests that the practices of posing for the cameras and taking the picture form part of a choreography that designs “desired togetherness, wholesomeness and intimacy” between the people involved (Larsen 250). If Larsen’s and Heim’s research is combined with Jenkin’s argument that people do reproduce pictures of iconic landmarks but anchor other layers of symbolism to the image (324), then we can consider that the photos taken by the *Hamilton* fans are not mere reproductions but a choreography to build social relations with those around them.

Thus, to better understand those layers of symbolism, I will use Jenkins’s approach of surveying the target group (312- 323), in this case, theatregoers, and ask them what kind of pictures they would likely take when visiting *Hamilton*. Further, to

better understand the fan behavior involved in taking such photographs, I will expand the survey to cover areas such as the importance of sharing said pictures on social media, the importance of adding a caption to the images and the importance of connecting with other fans while visiting the play. Jenkins then corroborates those responses by implementing an *Auto-photography camera study* where she provides backpackers with disposable cameras to analyze and compare the surveying responses to the pictures actually taken (322 – 323). However, instead of following this exact method, I will use content analysis, “a methodological technique for analyzing photographs which is concerned primarily with describing quantitatively the content or appearance of a group of photographs” to select a sample of consumer-generated content (Jenkins 312). In addition to this, I will also analyze the captions users create to gain a better understanding of their motivations. Using Instagram as a primary platform will allow me to combine the concepts of the ‘tourist gaze’ and also analyze online fan spaces and their fan-generated content.

Hence, the fan may be taking a picture of *Hamilton*’s playbill or the empty stage as a way to document their experience and also use the image reproduction as a medium to re-perform the show. The additional layer of symbolism will not only extend to the social relationships forged with their companions at the play (i.e., family, friends, significant other) but also with the ‘Hamildon’ community once the picture is made accessible on social media platforms. Thus, it could be considered that taking these pictures is a souvenir on itself. By combining these sources, I aim to analyze the different captions used under the reproduction of pictures of the markers of “The Room Where It Happens” and determine the parameters of the *‘Hamilton Gaze.’*

3. *New York and the San Juan area as musical travel destinations:*

Within the book, *Literature and Tourism*, Robinson and Andersen explore literature and its influence in the creation of new touristic spaces (1 - 38). They explore the linkage between tourism and literature where they state that “[t]ourism as history, politics, as a cultural dynamic and as emotion can be understood through the engagement in literature” (Robinson and Andersen 2). Furthermore, they explain how Lowenthal argues that “more people apprehend the past through historical novels, from Walter Scott

to Jean Plaid, than through any formal history” and how they consider that the boundaries that divide fiction and non-fiction are blurred (qtd. in Robinson and Andersen 2). Robinson and Andersen define literature within the concept of fiction. Thus, placing *Hamilton* within the realm of historical fanfiction, we are able to view it under the theoretical microscope that Robinson and Andersen have mapped out. However, it is important to note that fanfiction on itself is not explored within the chapters used for this analysis. Yet, Ashley Orr has used their findings to understand how Austen fans search for physical spaces in which they can connect not only with the places she helped create but with the author herself (245).

Orr goes on to explore how Austen fans engage with prefabricated heritage. These prefabricated places are marked by the author’s creations, such as film locations used in the adaptation of her novels as well as places directly connected to the author, like Chawton Cottage where she resided (Orr 249). Orr remarks that locations that offer a more direct link to the author, such as Chawton Cottage now restored as the Jane Austen’s House Museum, are in fact, as artificial as any film location (249). However, such sites allow the tourist to have a “sense of traveling back through time” and connect with the author’s personal character (Orr 249). Orr further mentions that the artifacts within the museum “contribute to the sense of finding a long-lost friend” (250). These insights may help us better understand the relationship fans develop to beloved authors, in the case of this thesis, Lin-Manuel Miranda.

Furthermore, Orr’s research goes into literary-themed walks and how they seem “geared towards the Austen fan conducting a literary tour [, but are] marketed to all visitors interested in Bath’s [town’s] heritage” (253). Similarly, *Hamilton*-related tours may be marketed towards the public as a whole but use the musical as a promotional tool. Thus, I would like to approach the analysis of *Hamilton*-related tours in New York and Puerto Rico by using Orr’s research as a starting point. The relationship between heritage tours and the musical will be evaluated by analyzing tour websites and their use of the musical or the author as a promotional tactic. The mention of the musical or the author within the website will shed a better light on the relationship fans have to the author, Lin-Manuel Miranda, and his work, *Hamilton: An American Musical*, and help

me better understand their touristic behavior within New York and Puerto Rico. These topics will be explored in chapters 4.

1.5 Methodology

In order to explore the three different segment stated in the previous section, I will first formulate and distribute an online survey using Google Forms (See Appendix 1), then, I will analyze sixty (60) Instagram posts (See Appendix 3) and finally, will analyze eight (8) travel websites that showcase *Hamilton*'s and Lin-Manuel Miranda's heritage. The idea to do a survey and analyze online content was inspired by the research done by Abby Waysdorf detailed under section one of the theoretical framework titled, *The exploration of "The Room Where It Happens" as a touristic destination* (81 - 101). However, although inspired by Waysdorf's research, I will also use Olivia Jenkins's approach detailed in section two of the theoretical framework titled, *The 'Hamilton Gaze' and the fandom's perception of "The Room Where It Happens*, to deliver a wholesome analysis of the social media content. The analysis of the travel websites was inspired by research done by Ashley Orr and Robinson and Andersen detailed in section three of the theoretical framework titled, *New York and the San Juan area as musical travel destinations*. Below, I have detailed the methodology in three steps that correspond to the three sections described within the theoretical framework.

The survey, consists of a combination of eighteen (18) open-field, open-ended and multiple choice questions that will be divided into four categories: Fan Behavior, Travel, Social Media and Demographics. The Fan Behavior category will touch upon questions related to the importance the 'Hamildom' has as a community and determine the role *Hamilton* plays in the respondents' lives. The second category, Travel, will ask respondents about previous or upcoming travels related to *Hamilton*, (i.e., Have you travelled or will you travel to one or more of the locations where Hamilton is or has performed?). The third category, Social Media, will aim to determine the social media behavior such as the entities that the respondents follow on Twitter and Instagram and the pictures they would take if or when they go to "The Room Where It Happens." The final category, Demographics, will ask demographical questions such as age, gender and city of residence. The online survey is meant to provide a mixture of qualitative and quantitative information about the fandom and their travel behavior. Additionally, this survey will be distributed through personal social media accounts (snowballing), posted on the *Hamilton The Musical Fans* Facebook group and through Instagram stories.

The second step will be to analyze sixty (60) Instagram posts dating from July 2016 – December 2016 and November 2018 – April 2019 collected by following Instagram hashtags (i.e., #hamilton, #hamiltonmusical, #hamiltonldn, #hamiltonchi, #hamiltonbdwy, #hamiltonbroadway, #eduham, #hamiltonpr, #ham4ham, #hamiltonlottery, #theroomewhereithappens) and the theatres' geolocations including the geolocation labeled *Hamilton: An American Musical* and selected through content analysis (Jenkins 312). I chose the first timeframe because these were the first six (6) months after the policy of taking pictures inside the theatre changed. Although pictures were taken before that time, it is probable that the liberty of taking photographs inside the theatre encouraged theatregoers to 'snap' their experience. Based on the timeframe, the first thirty (30) posts analyzed will most likely only include pictures taken at the New York and Chicago locations as they were the only ones performing in those months (Fierberg). Additionally, at the beginning of that same year, *Hamilton* released the *Hamilton: The Revolution* book, won the Pulitzer Prize for Drama, earned 16 Tony Nominations which was record-breaking, won a prize for Outstanding Production of Broadway at The Drama League Awards, Miranda appeared on the cover of *Rolling Stones Magazine*, won 11 Tony Awards and the original casts departed the play (Fierberg). As such, the *Hamilton* exposure grew, which I believed helped incentivize and shaped the parameters of the 'Hamilton Gaze.'

The second timeframe was chosen because at this time all the companies, West End, Broadway, San Francisco, Puerto Rico, Chicago and U.S. Tour, were actively performing during the months of January- February when the Puerto Rico residency took place. The #AndPeggyTour previously in Puerto Rico then proceeded to start the third U.S. national tour in San Francisco, according to PlayBill (McPhee). The posts selected have been posted by various Instagram users using one of the hashtags previously mentioned and/or have used a geotag location of one of the theatres where *Hamilton* has performed. It is important to note that these users have a public profile which allows their posts to appear on Instagram's search engine and be accessed by any Instagram user. Thus, these posts are limited to public profiles, and if referenced, they will be treated anonymously. The criteria to select the Instagram posts is based on the staging of the picture:

1. The picture taken must show the *Hamilton* Playbill or *Hamilton* booklet as the focus of the picture showing the stage or *Hamilton*'s outdoor theatre sign in the background.

2. The picture taken shows the empty stage.

The posts will be analyzed based on the content of the caption and determine the layers of symbolic meaning added to the image (Jenkins 324). I will further divide the captions into three categories:

1. **Personal captions:** Which will encompass any personal anecdote or review related to the musical accompanied by the use of emoticons to express feelings towards the event.
2. **Musical's quote:** This will include any puns or use of lyrics to caption the picture. This category will exclude anything related to the lyrics of "The Room Where It Happens."
3. **"The Room Where It Happens":** Any caption that relates to the lyrics or mentions *finally being in* "The Room Where It Happens."

Thus, similar to the online survey, this post analysis is not concerned with the specific location where the musical was experienced but on assessing the fan's behavior. Furthermore, all captions referenced in this thesis will be treated anonymously. However, a document with all the captions analyzed can be found in Appendix 3.

The third step will be to analyze eight (8) different tours or tour packages that use the musical as a selling point. The criteria to select these tours is based on whether or not they use the musical within the description of the tour to connect with potential customers. Thus, it has to be evident that they are using or aiming to complement the musical with the tour. For the four (4) tours or tour packages in New York, I am interested in analyzing how they have adapted the historical sites to cater to the musical's fans. For the four (4) tours or tour packages in Puerto Rico, I am interested in analyzing how they have used Lin-Manuel Miranda's personal heritage as a selling point and how much or how little they have referenced the musical or the founding father himself.

Table 1: The tours in New York and Puerto Rico

New York	Puerto Rico
Washington & Hamilton: Secrets of the Past New York City Walking Tour Tour Company: Revolutionary Tours https://www.revolutionarytoursnyc.com/	Culture & Adventure Package: Embrace Hamilton's Caribbean Roots Tour Company: Vámonos Puerto Rico https://welcome.discoverpuertorico.com/hamilton-package/embrace-hamiltons-caribbean-roots
Alexander Hamilton Private Tour Tour Company: Lower Manhattan Tours https://www.lowermanhattantours.com/tours/alexander-hamilton-tour/	Museum & Culture Package: Get To Know Lin-Manuel Miranda's Puerto Rican Culture Tour Company: Rico Sun Tours https://welcome.discoverpuertorico.com/hamilton-package/experience-lin-manuel-mirandas-puerto-rican-culture
Alexander Hamilton Walking Tour Tour Company: City Rover https://cityroverwalks.com/full-day-tours/hamilton-private-walking-tour/	Culture & Gastronomy Package: Bask In The Greatness of Puerto Rico Tour Company: Castillo Tours https://welcome.discoverpuertorico.com/hamilton-package/bask-greatness-puerto-rico
Hamilton The Tour Tour Company: NY Tour Monkey http://www.hamiltonthetour.com/	Eat and Drink Like a Boricua Tour Company: Rutrex Puerto Rico – Boutique Destination Management Company https://rutrexpuertorico.com/itinerary-price/

In the following section, *The Room Where It Happens*, I will discuss and analyze the results from the Demographical and Fan Behavior sections of the survey. Next, on *This is Not a Moment It's the Movement*, I will collect and evaluate Instagram posts in order to explore the stage as a travel destination and flagship. Moreover, this chapter will conclude on an analysis of the 'Hamilton Gaze' by drawing comparisons to the sources presented in section two of the

theoretical framework, *The ‘Hamilton Gaze’ and the fandom’s perception of “The Room Where It Happens.”* These sections aim to shed light on the first part of the research question that refers to “The Room Where It Happens” as a touristic destination and how the fandom’s appropriation of the musical is influencing travel choices and behaviors. The findings and analysis of the survey and posts will also be used throughout the following two chapters, *The Greatest City in the World & A Forgotten Spot in the Caribbean* and *Who Tells Your Story*. These findings pertain to *Hamilton’s* global impact, and thus, influence the destinations of New York and San Juan.

Chapter three, *The Greatest City in the World & A Forgotten Spot in the Caribbean*, will examine travel websites that promote New York and Puerto Rico as *Hamilton*-related destinations. The New York tours will evaluate the usage of Hamilton heritage as subsequent points of interest. In contrast, the Puerto Rico tours will be assessed for their portrayal of Miranda’s heritage. Further, I will compare both locations and their promotional tactics. Finally, chapter four, *Who Tells Your Story*, will present the conclusions of the research project and discuss possibilities for further research in the field of play-induced tourism. The last two chapters aim to answer the second part of the research question that refers to the relationship the fans have to the creator, Lin-Manuel Miranda, and how this relationship and the musical’s impact are influencing travel choices and behaviors in New York City and Puerto Rico.

Chapter 2: The Room Where It Happens

2.1 The Musical as a Travel Destination

Within the 28th song of the musical, Aaron Burr, sings about the people in power making life-changing decisions behind closed doors,

No one else was in/ The room where it happened.../No one really knows how the/ Parties get to yes/ The pieces that are sacrificed in/ Ev'ry game of chess/ We just assume that it happens/ But no one else is in/ The room where it happens... (*Hamilton: An American Musical*)

But towards the ending of the song he realizes that he wants to be part of the decision makers with the lines, “Oh, I've got to be in/The room where it happens/I've got to be, I've gotta be, I've gotta be/In the room/Click boom” (*Hamilton: An American Musical*). Miranda, during the PBS documentary, *Hamilton's America*, explains what this song means for the characters and the play itself. He states, “It’s a thrilling, dramatic moment and it’s also the turning point for Burr to stop hanging back on his heels and lean forward and say ‘I want in on this life’” (00:59:52 – 1:00:03). Burr’s determination to be in “The Room Where It Happens” acts as a catalyst within the storyline. It is no wonder why the song’s title has been cataloged as a common reference to the musical itself. The musical with its high ticket prices and scarce seats can be unattainable to some; thus, when the opportunity arises, they can claim to ‘Finally be in the Room Where It Happens.’ These associations have also fueled the hashtags #theroomwhereithappens and #theroomwhereithappened. These hashtags are primarily used to post *Hamilton* content and have more than 21,300 and 2,803 tagged posts, respectively. Additionally, there are geotag locations labeled *The Room Where It Happens* and *The Room Where It Happened*, however, these are not as widely used as the hashtags.

2.2 Survey Analysis: Demographics and Fan Behavior

Through the questions in the survey, I aim to analyze four facets: Fan Behavior, Travel, Social Media and Demographics. From the total of 860 surveys completed, I have determined 514 to be viable based on demographics and the status of the visit to the show. As this online survey was posted through online fan spaces which have users from all ages, I have excluded all surveys

from respondents that have selected to be ‘17 or younger.’ Additionally, I will focus this analysis on the respondents that have seen the show or have tickets for an upcoming performance.

From the 514 respondents, 88.5% were female, 9.1% male and the remaining 2.4% identified themselves as non-binary, genderqueer or preferred not to say. Over 55% of participants were between the ages of 18 and 29, 31% of respondents were between 30 and 49 years old and the remaining 14% constituted respondents between the ages of 50 and 60 or older. The surveyed participants come from Australia, Austria, Aruba, Canada, Chile, France, Germany, Guatemala, Iceland, Ireland, Israel, Italy, Mexico, Morocco, Netherlands, New Zealand, Paraguay, Peru, Poland, Puerto Rico, Scotland, Slovenia, Sweden, UK and U.S. The majority of respondents live in the U.S., which is expected, as there are more productions there than abroad. However, about 23% of respondents currently reside in another country other than the U.S.

All respondents that participated in this survey have either gone to see the show (62%), have watched the show multiple times (29%) or have tickets for an upcoming performance (9%). For this research, I will focus the analysis on responses from participants that have taken 1- 12 months to plan their trip to see the show. With this premise, I am excluding all respondents that planned their trip within 0 – 4 weeks in advance as they may be participants that lived in the near vicinity of the theatre or bought tickets at the last minute once they were on their trip. Thus, although their experience and connection to the show are still relevant, their main driver to travel is less likely to be the show.

Based on the insights shared by Murray’s article, Heim’s research and the analysis of Instagram within the assessment of this research, the survey’s question “Do you follow any of these Hamilton accounts on social media? (Please select all that apply)” only included potential answers within the Twitter and Instagram platforms. The question allowed respondents to select all the options, if applicable, and it provided them an open-ended space to write any other online spaces they are a part of. From the 514 respondents, 70% reported to actively be following Lin-Manuel Miranda on Twitter which may reiterate Murray’s assessment that Miranda’s involvement with fans on Twitter has created a “special digital club” that keeps fans engaged and may further strengthen the connection fans feel to the author (3). Also, it correlates with Heim’s statement that Twitter has become the new ‘stage door’ of shows (“Broadway Theatre Fans” 49).

Moreover, the fans are also actively engaged with the official Instagram and Twitter pages of the Broadway and West End productions.

It is interesting to note that 9% of the respondents reported being part of an online *Hamilton* fan community or Facebook groups. Additionally, when I posted this survey at an online group, members filled out the survey, shared it with their network, posted 91 comments and liked the post 130 times. Their efforts helped the survey reach about 840 participants within a 24-hour window. Yet, 43% of respondents selected the 1 and 2 range of 'Not at all important' in the Likert Scale to answer the question "How important is it to interact with other fans at the entrance line, inside the theatre or at the stage door?" Additionally, 30% chose the neutral option within the scale and only 26% selected 4 or 5 range of 'Extremely Important.' Thus, I can infer that fans have different perceptions of their online and real-life community. The behavior observed shows that being part of a community is important, but within the survey, they have expressed that these connections are not as crucial. Therefore, we should consider that virtual meeting places may have taken priority over real-life meetings.

CHAPTER 3: THIS IS NOT A MOMENT IT'S THE MOVEMENT

3.1 The Hamilton Gaze

While I was in the orchestra section of the Paramount Theatre in Seattle, Washington, patiently waiting for the show to start, I took out my phone and snapped a picture of my playbill. The excitement was electrifying; I was finally about to see *Hamilton*! My best friend and I kindly asked another patron to take a picture of us with the stage in the background as we held onto the playbills with eager anticipation. After taking the picture, we started reliving the moment that had just happened. As I sat down and took the whole scene in, I realized that many fans were doing the same thing; snapping pictures of their playbill in different angles and taking selfies with their companions, their souvenirs and with the empty stage. These ‘back-stage’ performances, as explained by Larsen (248-255) and Heim (“Broadway Theatre Fans” 41), are left unnoticed when we just look at the final product (the image). As spectators, we often forget that taking a specific picture may have more meanings than just documenting the event. In reality, it is a way to build or strengthen relationships with those that are experiencing the event with us.

3.2 Content Analysis

Through Instagram, I was able to collect a sample of about (100) images through content analysis based on the following criteria:

1. Taken during the periods of July 2016 – December 2016 and November 2018 – April 2019
2. The picture taken must show the *Hamilton* Playbill or *Hamilton* booklet as the focus of the frame showing the stage or *Hamilton*’s outdoor theatre sign in the background.
3. The picture taken shows the empty stage.

Below in Figure 1, we can see that the most prominent image taken is one that shows the *Hamilton* playbill as the main focus of the frame. The images have a variation of filters, but all of them show the playbill with some level of saturation. The playbill is often placed in the middle-left or left quarter of the frame and is usually used to attempt to block other theatregoers. The placements of this aesthetics are indicative that the picture was taken with the phone or camera in the right hand while holding the playbill on the left. The placing of the playbill tells the viewer

that this item must be considered as the ‘landmark’ of the frame. From all the samples below, only two pictures were taken using the *Hamilton* outdoor sign as background and only three of the images were of the empty stage.

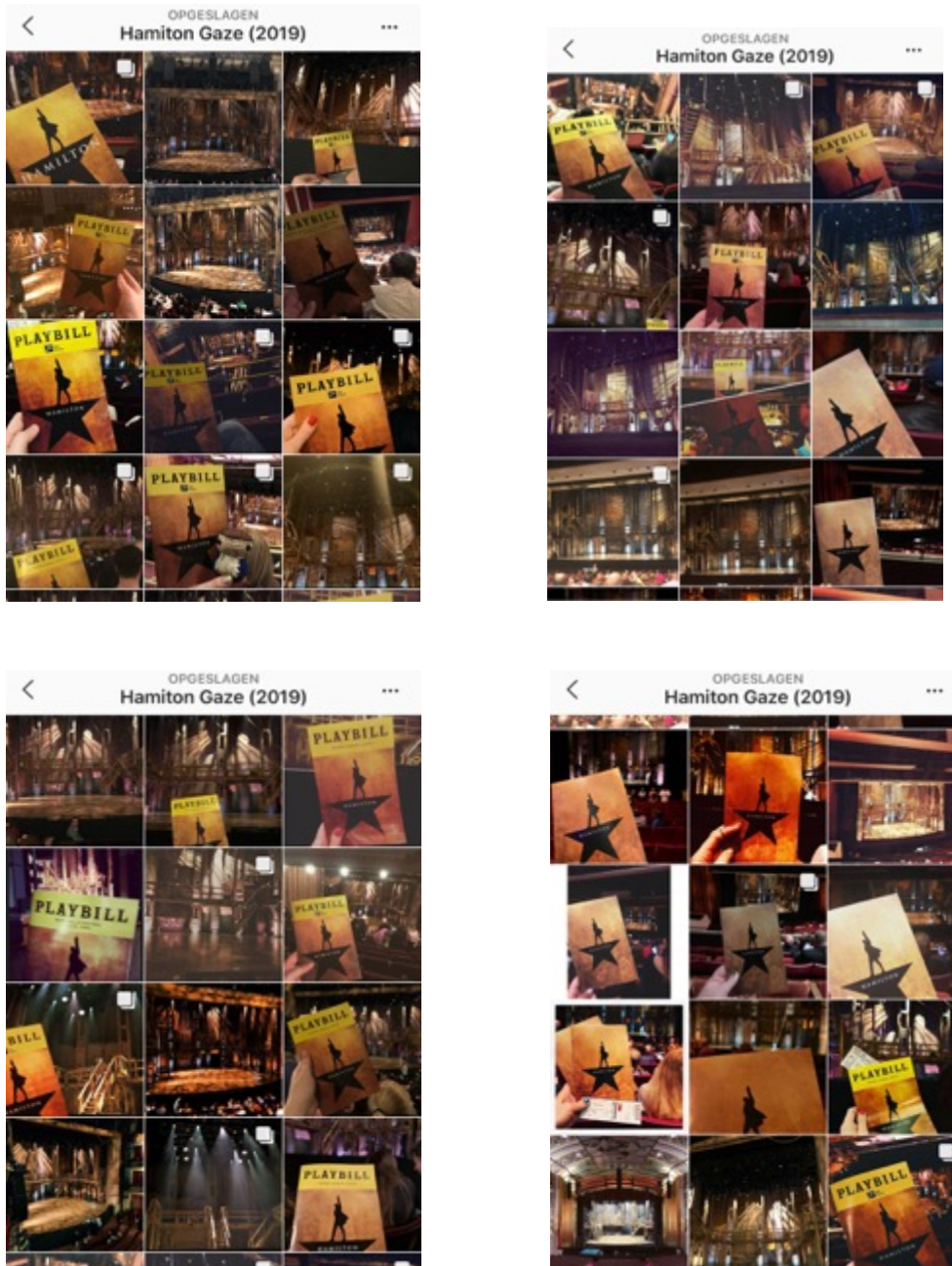
Figure 1: *Hamilton Gaze* (2016)



In Figure 2, we can see a change in the images. Although we still see some photos featuring playbills or booklets being shown as in the previous set and certain characteristics as the saturation of color are still present, we also see the empty stage taking a leading role in the

photographs. Even within the images that have the booklet in them, the stage in the background has more real estate.

Figure 2: Hamilton Gaze (2018 - 19)



The two sets of images have a slight variation in the content of the image. The first shows the playbill more prominently while the second set of images gives more attention to the stage.

Thus, although the two sets of images are slightly different, they shared similarities within their framing. It shows that these images were “tracked down and recaptured” and attested to the user’s attendance to the show (Jenkins 324). As Urry suggested within Jenkins’s text, “photography can be a means of transcribing reality, providing evidence that an event took place” (qtd. in Jenkins 319). Thus, the action of sharing on social media serves as a medium to share their experience with their community as well as a way to document the event.

3.3 Caption Analysis

From the collection of Instagram posts used in the section above, I have chosen a total sample of sixty (60) images to analyze the caption content. The criteria used to select these captions was based on whether or not the picture had a written caption, as some only used emoticons or hashtags, and the relevance of the caption, as some captions only tagged their companions, the musical’s Instagram handle or just used a label such as ‘Hamilton.’ I consider that analyzing captions will give me a better insight into the perception fans have of the show and how they interact with fan communities in virtual spaces (Heim, “Broadway Theatre Fans” 40). The captions selected were then divided into three main categories: Personal Captions, Musical Quotes and “The Room Where It Happens.” In the table below, we can see the distribution of the captions within the two timeframes. The personal captions were more prominent in the second timeframe, and the musical quotes significantly decreased during this same period.

Table 2: Overview of caption categories

Statistics	Timeframe #1 (2016)	Timeframe #2 (2018-19)
Personal Captions	11	19
Musical Quote	11	4
"The Room Where It Happens"	8	7

3.3.1 Personal Captions

Timeframe #1 July 2016 – December 2016

The eleven (11) captions in the first timeframe varied in length, the use of emoticons and hashtags. Additionally, all captions are treated anonymously but can be found in Appendix 3. Even though they had some differences, they did share some similarities, which can be divided into three categories:

1. Translating emotions into bodily reactions: Captions described and compared emotions to outcomes that would result from physical exertion. One user wrote,

"I can't breathe. Maybe a little because we just ran down then up four flights of stairs, but mostly because of THIS!!!! #Hamilton #InTheRoomWhereItHappens"

While another mentioned that his/her emotions could only be expressed by noises,

"I have no words only excited noises! #hamiltonmusical #hamilton #Mari30x30"

2. Exclusivity: Several of the captions recounted their experience in a way that explicitly communicates to their followers that this is a once-in-a-lifetime opportunity. This type of personal captions focuses more on the experience itself rather than their personal connection to the musical. Some users used words such as “luck” and “coveted” or detailed their location within the theatre (i.e., front row). One user stated that,

"No waiting in line, complimentary drinks, and free premium seats to the play that takes years to get a ticket to... but the best part about all of it is I get to spend it with my grandma (3 heart emojis)(theatre emoji) (martini emoji) (ticket emoji) #bestnight #bestgrandma #hamilton #broadway #NYC"

Another user claimed the experience made him/her feel “cool.” The user stated,

*"So this is what we're doing tonight and honestly.... I've never felt this cool. Ever.
#hamilton #nyc #broadway gracias (wink emoji) #mole #365*

This comment also creates an association between the show and something that is ‘hip,’ and therefore, being part of this experience inducts them into a subculture through the addition of a descriptive label to their personality. Thus, the show is not only exclusive in monetary and experiential value but also is perceived by the users to be a status symbol that they can claim after attending the show.

3. Review or Descriptive Situation: This category of captions includes text that refers to the situation by reviewing the musical or describing their personal situation while visiting the play. Users commented,

"Catching a matinee real quick"

"Sometimes you just have to go see Hamilton by yourself. (girl emoji)"

Timeframe #2 November 2018 – April 2019

The nineteen (19) captions for the second time frame used more hashtags than the previous set, which makes the posts longer on average. Hashtags are also used to make the pictures more visible in different Instagram searches, so, it is probable that these users want to increase their exposure and likes. Additionally, the increase of the number of personal captions may suggest that users are wanting to make their mark by associating themselves with the offerings of the play. However, some posts share some similarities with the *Review or Descriptive Situation* category, but the majority of them fall into a new category, *Something unexpected and precious*. Similar to the previous sections, the captions used here are treated anonymously and can be found in Appendix 3.

1. Something Unexpected and Precious: This category of captions express thankfulness towards the existence of the show and disbelief towards having the opportunity for being part of the show. Captions use words and phrases such as “is this real life” and “bucket list.” Several of these posts also refer back to the *Hamilton* Lottery and attribute their experience to the program.

Thus, this category could be considered as an extension of the category labeled *Exclusivity*, but I've decided to separate them as these captions tend to be more expressive and show a deeper connection between the user and the show. Users wrote:

"I don't have words for what is about to happen here at @hamiltonmusical in Puerto Rico. My ghost will report back afterwards."

"I got an amazing opportunity #hamiltonpr"

*"I got to cross something off of my bucket list today (heart emoji)
#hamiltonchicago #hamiltonchi"*

It important to mention that some of the posts may share characteristics with the other two categories, *Musical Quote* and *"The Room Where It Happens."* Especially, as some of the personal quotes use phrases from one of the songs or use certain lyrics to create hashtags. For instance,

*"Things that I did not expect to happen on day 1 of 2019. #hamilton
#hamiltonlottery #24hournotice #notthrowingawaymyshot #chicago"*

*"I guess one thing is listening to the soundtrack, or watching YouTube videos, and a whole other thing is watching this incredible company of artists, actors, singers and dancers bring the stage to life. Man, are these people talented! I'm so grateful that artists like this exist and that I'm lucky enough to get to experience their art. **My world is definitely turned upside down.** (heart emoji) #Hamilton #HamiltonPR"*

"GUYS!!! I AM IN THE SECOND ROW IF HAMILTON?!?!?! Is this real life?!?!?! @hamiltonmusical #Hamilton #HamiltonMusical #HamiltonTour #HamiltonLottery #HamiltonLotteryWinner #IWasInTheSecondRow #TheRoomWhereItHappens #OhioTheatre #AsSeenInColumbus"

“@hamiltonmusical won't be in Chicago forever (or maybe it will (fingers crossed emoji)) and **we weren't throwing away our shot** at seeing it. After months of unsuccessful digital lottery entries, we finally waved the white flag and paid full price for the third from the top row in the theatre. Hey, **whatever it takes to be in the room where it happens.** (music note emoji) (theatre emoji)
 #baconwrappeddatesblog #windycitybloggers #igerschicago #chicagogrammers
 #instachi #choosetchicago #chicagoblogger #chicagogram #chitown #datingblog
 #datenight #theloop #theatre #musical #broadwayinchicago #hamilton
 #hamiltonmusical #hamiltonchicago #cibctheatre”

3.3.2 Musical Quote

The use of musical quotes as captions share very similar characteristics across both timeframes, which it's why I've decided to group them within this analysis. The usage of musical lyrics as captions can be explained by Heim's argument that theatregoers often “appropriate the story and make it their own” (“Broadway Theatre Fans” 41). She reasons that the theatregoers act out moments of the performance, recite or sing lines in order to re-perform the play and by this, appropriate the story (“Broadway Theatre Fans” 41). For instance, users quoted,

“History is happenin' in Manhattan...I'm finally seeing Hamilton!”

“look around, look around at how lucky we are to be alive right now”- the schuyler sisters this sums up perfectly how it feels to have seen @hamiltonmusical twice and this time from the front row thanks to the lottery.”

These users adapted the lyrics of the song *The Schuyler Sisters* that reads,

“Look around, Look around/At how lucky we are to be alive right now!/History is happening in Manhattan and we just/happen to be/In the greatest city in the world” (*Hamilton: An American Musical*).

By using a piece of the lyrics and including the phrase “I’m finally seeing Hamilton!”, the first user suggests that this event is one that should be commemorated and go down in his/her own personal history. It declares the moment to be an important one. The second user, on the other hand, uses the lyrics to express how fortunate his/her experience has been. The second caption

also shares characteristics with other texts categorized under *Personal Captions* which further reiterates Heim's argument of story appropriation.

Furthermore, the usage of lyrics serves as proof that they are familiarized with the show, and only those who have seen the play or listened to the musical's soundtrack can understand the reference. The lyrics are adapted to form a new language between the fans and serve as a builder of community identity. Thus, the recipients of the image also play an important role as interpreters of the re-performed message and negotiate meanings with the narrators (Heim, "Broadway Theatre Fans" 49). Moreover, Heim mentions that the availability of online spaces have lifted the restriction that fan communities had in the 19th century and open new possibilities for users to "share different experiences about intercultural performances" ("Broadway Theatre Fans" 49).

3.3.3 "The Room Where It Happens"

Similar to the analysis in the previous section, I have decided to analyze both timeframes together as they both share comparable insights. The use of the lyrics from the song "*The Room Where It*" Happens are used in three ways:

1. The entirety of the caption: Using the sole lyrics to label the image. For example,

"You've kept me from the ROOM where it happens, for the last tiiiiime."

*"The room where it happens... #visit london #westend #igerslondon
#prettylittlelondon #prettycitylondon #victoriapalacetheatre
#theroomwhereithappens #hamilton #hamiltonwestend #theatre #flashesofdelight
#expatlife #travelgram"*

2. As a physical location: These captions describe "The Room Where It Happens" as a synonym for the show, and they express this by using phrases such as "finally in" or "I got to be in." For instance,

*"Guys I finally made it to the room where it happens!! #hamiltonmusical
#broadway #lealatakesny"*

“tonight, as if from a fantastic dream, **i got to be in** the "room where it happens" and i wept like a baby #hamilton”

“[insert caption about **being in** the room where it happens]”

“**Valentine's Day in** the room where it happens w/ (tag) (two smiley faces) (two cool emoji) (two heart emoji) #Hamilton #ValentinesDay #SoExcited”

This leads me to infer that the user considers the “The Room Where It Happens” to be an existing place rather than just the lyrics to a song. Take the last caption as an example. The user has stated that they are spending Valentine’s Day in “The Room Where It Happens” and expressed it in the same way as if they were at a destination.

3. As a hashtag: As previously mentioned, the lyrics are often used as a complement for Personal Captions and as a way to re-perform the story. Additionally, the #theroomwhereithappens is widely popular with the *Hamilton* community, and within the post, the hashtag is used as a combination of a physical location and a way to increase the post’s visibility. Some examples are:

“So excited to be **#intheroomwhereithappens** at #hamiltonbway! Thank you #hamiltonlottery! #hamiltonlotterywinner”

“I was **finally in the room where it happened!** #theroomwhereithappens #hamilton #hamiltonmusical #hapiness #theater”

3.4 Survey Analysis: Picture Caption

Through the Social Media portion of the survey, respondents were asked to select the pictures they are or were most likely to take before the show. These options were created based on the analysis of social media posts and observational analysis at the West End show. It was observed that most participants took the pictures before the start of the show. In the survey, out of 514

respondents, 353 (69%) selected the option “A picture of Hamilton's playbill inside the theatre with the stage in the background” and 426 (83%) selected “A picture of the empty stage” as one of the pictures they were more likely to take at the show.

Follow up questions, “How likely are you to post these pictures online?” and “If you have or were to post these pictures online, how important would adding a caption be?” were asked to get a glimpse on the importance online relationships and actions have within this context. In the Likert Scale questions, 362 (70%) respondents reported that it was ‘Extremely likely’ that they would post these pictures online, but only 188 (37%) considered that using a caption would be ‘Extremely important.’ This signifies that more importance may be given to the framing of the image rather than the context the caption provides. Additionally, these questions were followed by two images, one that shows the *Hamilton* booklet with the stage in the background and one of the empty stage. The question read, “If you had taken this or a similar picture during your visit to Hamilton, how would you caption it?” Respondents were then asked to fill in a potential caption they would use.

To analyze these captions, I divided them into the same categories used to analyze the Instagram posts. Then, I filtered the captions by eliminating filler captions such as ‘None,’ ‘N/A,’ ‘Unsure,’ ‘Don’t know’ or ‘Yes.’ However, I have included captions like ‘Yess!!’ as they show a level of excitement rather than just being a filler answer. Also, I decided to exclude one-word captions that strictly described the image such as ‘Hamilton’ or ‘Broadway’ as I consider these to be filler responses as well. Overall, the captions were concise, especially the text labeled under the *Personal Captions* category. The respondents only used a couple of words or a sentence to caption the images which are very different from the ones analyzed on the Instagram platform. Furthermore, the usage of hashtags was significantly less. However, this may be attributed to the user experience that Instagram provides in which different choices of relevant hashtags appear when the hash sign and a couple of letters are typed into the screen.

The playbill image with the stage on the background had the following distribution:

Table 3: Playbill image caption distribution

Category	Number Playbill Images	Percentage
Musical Quote	102	20%
Personal Caption	125	24%
The Room Where It Happens	228	44%
(Filler Responses)	59	11%
Total	514	100%

The distribution of the empty stage image is as follows:

Table 4: Stage image caption distribution

Category	Number Stage Images	Percentage
Musical Quote	89	17%
Personal Caption	171	33%
The Room Where It Happens	199	39%
(Filler Responses)	55	11%
Total	514	100%

Compared to the *Personal Captions* in the Instagram analysis, which represented a 37% and 63% for timeframe #1 and #2, respectively, the percentage of the personal survey captions, varying between 24% - 33%, is slightly lower. However, if we consider the percentages of “*The Room Where It Happens*” in the Instagram analysis, 27% - 23% in timeframe #1 and #2, we can see a significant increase in the survey that varies between 39% - 44%. The prevalence of lyrical-related captions is a reflection of the fans’ attempts to re-perform the play through appropriation. Yet, if we take into account the analysis on the Instagram captions, where the text is significantly longer and more personal, we can conclude that Hamilfans are adding an extra layer of symbolism and meaning to their posts once they are at the play. This also clashes with the survey responses, as having more extended and personalized captions signify that the context provided by the caption is equal or more important than the image itself. The usage of captions within the Instagram posts shows a level of emotional connection to the musical, the online community and theatre companions. Furthermore, the reproduction of the playbill and the stage as landmarks

attest to the existent of the spiral of representation within the theatrical context and shows the importance of considering “The Room Where It Happens” as a touristic site.

Chapter 4: The Greatest City in The World & A Forgotten Spot In The Caribbean

4.1 The Hamilton Effect in New York

In her Master's thesis, *The Hamilton Effect: How One Musical Made the Founding Fathers Cool, and What It Means for Historic Sites and the Academic World*, Skala analyzes the effect the musical has had on historical sites either mentioned in the musical, used in the PBS documentary *Hamilton's America* or related to one of the characters represented in the play (45-68). It is imperative to remember that all these sites were previously established before the musical started performing and have existing historical heritage and a touristic demand (45-68). She determined the musicals' impact by using statistical analysis of the number of visitors before and after the musical was released and interviewing representatives of these sites (Skala 45). Overall, she concluded that "the *Hamilton* effect seemed to be stronger when the sites were directly connected to the musical or associated with popular characters in the musical" (Skala 68).

Although larger sites have an established market and they might not have seen a significant impact in visitation numbers after the release of the musical, they have taken measures to accommodate the market. For instance, Thomas Jefferson's Monticello had an increase in visitation, but the site's representatives do not consider *Hamilton*'s popularity to be the sole reason for this spike (Skala 57). However, according to Skala, the team did notice a surge in interest for Hamilton and found ways to include Hamilton's relationship to Thomas Jefferson during the guided tours (57). Similarly, Mount Vernon had no need to promote *Hamilton* as they receive an average of a million visitors per year (Skala 63). Yet, they decided to include relevant articles on the site's website and they "planned on hosting a 'pop-up Hamiltunes event' at Mount Vernon ... to coincide with *Hamilton*'s arrival in D.C." (Skala 64).

On the other hand, Skala's analysis showed that sites like Fraunces Tavern-Museum, Hamilton Grange National Memorial, Morris-Jumel Mansion and the Federal Hall National Memorial did see a visitation increase after the release of the musical (58 – 62, 65 - 68). Their proximity to Broadway and the press coverage for these places in association to the musical may have played a role in this visitation surge (Skala 66). As a result, most of these sites have taken measures to include *Hamilton*-related content to existing tours or programming or by adding *Hamilton* merchandise to the gift shop to accommodate the tourists' new interests (Skala 58 – 62,

65 - 68). Skala, however, states that other external factors like lower gas prices, the 2016 election or anniversary-related celebrations may have played a role as well (46). Yet, her research and findings gave me a better indication to determine the focus of this chapter. Within the next pages, I will examine the websites of four (4) previously selected tours or tour packages that use the musical as a selling point and explore how they have adapted historical sites to cater to the musical fans.

4.2 Website Analysis: New York Tours

Washington & Hamilton: Secrets of the Past by New York City Walking Tour

(<https://www.revolutionarytoursnyc.com/hamilton-washington-walking-tour-new-york-city/>)

The tour's information page is titled, *The Revolutionary Tour: Washington & Hamilton in New York* followed by a logo with George Washington and Alexander Hamilton and a slideshow of relevant pictures to the text,

Experience New York City and the Revolutionary War through the inspiring lives of George Washington and Alexander Hamilton. Relive the excitement and heroism on the streets where it happened in the city you THOUGHT you knew. Join us as we walk through the miraculous story of the founding of the United States ("Best Hamilton & Washington Walking Tour New York City").

The tour's text opens with the sentence, "*Hamilton & Washington Walking Tour, New York City* - This Alexander Hamilton tour and George Washington tour is the perfect complement to the musical, *Hamilton*, by Lin-Manuel Miranda based on the biography *Alexander Hamilton* by Ron Chernow" ("Best Hamilton & Washington Walking Tour New York City"), which provides the web visitor with an instant association between the musical, the book and the tour.

By mentioning the book, in addition to the musical, the tour is giving itself credibility as it is stating that it will complement a biography. The title of the tour at the top of the page mentions Washington first, but then, at the beginning of the text, the tour officials mention Hamilton's name before Washington's. Additionally, after the body text, before the booking button, the tour's name is again mentioned with Hamilton's name first. This is significant because, through repetition, they reinforce Hamilton's presence and potentially his protagonist role in the tour.

The text continues by stating that, “[t]his tour will provide you with even greater insight and understanding of the people, events and situations of the Broadway show” (“Best Hamilton & Washington Walking Tour New York City”). With this statement, the tour officials are encouraging theatregoers, their main target group, to book the tour after watching the musical and are specifically targeting those that are still seeking a deeper immersion into the world of Alexander Hamilton. Although the description of the learning points during the tour have a greater focus on Washington’s heritage, the tour’s promotional content focuses on Hamilton’s ‘legacy.’

Additionally, during the slide show and third paragraph of the text, they include the phrases, “relive the excitement and heroism on the **streets where it happened**” and “experience American history as you never have before, on the **streets where it happened**” which could be a play on words from the context and song of “The Room Where It Happens” (“Best Hamilton & Washington Walking Tour New York City”). Some of the tour’s stops are the Federal Hall, Alexander Hamilton U.S. Custom House and Hamilton and his wife, Eliza’s, grave (“Best Hamilton & Washington Walking Tour New York City”). Furthermore, below the text, the site has a section titled *A minute in History* where they have five (5) one-paragraph blogs including pieces on Aaron Burr and Hamilton’s relationship and The Fraunces Tavern, which is also a stop on the tour where Washington had a farewell gathering (“Best Hamilton & Washington Walking Tour New York City”). According to Skala, the tavern was also one of Lin-Manuel Miranda’s writing spots during the creation of the musical, it served as Miranda’s inspiration for the song *Story of Tonight*, it hosted a *New York Times* interview with the *Hamilton* cast and was featured in several articles as a place of interest for *Hamilton* fans (65 - 66).

This tour focuses on transporting the tourist to the past to “the streets where it happened” and “recapture unforgettable moments” by making subtle connections to the musical through adapted lyrics and focusing on the relationship between Hamilton and Washington (“Best Hamilton & Washington Walking Tour New York City”). Reviewers on TripAdvisor wrote,

“[..]Also, because many of us were taking this tour because of a new interest in Mr. Hamilton due from seeing the musical, “Hamilton,” Bruce related many of his facts as like footnotes to parts of the show. He explained the meaning of certain lyrics or showed us the places where the different songs actually

happened... But he also did not overdo the tour with all references to the musical.” (167kathrynd qtd. in TripAdvisor).

“[The guide] enriches the tour by showing images of the period and reciting passages from letters, addresses, and Hamilton's lyrics” (Footprints295458 qtd. in TripAdvisor)

“I have not seen Hamilton the musical, but this provided a great foundation for those who want to see it - so I would recommend this tour before seeing the show” (Jemlewi qtd. in TripAdvisor).

Thus, the site and the tour, according to reviews, aim to bridge a gap between the history and the narrative of the play in a subtle but effective way.

Alexander Hamilton Private Tour by Lower Manhattan Tours

(<https://www.lowermanhattantours.com/tours/alexander-hamilton-tour/>)

The tour website starts with an iconic picture of Alexander Hamilton, which resembles the image on the \$10 bill. Over the image, the title indicates that this is a private tour which immediately gives the tour an impression of increased quality and exclusivity. The subsequent text below the title states,

See where Alexander Hamilton lived, worked, went to church and dinner. Get to know the man, his wife, his children and the other woman in his life (“Alexander Hamilton Tour”)

which gives the visitor a glimpse of the deeper connection the tour will establish between the founding father and them. Directly under the *About Our Alexander Hamilton Tour* the sentence describes the tour to be an “in-depth tour of the life and legacy of Alexander Hamilton” (“Alexander Hamilton Tour”). Thus, it promises the web site visitor that the tour will have personal content and introduce the day-to-day life of Hamilton. Mentioning that they will show where he used to dine increases the appeal of the show because the tour will go through the big as well as the mundane moments (“Alexander Hamilton Tour”).

Consequently, the phrase, “if you like the musical Hamilton, you will LOVE this tour,” is used (“Alexander Hamilton Tour”). With this, the site immediately associates itself with the musical and states that Hamilton fans will ‘LOVE’ the tour which can be considered a bold

statement but also sets the precedent that they intend to reach an audience that has seen the musical. The following section, *On Our Alexander Hamilton Private Tour You Will Learn*, details the tour in a chronological order much like the musical itself (“Alexander Hamilton Tour”). One of the bullet points focuses on Hamilton’s extramarital affairs by stating, “get the inside scoop on how he was involved in the first sex scandal in American History” (“Alexander Hamilton Tour”). This statement gives the tour a salacious edge, and also further reiterates the promise that the tour will have a unique intake on his life. Notable stops on the tour are Federal Hall, Hamilton’s grave and The Fraunces Tavern (“Alexander Hamilton Tour”).

Following the tour details, the page shows a gallery of photographs including Hamilton’s gravestone and a series of customer reviews. However, only one review refers to the connection with the musical. The review reads as follows,

A very well presented history lesson in the rain. [The guide] made this experience only second to “Hamilton the Musical” in the four-day visit for me and my son. Tell [the guide] thanks again (“Alexander Hamilton Tour”).

The other reviews refer to the tour guides as being knowledgeable and entertaining (“Alexander Hamilton Tour”). Additionally, reviewers recommend this tour because it is ideal for those that want to walk in Hamilton’s footsteps and toast to his legacy (“Alexander Hamilton Tour”). Although this tour creates a connection with the musical in the first paragraph of the website, based on the reviews, it seems like they have not changed their narrative to accommodate musical fans. Thus, this tour mainly uses the relationship to the musical as a promotional avenue but hasn’t adapted their narrative to fit musical references.

Alexander Hamilton Walking Tour by CityRover NYC

(<https://cityroverwalks.com/full-day-tours/hamilton-private-walking-tour/>)\

This tour’s page shows the image of Hamilton Grange National Memorial with the tour’s name and the tag line, “Enjoy a private full-day ‘*Hamilton*-themed’ walking tour of Manhattan” (“Hamilton Private Walking Tour”). The choice of the word “themed” sets the tone of the tour and allows the website reader to create associations with external *Hamilton*-related content. The use of this word would not be directly associated with a famous or historical figure as it doesn’t set a biographical tone but a thematically-related tone instead. However, this is a very subtle

connection between the musical and the history. Thus, compared to the previous tours, this tour package is not aiming to create an immediate relationship with the musical's fans. Yet, similar to the Lower Manhattan Tours, the indication that the tour is private gives it a sense of superior quality and exclusivity.

The page then provides the tour's highlights which are divided into four sections: *Customized for your group, Explore Hamilton's Downtown, Explore Uptown and Hamilton the Musical* ("Hamilton Private Walking Tour"). The first section mentions that the tour can be customized to the client's needs and interests ("Hamilton Private Walking Tour"). It states, "We can go 'light' or 'heavy' on the level of historical detail to suit everyone from casual fans to history buffs," which indicates that they are targeting a wide-ranged client base rather than just musical fans or history aficionados ("Hamilton Private Walking Tour"). The following sections are laid out as options for the visitor to customized their tour. Tour locations include Hamilton's grave, Wall Street (most likely the Federal Hall), The Fraunces Tavern, Bowling Green, Columbia University, Hamilton Hall and Hamilton Grange National Memorial ("Hamilton Private Walking Tour").

Within the second section of the tour's highlights, the following bullet point is found, "Discover important landmarks referenced in the smash-hit musical, from Fraunces Tavern to Bowling Green to the location of the "Room Where It Happens" ("Hamilton Private Walking Tour"). This section makes direct reference to the musical, the places that inspired the musical's content and the real-life "Room Where It Happens," which contrasts the initial 'lack' of connection with the musical. At this time, the tour officials are explicitly trying to target and incentivize the musical fans to join the tour.

The fourth section is solely dedicated to the musical and offers insights on "Lin-Manuel's inspiration, creation process and occasional 'liberties' with historical accuracy" ("Hamilton Private Walking Tour"). Further, it suggests the Richard Rogers Theatre as a final stop for added convenience if the visitors have tickets for the show during the same day ("Hamilton Private Walking Tour"). Initially, the website seems to focus on a broad market of historical and musical fans. However, once the user scrolls down the page, it becomes more evident that this private tour would be a good fit for a musical fan. Moreover, it is probable that the tour officials are aiming to attract those who want to get more insights into the history behind the musical before going to the show, which includes Lin-Manuel's creative process. Thus, they are able to partially

or entirely adapt the tour to fit the musical preferences of the tourists. For this tour, no *Hamilton*-related reviews were available for analysis on the website.

Hamilton The Tour by NY Tour Monkey

(<http://www.hamiltonthetour.com/>)

The page of this tour shows a logo that shares similar components with the musical's logo ("Walking Tour Hamilton The Musical"). The figure of a man singing karaoke with a golden star in the back is accompanied by the tag line "A song by song stroll through Alexander Hamilton's life" which creates an instant connection with the musical and Hamilton's historical heritage ("Walking Tour Hamilton The Musical"). The main text header mentions that it is New York's only walking tour based on the musical which further reiterates that this tour was created as a result of the musical's influence instead of just adapting an existing historical tour to include musical references.

The tour officials clearly remark in the website that the tour is specially designed for those "who already have *Hamilton* tickets, those trying to get *Hamilton* tickets or those just addicted to the *Hamilton* The Musical cast album" ("Walking Tour Hamilton The Musical"). Additionally, a special tour will be provided for school groups which will include a teacher's guide for quizzing purposes ("Walking Tour Hamilton The Musical"). The stops along the tour are promoted as follows,

Stops include Hamilton's Bank of New York, "The Room Where It Happened", Angelica Schuyler's house, Hamilton's last residence in New York. The tour also stops at Hamilton's, Eliza's and Angelica's final resting places in Trinity Church graveyard. Plus some bonus stops that help illuminate the time and place that Alexander Hamilton lived and died in ("Walking Tour Hamilton The Musical").

This excerpt shows that the tour is designed to further immerse the visitor experience into the *Hamilton* world. This is achieved by making direct associations with the musical by using phrases from the lyrics and by matching individual songs with their real-life locations. This tour acts a direct complement to the show but it is not affiliated with it. The website didn't showcase reviews or provide a link to TripAdvisor for future visitors. Thus, this tour has not adapted historical sites to cater the musical fans but instead has shaped history around the musical's legacy.

4.3 Lin-Manuel Miranda's Heritage

The previous website analysis showed that some tours intertwined Alexander Hamilton's heritage with Lin-Manuel Miranda's by making The Fraunces Tavern a tour stop. The tavern has historical relevance within the period of the Revolutionary War and Hamilton's life, but it is advertised on some websites as one of Lin-Manuel Miranda's writing spots. Additionally, some of the tours promise to touch upon Lin-Manuel Miranda's creative process by showing places that inspire scenes and songs from the musical. These types of content aim to establish a stronger connection between the author and the tourist/fan.

Since the beginning of the first production, Miranda, according to Murray, has tried to establish a personal interaction with fans through platforms like Twitter (3). These interactions are received in a similar way as meeting the author at a book signing or the stage door of the theatre (Heim, "Broadway Theatre Fans" 49). The existence of these connections only serves to reinforce the need to include Miranda in existing *Hamilton*-related tours in New York, even if these tours were not created as a result of the musical. Consequently, we cannot overlook the fact that Miranda's interpretation of his protagonist character in the play seeped this connection between the founding father's heritage and his own. In his article, *Toward a More Perfect Hamilton*, McAllister states that,

By casting himself as an immigrant founding father, Miranda initiated a transcendent performance; an act of "racebending" ... visually a fair-skinned Miranda could easily "pass" as a white or mixed-race founding father like Hamilton. Miranda intentionally aligns his personal narrative as a striving son of Puerto Rican migrants with this story of a "young and scrappy" immigrant from Nevis. Any remotely inclusive-minded Broadway audience member, from any position on the political spectrum, would not have to struggle to get beyond Miranda's curious swarthinness and absorb the commonality, or even conformity, of the musical's message: American institutions, values, and ambitions transcend color (285).

The dual role Miranda plays in the show, as the author and the protagonist, have paved the way for tours to embrace both his and Alexander Hamilton's heritage. Thus, Miranda's fame and camaraderie with the fans, have established, in my opinion, a similar connection to the ones observed between literary authors and their fans.

Miranda, as a member of the Puerto Rican diaspora, identifies with the island's culture and is very vocal about issues and events surrounding it. After two years of leaving the role of Alexander Hamilton, he announced his return to the acclaimed role as part of the

#AndPeggyTour company, that would debut in a Puerto Rican stage. The primary goals of this three-week residency were to help the island by attracting tourism in the aftermath of Hurricane Maria and donate the proceeds of the show to the Flamboyant Arts Foundation (Paulson, “Lin-Manuel Miranda’s Passion”). Miranda announced of the Puerto Rico opening about a year after the natural disaster hit the island stating,

“Bringing [*Hamilton*] to Puerto Rico is a dream that I’ve had since we first opened at The Public Theater in 2015. When I last visited the island, a few weeks before Hurricane Maria, I had made a commitment to not only bring the show to Puerto Rico, but also return again to the title role. In the aftermath of Maria, we decided to expedite the announcement of the project to send a bold message that Puerto Rico will recover and be back in business, stronger than ever” (McPhee).

As the Puerto Rico production started to develop, the parallels between the founding father and Miranda became more apparent. Their legacy, now intertwined, has made musical fans historical tourists and vice versa. Now, both groups seem to be following the founding father’s late life through the current whereabouts of the musical’s creator. Hence, within the following sections, I will analyze tours in Puerto Rico that were a result of the musical’s three-week debut in the island. However, in contrast to the New York tours analysis, I will search for the usage of Miranda’s heritage as a selling point within the tour and how much (or how little), the musical, or the founding father himself, have been referenced.

As a Boricua, Miranda has shared his success with the island and has contributed to its economic welfare by raising money for hurricane relief funds and non-profits (Paulson, “Lin-Manuel Miranda’s Passion”). Moreover, Miranda has used his social media following and fame to bring attention to the issues Puerto Rico is facing (Paulson, “Lin-Manuel Miranda’s Passion”). The *Hamilton* production projected a \$15 million fundraiser through the play’s profits primarily from the sale of premium tickets, which were priced up to \$5,000 (Paulson, “Lin-Manuel Miranda’s Passion”). The Puerto Rico Tourism Co. (PRTC) set aside 1,600 tickets to be distributed within four travel companies that were chosen through a bidding process (Business). These agencies curated four-day, three-night packages that included local experiences and tickets to the show (Business). Carla Campos, executive director of PRTC, stated,

Since the beginning of 2017, we have been working diligently to maximize the opportunity for Puerto Rico that ‘Hamilton,’ the acclaimed Broadway musical, arrives in Puerto Rico with Lin-Manuel. The joint mission has been clear: to capture the attention of the world, at the same time elevating the essence of our culture, history, landscapes

and people... Our intention is to motivate those who visit us from abroad to take advantage of the opportunity to learn about our destination (Business).

The packages discussed in the next section were then featured in the *Discover Puerto Rico* official website (See Appendix 2A-E). In their promotional efforts, the PRTC created a set of videos titled *Discover Puerto Rico with Lin-Manuel Miranda* where Miranda tells the viewer about the life on the island, its historical and cultural attributes and his personal connection to Puerto Rico. In the videos, Miranda directly addresses the viewer. Their captions on *Discover Puerto Rico*'s official Facebook page stated,

Walk through the vibrant streets of Puerto Rico and discover the island's magic with Lin-Manuel Miranda. From our welcoming people to our hard-to-resist rhythms, explore the Caribbean paradise that will be welcoming Broadway's *Hamilton* for over 20 riveting performances this upcoming January (Burgos; Rediscover, Chapter 1).

Just days before the premiere of *Hamilton*, Lin-Manuel's exploration of his Island home continues. Puerto Rico inspires all to discover hidden treasures, rainforests, deserts, take a leisurely walk on white-sand beaches, soar through the sky above a tropical mountain range, and experience Puerto Ricans' pride for their heritage. Lin-Manuel and ex Miss Universe, Denise Quiñones describe the island's uniqueness and the inimitability that invites one to come back for more (Reverse Commute, Chapter 2).

La Placita de Guisin, a renowned Miranda-related touristic spot, which features a mosaic mural of Miranda and his grandfather was also featured in the videos (Hernández Mercado). Miranda's legacy on the island extends from La Placita de Guisin, a museum exhibiting his accomplishments and a Lin-Manuel Miranda souvenir shop called TeeRico (Paulson, "Lin-Manuel Miranda's Passion"; Hernández Mercado).

It seems that this campaign wanted to reinforce the direct relationship Miranda, and *Hamilton*, have with the island. By adopting Miranda as a spokesman, the PRTC has linked the island to Lin-Manuel's fame and has used it as leverage to promote tourism at an international level (Business). Furthermore, through his network, Miranda "lured Jimmy Fallon's 'Tonight Show' to broadcast the '*Hamilton*' run, with a promise that it will be a celebration of the island and its people" and used *Hamilton*'s run to further impact the island's influx of tourism even after the show closed its doors (Paulson, "Lin-Manuel Miranda's Passion").

4.4 Website Analysis: Puerto Rico

The Discover Puerto Rico official <https://welcome.discoverpuertorico.com/hamilton>, now inactive, featured endorsed tour packages by four different tourism companies (Business). The tours were all four-days, three-nights and exposed the visitor to various cultural experiences within the island (Business). All the tours were listed one after the other, and at the footer, Miranda's *Discover Puerto Rico* video series was featured. Interestingly, the tours and the website as a whole is originally in English, which suggests that the website's target audience is the North American countries. European markets might also be a target; however, there are no other visible language options in their menu, not even Spanish.

Museum & Culture Package: Get to Know Lin-Manuel Miranda's Puerto Rican Culture by Rico Sun Tours

The title of the tour starts by linking Puerto Rico with Miranda. The phrasing implies Miranda's appropriation of the island's culture and insinuates that by taking this tour, the visitor will gain insight on Miranda's life. The text continues, "Join us as we welcome the story of the '\$10 Founding Father' to the Caribbean with Broadway's *Hamilton*" which acts as an amalgam between the musical's narrative and the island ("Museums & Culture" - View Screenshot in Appendix 2A). Interestingly, the text doesn't refer to Alexander Hamilton by name but by "\$10 Founding Father" which serves as a direct connection to the founder's legacy ("Museums & Culture" - View Screenshot in Appendix 2A). Thus, the tour officials are potentially using references that only musical fans or those familiarized with the U.S. currency would understand.

The tour's description serves as an invitation for the visitor. It continues, "Don't throw away your shot! Visit the island whose culture helped shape Tony and Award-winning creator Lin-Manuel Miranda" ("Museums & Culture" - View Screenshot in Appendix 2A). The usage of lyrics as a call-to-action acts as a re-performance of the musical, similar to the captions analyzed in chapter 3. Additionally, the sentence implies that the island as a whole can take some credit for the achievements of Miranda. The community as a whole seems to take pride on the successes of one of their own, and in turn, are embracing their relationship to Miranda.

The website continues by listing the itinerary for each day. The itinerary descriptions for Day 2 and 3, *Explore the Local Culture Before the Play* and *Get to Know Lin-Manuel's Puerto Rico*, use the musical or its creator as a point of interest. Day 2 references the attendance of the

musical as the day's last activity and Day 3 uses Miranda's name on the title. In my opinion, the absence of his last name in the title of the itinerary further reiterates that the tour officials want to create or reinforce the sense of camaraderie fans have with the author. By using only "Lin-Manuel," they are eliminating the hierarchical barrier that may exist between an author (or celebrity) and the fan ("Museums & Culture "-View Screenshot in Appendix 2A).

However, it is interesting that although they are attempting to bridge the gap between Miranda and the fan, the images they use to accompany each itinerary description are of the island with little to no people in them. These, like other promotional tactics used in tourism, show pristine and desolated places to provoke a sense of discovery in the viewer. According to Urry, these types of photographs are composed so viewers can dream themselves into the picture and the place shown awaits the tourist's "desires and pleasures in order to be completed" (Urry and Larsen 175). Thus, it is important to consider both strategies at play within the tour's page, the linkage of Miranda and the island and the use of imagery as an invitation. This tour aims to tell the potential visitor that they could be here and once they visit they will bond their relationship with the author.

Culture & Adventure Package: Embrace Hamilton's Caribbean Roots by Vámonos Tours

The Culture & Adventure tour package dives head first into establishing an antecedent and connection between the founding father and the island. At first glance, the title may communicate to the visitor that Hamilton had roots in the island of Puerto Rico when in reality, he came from the island of Nevis. The tour's information proceeds to create a direct parallel between Alexander Hamilton and Miranda by stating,

What do Alexander Hamilton and Lin-Manuel Miranda have in common? They were both inspired by a Caribbean island and found their passion in the strength of their writing. What better way to "pre-game" before the renowned Broadway musical than to immerse yourself in the vibrant sights, sounds and culture that unite these two powerful storytellers? ("Culture & Adventure" - View Screenshot Appendix 2B).

Thus, with these sentences, they suggest that Puerto Rico and its rich heritage is what strengthens the parallels between Miranda and Hamilton. Furthermore, they are using Miranda's appropriation of the Hamilton character and using their similarities like their writing to connect the island to the founding father.

The daily itinerary uses titles related to the soundtrack such as *History Has Its Eyes on You*, *Just You Wait*, and *Look Around! Look Around!* Although Day 1's itinerary has used a lyrical title, its description does not reference the musical in any way. Day 2, on the other hand, opens with "Are you a Hamilton fan?" and goes on to explain that true fans will have their musical knowledge tested in a *Hamilton* Q & A before the show at the end of the night ("Culture & Adventure" - View Screenshot Appendix 2B). It shows that this particular tour package is aiming to fulfill all expectations of the musical fan. Day 3, promises an engaging trivia and discussion about the musical followed by a trip around the island and a visit to *La Perla* the neighborhood and film location of the song *Despacito* which is in line with keeping the music-themed tourism ("Culture & Adventure"- View Screenshot Appendix 2B). Within this last day, they mention the hurricane and meaningful service projects that have help with the revitalization of the iconic neighborhood ("Culture & Adventure"- View Screenshot Appendix 2B).

The inclusion of the hurricane in this tour is significant because a hurricane was what pushed Hamilton out of the island of Nevis and into the land that would become America. The hurricane was a catalyst in the musical and is portrayed within the tour as a turning point for the island as well. Its relevance in a tour that connects with Hamilton is interesting because it establishes yet another link between Puerto Rico and Alexander Hamilton. However, it is important to note that at an initial glance this tour seems to use the musical as its primary selling point rather than Miranda's heritage. However, this is not entirely the case. They have clearly established a line that unites Hamilton and Miranda. The text has attempted, and succeeded in my opinion, in merging both personalities into one. Furthermore, the images used are similar to the previous tours, yet this tour included food, a cultural element that represents the island.

Culture & Gastronomy Package: Bask in the Greatness of Puerto Rico by Castillo Tours

The Culture & Gastronomy package has a shorter text than the previous two packages and it goes straight into *Hamilton* references. The first two sentences say, "Alexander Hamilton led a revolution, the Schuyler sisters wanted a revelation ... You'll experience both when you book a package that treats you to Puerto Rico's vibrant culture" ("Culture & Gastronomy"-View Screenshot Appendix 2C). By appropriating lyrics and comparing Puerto Rico's culture with the experience of the musical, the tour officials are setting pre-conceived notions for the visitor. The combination of these statements is potentially aiming to tap into the emotional relationship fans

have with the show and is trying to attach the feelings the musical provokes with the future experiences on the island. Phrases such as “unforgettable island escape” and “witness Lin-Manuel Miranda reprising the leading role – for the first time since 2016” cement the experiential side of the trip (“Culture & Gastronomy” - View Screenshot Appendix 2C).

The daily itinerary is divided into experiential sections titled, *Visit Vega Alta, Savor the VIP Experience at Casa Bacardi, Explore Local Flavors* and *Add More Adventures and Save!* (“Culture & Gastronomy” - View Screenshot Appendix 2C). These titles do not divide the itinerary into days as the other two tours did. At first glance, this provides the visitor with some degree of freedom. The pictures used have a similar fashion than the other two tours. First, they show images of the food or city elements and then the last image shows an exhilarating activity with little to no people. This tour, however, features Miranda’s mural in the first image. This is the first tour that uses Miranda’s face as part of their promotional material. The text explains that the visitor can get to know Miranda’s hometown and walk around La Placita de Guisin, eat at Miranda’s family restaurant, visit Miranda’s museum and even get a “special limited edition commemorative TeeRico T-shirt” (“Culture & Gastronomy” - View Screenshot Appendix 2C).

This package is the first one that makes Miranda’s family heritage the center of the tour. By inviting the fan to visit “the picturesque hometown of the Miranda family” and “see... Lin-Manuel’s first steps in the world of fine arts,” the tour is giving the visitor an insider glance into Miranda’s life. They are making their relationship that much stronger. Yet, the other three activities are experiential and do not use the musical as a reference or selling point. However, the last section offers the visitor the possibility to customize their experience which reaffirms the freedom they would have when choosing this tour.

Hamilton Foodie Package: Eat and Drink Like a Boricua by Rutrex Puerto Rico

The Hamilton Foodie Package was initially posted with the other tours in the official Discover Puerto Rico website. However, when these screenshots were collected, the site had taken down the landing page for the tour but not the excerpt in the main page. The details from the tour were then found in the tour company’s website. The section contains a photo of a girl holding the photographer’s hand and holding a tropical drink in the other (“Eat and Drink” - View Screenshot Appendix 2D). This type of image is very inviting as the visitor can imagine themselves in the place of the photographer, being guided into a tropical adventure.

The tour's information within the company's website is very detailed and contains no images. Each day activity is labeled with the day and the theme of the activities, for example, *Day 1: Arrival & private transfer and Days 2 – 4: Breakfast at the hotel* (“Itinerary & Price”-View Screenshot Appendix 2E). This is vastly different from the other tours that tried to connect their activities with *Hamilton*-related content. However, the central theme of their tour is a “foodie experience,” which is reflected in the activities detailed under each day of the itinerary. Consequently, the only references to the musical lay in the title of the package, the mentioning of the visit to the show and as part of the farewell gifts.

The day descriptions refer to the hurricane's impact as a point of interest. It reads, “We will learn about the impact of the hurricane Maria on the rural areas” and “We will discuss the role of Old San Juan in post-hurricane recovery” (“Itinerary & Price”-View Screenshot Appendix 2E). This leads me to infer that the island's history and resilience have more resonance with the purchasers of this package than the musical itself. Furthermore, the primary audience for this tour seems to be affluent visitors that want to experience the island's culture through its gastronomy first, and then, the show as a secondary activity. Finally, this is the only tour that has details of pricing or availability but it is also the only tour that was not within the PRTC's website. Thus, the PRTC was likely to have edited the tour's text.

4.5 Survey Analysis: Travel Behavior

Additionally, I will analyze the survey responses that focus on travel preparations to visits to the Broadway stage and analyze the responses from the question “If you have, or are planning to see *Hamilton* on Broadway, how likely are you to visit touristic sites related to Alexander Hamilton? (Ex: Hamilton and Eliza's grave).”

4.5.1 New York

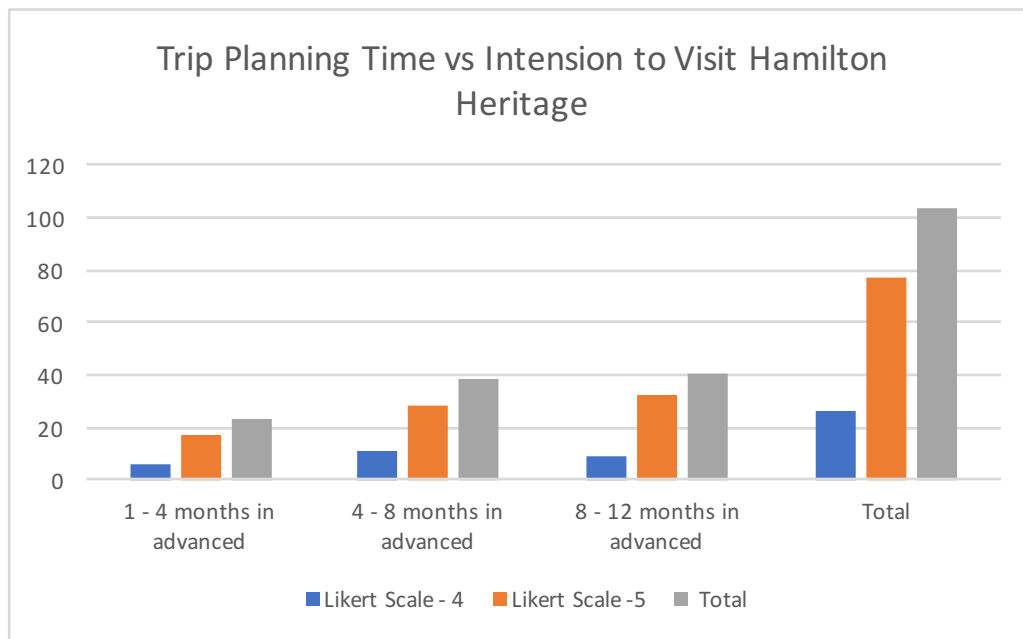
From a total of 514 respondents, 103 surveys fell under the following criteria:

- Have seen or plans to see the musical.
- Have traveled or will travel to Broadway to see *Hamilton* (The user selected Broadway as one of their options, but the answer may not be exclusive).

- Have planned their trip between 1 – 12 months in advanced (those who answered ‘Multiple Times’ to the first question selected Broadway as one of their answers but may have referred to Broadway or other location when answering this question).
- Have answered 4 or 5 on the Likert Scale to the question, “If you have, or are planning to see Hamilton on Broadway, how likely are you to visit touristic sites related to Alexander Hamilton? (Ex: Hamilton and Eliza's grave).”

Figure 3 below shows the distribution of time taken to plan a trip to see *Hamilton* in relation to the likeliness of visiting a *Hamilton* related touristic site. From the 103 survey responses, 75% (77) of respondents reported that they would be ‘Extremely Likely’ to visit Hamilton’s heritage.

Figure 3: Trip Planning Time vs. Intention to Visit Hamilton Heritage



4.5.2 Puerto Rico

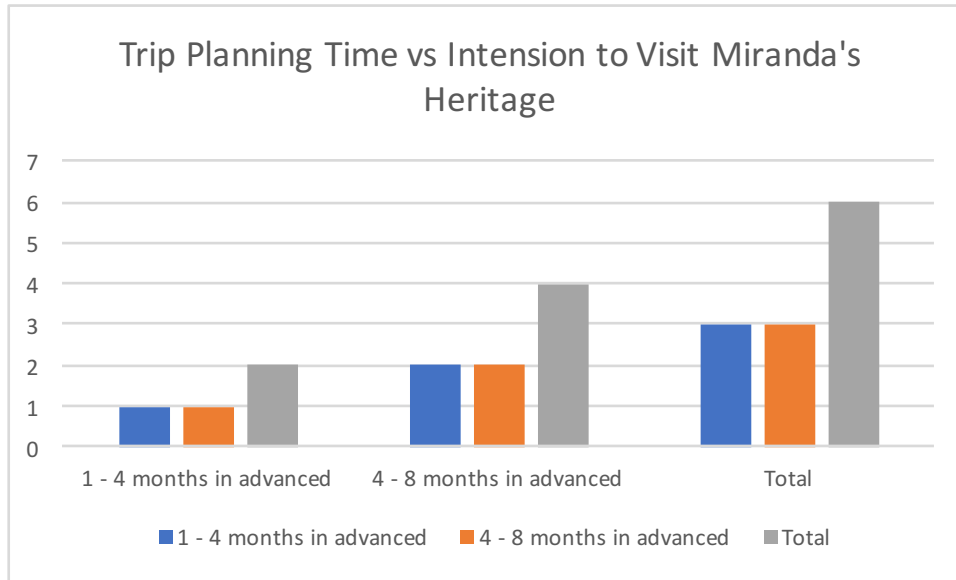
From a total of 514 respondents, 6 surveys fell under the following criteria:

- Have seen the musical, as this survey was conducted after the Puerto Rico showings ended.

- Have traveled to Puerto Rico to see *Hamilton* (The user selected Puerto Rico as one of their options, but the answer may not be exclusive).
- Have planned their trip between 1 – 12 months in advanced (those who answered ‘Multiple Times’ to the first question selected Puerto Rico as one of their answers but may have referred to Puerto Rico or other location when answering this question).
- Have answered 4 or 5 on the Likert Scale to the question, “*Hamilton* recently performed in Puerto Rico, if you visited the island during that time or are planning a visit to Puerto Rico, how likely are you to visit Lin-Manuel Miranda related sites? (Ex: La Placita de Guisin).”

Figure 4 below shows the distribution of time taken to plan a trip to see *Hamilton* in relation to the likeliness of visiting a Miranda-related touristic site in Puerto Rico. From the 6 survey responses, 67% (4) of respondents reported that they would be ‘Extremely Likely’ to visit Miranda’s heritage. The difference between the results in New York and Puerto Rico are very drastic. Some potential causes are the accessibility of New York, where people can go by car as its customary to travel in the United States while getting to Puerto Rico include more logistics. Additionally, the costs of the play and accommodations could be higher than going to New York as the supply for the *Hamilton* tickets was so scarce. Furthermore, Miranda’s appearance as *Hamilton* may have increased the demand for tickets, and therefore, the demand within the island.

Going to Puerto Rico proves less convenient logistically and financially than a visit to New York, which may limit the number of fans. It is also important to consider that Broadway has hosted the musical for almost four years while Puerto Rico lasted less than a month. This may have influenced the number of surveys of respondents visiting Puerto Rico. Perhaps more exposure in fandom groups would’ve increased the sample size of respondents visiting Puerto Rico. Yet, I consider this set of data significant because it lets us gain insight into how the scarcity of tickets and rising prices can contribute to the accessibility of the musical.

Figure 4: Trip Planning Time vs. Intension to Visit Miranda's Heritage

Conclusion

The New York tours have several commonalities including points of interest, the usage of the musical as a promotional avenue and are hosted by independent companies. The different tours mostly focused on Hamilton's heritage and linked their existing content to cater to musical fans. Furthermore, they attempt to promote their tour to people that have or will go to the musical soon. This leads me to conclude that the musical's impact has rippled into the touristic scene on the streets of New York. At the same time, based on their website narrative and their intended audiences, it is probable that these tour visitors have planned their trip around the musical and other related attractions, like a Hamilton-themed tour.

However, this is especially true for the client base of *Hamilton The Tour* by NY Tour Monkey as fans have created this tour as a direct response to the *Hamilton* phenomenon. Thus, it is extremely likely that most attendees of this tour are fans of *Hamilton* and have joined the tour as a response to satisfy their fandom. Consequently, the two private tours share a similar outcome as they are personalized and more expensive; thus, they are likely to be scheduled in advance. Nevertheless, the survey shows that only 193 respondents chose to answer the touristic sites related question. But, from the responses that fit the criteria above, 75% mentioned they

would most likely visit a Hamilton touristic site. This leads me to conclude that the musical has created or reinforced the need to visit Hamilton related sites. Thus, musical visitors are inclined to build their trips around their visit to the show.

Comparably to the New York tours, the Puerto Rico tours were created and provided by independent companies. However, these tours were promoted by the PRTC and by extension, the musical itself. Based on the news articles and Miranda serving as a spokesperson for the island, it is clear that both parties had a partnership. Thus, I would assume that the decisions made by the bureau were endorsed or permitted by the *Hamilton* team. These tours could be best compared to the *Hamilton The Tour* in the New York analysis since they all were created as a direct reaction to the musical.

The Puerto Rico tours shared a common goal which was to bring *Hamilton* fans to the island by using the musical as a promotional avenue. Although all them were offering different itineraries, all of the tours had the same “unique” offering, orchestra tickets for one of the *Hamilton* performances. As such, these tours used Miranda’s return to the iconic role or *Hamilton*’s presence in Puerto Rico as a selling point. However, it is essential to recognize that these tours were direct competitors, which could explain the repetition of promotional attempts within each tour. In my opinion, the PRTC did a great job in branding the packages together and presenting them as a whole. By placing them in a single website and using the same font, text arrangement and layout, they made sure that the potential visitor would feel as if all the tours were part of the same ‘campaign.’ I believe these efforts to be significant because it provides the visitor with a holistic touristic experience.

These tours, compared to the New York tours, do not use or reference “The Room Where It Happens.” They seem to be focused on Miranda’s relationship to the island and the similarities between Alexander Hamilton and Miranda himself. The usage of “The Room Where It Happens” in the New York tours could signify that the stage on Broadway is mostly associated with “The Room Where It Happens” as it is the original stage. Finally, the number of surveys that responded to touristic site related questions was significantly lower than the responses for its New York counterpart. I attribute this to the difference in running periods in Broadway – almost 4 years – and Puerto Rico – 3 weeks.

Thus, the current population that has seen *Hamilton* on Broadway is certainly far more extensive than the number of people that could’ve seen *Hamilton* on the island. The scarcity of

tickets, pricing of packages and plane tickets may have contributed to this outcome. However, we cannot attribute the results solely to these reasons as it would be possible to expand the survey to other mediums and Facebook groups to get a higher sample size. Nevertheless, I would still consider the number of responses significant as it allowed me to see that from all the respondents that fit the sorting criteria, 5 (83%) of them had seen the musical at least once more in another city. Thus, leading me to conclude that these respondents are “nomads,” as described by Heim, and are traveling the world to see *Hamilton* (“Broadway Theatre Fans” 49).

CHAPTER 5: CONCLUSION

WHO TELLS YOUR STORY

Hamilton: An American Musical, “was created as a fanfiction of Ron Chernow’s biography on Alexander Hamilton and of U.S. history all together” by playwright Lin-Manuel Miranda (Romano). As such, Miranda has re-appropriated “the story of American Independence with black, Latino and Asian actors who were excluded from it, and in doing so allows these excluded citizens to put themselves back into the narrative” (Romano). According to Romano, Miranda’s perspective of recreating a “narrative for those who were left out” is one of the main reasons that *Hamilton* fans “flock” to the musical. Consequently, this re-appropriation of the story has allowed fans to connect with the musical on a more personal level. In the words of Leslie Odom Jr in the *60 minutes* special “he [Lin-Manuel Miranda] has made them [the founding fathers and U.S. history] made sense in the context of our time, with our music” (CBS News 07:24 – 07:36).

After the musical opened its doors at the Richard Rodgers Theatre, fans started flooding the pavements outside the theatre waiting to get a glimpse of the company and to get tickets. Eventually, tickets were being booked months in advance and at high prices. The musical started getting traction all around the U.S. and the world. As mentioned in the *60 Minutes* special, the musical *Hamilton*, “struck like a cultural earthquake [and shook] the worlds of theatre, music and American History” (CBS News 00:07 – 00:14). Yet, I would also include that *Hamilton* has impacted the world of tourism. Tourism and theatre, although intertwined in some many levels, have been neglected by the scholarly discussion. Commercial theatre, especially megamusicals such as *Hamilton*, not only have the influence to pull people into visiting cities but can also create and foster interconnected touristic spaces.

Based on the observation of fandom spaces and the analyses previously presented, it is possible to draw a connection between the way literary fans and musical fans behave. Much like Jane Austen’s fans, who revisit her world by re-reading her novels or by having touristic encounters with Austen-related heritage sites, Lin-Manuel Miranda fans enter the world of *Hamilton* by replaying the soundtrack through their favorite streaming platform, reading *Hamilton: The Revolution* and visiting *Hamilton*-related sites (Orr, 246).

“The Room Where It Happens” another term used by the fandom to refer to the *Hamilton* stage has risen to become a place where *Hamilton* fans and non-fans alike want to be in. The sentiment, directly reflected by the lyrics of the song “I wanna be in the room where it happens” have people all over the world buying tickets months in advanced (*Hamilton: An American Musical*). The musical, its cast, its author, Lin-Manuel Miranda, and the founding father, Alexander Hamilton, have created a fan community that may have started on the stage, but has seeped through the pavements outside the theatre and has taken the world by storm.

Based on the online and survey analysis, I can conclude that there is ‘Hamilton Gaze’ present in “The Room Where It Happens.” Musical patrons are reproducing the empty stage and the playbill or booklet as a marker of their visit (Larsen 246). The idea of reproducing an image, as propositioned by the Tourist Gaze, comes from the “imagined geographies that are materialized through books, brochures, postcards and photo albums” (Larsen 247). However, I would argue that “imagined geographies” (Larsen 247) can also be materialized through soundtracks and other offline and online spaces. Thus, based on the argument that *Hamilton* is the result of fanfiction and has been explicitly categorized into the realm of literature within this thesis, I would claim that the fan’s constant exposure to the musical - online and offline - has created imagined geographies for the musical’s stage, also known as, “The Room Where It Happens.”

The usage of the playbill or booklet with the logo as flagship can also be explained by the relevance the program has to the play and theatre audiences. The playbill, mostly distributed free of charge in theatres around the U.S., is considered a piece of memorabilia, which according to Heim, may stir memories related to the production (“Audiences as Performers” 133-134). Furthermore, the captions analyzed through the Instagram analysis and the surveys have lead me to conclude that fans are taking the play and re-performing it. As Heim suggested, fans have become narrators and translators of their experience by adapting lyrics to fit their personal narrative (“Broadway Theatre Fans” 41).

The survey caption analysis showed that 39 – 44% of respondents captioned the images provided in the survey with a text relating to “The Room Where It Happens,” which further supports the hypothesis that the stage on itself can be considered a touristic destination. Also, the Instagram analysis provided great insights on how fans view “The Room Where It Happens” through the usage of relevant hashtags and locational geotags. However, in relation to Waysdorf

WWoHP case study, this thesis was not able to fully assess the experiential perception of “The Room Where It Happens” as an imaginative space. The immersive experience that “The Room Where It Happens” provides is undeniable, but the survey did not deliver significant insights into the fan’s perception of said space. The survey, on its own, was not able to analyze the destination as a place where fans could connect with each other and “geek out” or feel included (Waysdorf 96). Thus, the sense of connection and community within “The Room Where It Happens” can only be assessed, in my opinion, doing participatory observations and research similar to what Waysdorf did in her WWoHP case study (Waysdorf 81 -101). I consider this to be an opportunity for further research.

On the other hand, based on the responses of the survey questions:

- Have you travelled or will you travel to one or more of the locations where Hamilton is or has performed? (Please select all that apply)
- How far in advanced did you plan your trip?
- If you have, or are planning to see Hamilton on Broadway, how likely are you to visit touristic sites related to Alexander Hamilton? (Ex: Hamilton and Eliza's grave)
- Hamilton recently performed in Puerto Rico, if you visited the island during that time or are planning a visit to Puerto Rico, how likely are you to visit Lin-Manuel Miranda related sites? (Ex: La Placita de Guisin)

I can determine that “The Room Where It Happens” has become an attraction capable of incentivizing travel. Additionally, based on the analysis of the questions on the likeliness of visiting *Hamilton*-related locations, “The Room Where It Happens,” in New York or Puerto Rico, has fostered complementary touristic destinations in both cities.

Most of the New York tours analyzed have adapted their historical narrative to cater to the musical fan. Even if the adaptation efforts are minimal, all of them use, to some degree, the musical and the author as a promotional tool to attract tourists. As historical tours, they are able to complement the historical fanfiction and have made sure to include that in their promotional offerings. The Puerto Rico tours, on the other hand, were created specifically to cater to the musical fan and create a holistic *Hamilton* experience for the tourist during their visit to the island. However, the Puerto Rico tours focused extensively on Miranda’s heritage and linked his legacy to the tours. Furthermore, the Puerto Rico tours, although executed by independent touristic companies, were endorsed by the PRTC and the *Hamilton* company, while the New

York tours are not affiliated to the musical. Nevertheless, regardless of each of the tour's status in relation to the musical, their role as a complement to the show reaffirms the importance of "The Room Where It Happens" in the touristic spectrum. From 514 respondents, 147 (29%) claimed to have seen the musical multiple times. This outcome, paired with the results shown in the previous chapter leads me to surmise that fans are searching for different experiences provided by different casts around the U.S. and the world. Heim refers to these types of fans as "nomads" ("Broadway Theatre Fans" 49).

Overall, I can conclude that Miranda's efforts to foster personalized relationships with the fans have contributed to the fans' appropriation of the musical. In turn, this kinship and Miranda's level of popularity motivated fans to purchase tickets for his final New York shows and visit Puerto Rico when he returned to the musical's title role after almost three years of leaving it behind. Thus, the camaraderie between Miranda and the fandom has helped destinations like New York and Puerto Rico build a touristic strategy to attract fans of both Miranda and the musical. Furthermore, the fandom's appropriation of the musical through re-performance and reproduction of the musical's flagships have transformed the musical's stage into a coveted touristic destination. Lastly, the influence the stage has as a travel motivator has allowed for the creation or sustenance of alternate sites related to the musical or its author. Thus, the fan's traveling choices within a destination are influenced by their relationship to the musical.

This thesis aimed to bridge the gap between the fields of tourism, fan studies and theatre and I think that with the above mentioned arguments it has contributed to the scholarly debate pertaining to theatre fandom and play-induced tourism. Furthermore, the findings presented on the previous chapters can help touristic destination leverage theatre, and specifically musicals, to attract tourism. Other musicals such as *Dear Evan Hansen*, according to Hoftijzer, are following on *Hamilton*'s strategic footsteps (33). Thus, it is imperative for the tourism industry to prepare itself for the next blockbuster musical, in the same way that it anticipates film, music or literary tourism.

As of April 2019, the *Hamilton* producers opened the doors of the *Hamilton Exhibition*, which has created a "revolutionary immersive experience" based on the musical and is narrated by Miranda and the Original Broadway Cast ("*Ham Exhibition*"). The exhibition promises "an adventure of your own making," and with its inception, the *Hamilton* company has created an

alternate touristic space ("*Ham Exhibition* "). Opportunities for further research would be to assess the experience of the exhibition and its role as a complement of the musical. Furthermore, detailed participatory observation of the fandom in "The Room Where It Happens" and subsequent touristic spaces around New York or Puerto Rico are possible future research opportunities.

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Cover photos by author.

Appendix 1: The Online Survey Form

Hamilton: An American Musical Survey

Dear Hamilton,

Thank you for taking the time to fill out this survey. My name is Amanda and I am currently studying a Master's in Tourism and Culture at Radboud University in The Netherlands. The survey is meant to help me answer my thesis question. However, I may not disclose the main research question as it may skew your response. All demographical data will be kept confidential and it's only meant to help assess the quality of your answers. The survey will take approximately 10 minutes to fill.

I have the honor to be your obedient servant,
A. Midence

*** Required**

What is your age? *

☐ 17 or younger
☐ 18 - 20
☐ 21 - 29
☐ 30 - 39
☐ 40 - 49
☐ 50 - 59
☐ 60 or older

What is your gender? *

☐ Male
☐ Female
☐ Prefer not to say
☐ Other: _____

Where do you currently reside? (City and State or Country) *

Your answer _____

Are you active on any of these social media? (Please select all that apply) *

☐ Twitter
☐ Facebook
☐ Instagram
☐ Tumblr
☐ All of the above
☐ None of the above

	<p>Do you follow any of these Hamilton accounts on social media? (Please select all that apply) *</p> <p><input type="checkbox"/> Lin-Manuel Miranda's Twitter (@Lin_Manuel)</p> <p><input type="checkbox"/> Hamilton Musical on Twitter (@HamiltonMusical)</p> <p><input type="checkbox"/> Hamilton West End on Twitter (@HamiltonWestEnd)</p> <p><input type="checkbox"/> Hamilton Musical on Instagram (@hamiltonmusical)</p> <p><input type="checkbox"/> Hamilton West End on Instagram (@hamiltonwestend)</p> <p><input type="checkbox"/> Members of the Original Broadway Cast</p> <p><input type="checkbox"/> Members of the Hamilton Cast (Broadway, West End, #PhillipTour, #AndPeggyTour, Chicago Productions)</p> <p><input type="checkbox"/> Other: _____</p> <p>Have you seen the musical Hamilton: An American Musical? *</p> <p><input type="radio"/> Yes</p> <p><input type="radio"/> No</p> <p><input type="radio"/> Multiple times</p> <p><input type="radio"/> Not yet but I have tickets for an upcoming performance</p>	
	<p>Have you travelled or will you travel to one or more of the locations where Hamilton is or has performed? (Please select all that apply)</p> <p><input type="checkbox"/> Broadway (New York)</p> <p><input type="checkbox"/> West End (London)</p> <p><input type="checkbox"/> San Francisco</p> <p><input type="checkbox"/> Chicago</p> <p><input type="checkbox"/> Puerto Rico</p> <p><input type="checkbox"/> U.S. Tour location (Please indicate city under the 'Other' option)</p> <p><input type="checkbox"/> Other: _____</p> <p>How far in advanced did you plan your trip?</p> <p><input type="radio"/> 0 - 1 week in advanced</p> <p><input type="radio"/> 1 - 4 weeks in advanced</p> <p><input type="radio"/> 1 - 4 months in advanced</p> <p><input type="radio"/> 4 - 8 months in advanced</p> <p><input type="radio"/> 8 - 12 months in advanced</p>	

	<p>If you have, or are planning to see Hamilton on Broadway, how likely are you to visit touristic sites related to Alexander Hamilton? (Ex: Hamilton and Eliza's grave)</p> <p>1 2 3 4 5</p> <p>Not at all likely <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> Extremely likely</p> <p>Hamilton recently performed in Puerto Rico, if you visited the island during that time or are planning a visit to Puerto Rico, how likely are you to visit Lin-Manuel Miranda related sites? (Ex: La Placita de Guisin)</p> <p>1 2 3 4 5</p> <p>Not at all likely <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> Extremely likely</p>	
	<p>During your visit to Hamilton, will you or have you taken one (or more) of the following pictures?</p> <p><input type="checkbox"/> A picture of you (and your companions) with Hamilton's outdoor sign in the background.</p> <p><input type="checkbox"/> A picture of Hamilton's playbill outside the theatre with Hamilton's outdoor sign in the background.</p> <p><input type="checkbox"/> A picture of the empty stage.</p> <p><input type="checkbox"/> A picture of you (and your companions) with the stage in the background.</p> <p><input type="checkbox"/> A picture of Hamilton's playbill inside the theatre with the stage in the background.</p> <p><input type="checkbox"/> A selfie with you (and your companions) seating inside the theatre.</p> <p><input type="checkbox"/> A picture of you (and your companions) with the cast members at the stage door after the show.</p> <p>How likely are you to post these pictures online?</p> <p>1 2 3 4 5</p> <p>Not at all likely <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> Extremely likely</p>	
	<p>If you have or were to post these pictures online, how important would adding a caption be?</p> <p>1 2 3 4 5</p> <p>Not at all important <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> <input type="radio"/> Extremely important</p>	

If you had taken this or a similar picture during your visit to Hamilton, how would you caption it? *



Your answer

If you had taken this or a similar picture during your visit to Hamilton, how would you caption it? *



Your answer

How important is it to interact with other fans at the entrance line, inside the theatre or at the stage door?

1 2 3 4 5

Not at all important ☐ ☐ ☐ ☐ ☐ Extremely important

How long have you been a Hamilfan?

☐ Since its first showings at the Public Theatre Off-Broadway.

☐ Since the release of the Original Broadway Cast Soundtrack.

☐ About a year ago.

☐ I've only recently become a Hamilfan.

☐ Going to the show will be the first time I hear about it.

How many of these have you seen, read or listened to? (Please select all that apply)

☐ The Hamilton Original Broadway Cast Soundtrack

☐ Hamilton: The Revolution book

☐ Hamilton's America on PBS Documentary

☐ The Hamilcast

☐ The Hamilton Mixtape

☐ The monthly Hamildrops

☐ Most or all of the #Ham4Ham performances

☐ Alexander Hamilton by Ron Chernow

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Google Forms

Appendix 2 – Hamilton Puerto Rico Tours and Tour Packages

Accessed 27 April 2019

A) Museum & Culture Package: Get to Know Lin-Manuel Miranda's Puerto Rican Culture

← → ↻ <https://welcome.discoverpuertorico.com/hamilton-package/experience-lin-manuel-mirandas-puerto-rican-culture> ☆

SHARE
f | t

***SOLD OUT* – Museums & Culture Package: Get to Know Lin-Manuel Miranda's Puerto Rican Culture**

Join us as we welcome the story of the “\$10 Founding Father” to the Caribbean with Broadway’s *Hamilton*, taking the stage at the Luis A. Ferré Performing Arts Center.

Don't throw away your shot! Visit the island whose culture helped shape Tony and Pulitzer Award-winning creator Lin-Manuel Miranda and where he will reprise his performance as the lead role in *Hamilton* for first time since he ended his Broadway run in 2016. It's time to pack a bag, buy your tickets and experience an unforgettable **four-day getaway** to Puerto Rico.

To book this package, [email Rico Sun Tours](#) >

MUSEUMS & CULTURE PACKAGE ITINERARY:




Day 1: Welcome!

Embrace the warm weather as you make your way to your choice of a three-
star or four-star hotel where you'll be spending the next three nights. Review
your travel itinerary, unpack and set out for dinner in the historic city of Old
San Juan.

Puerto Rico

← → ↻ <https://welcome.discoverpuertorico.com/hamilton-package/experience-lin-manuel-mirandas-puerto-rican-culture> ☆

SHARE
f | t



Day 1: Welcome!

Embrace the warm weather as you make your way to your choice of a three-
star or four-star hotel where you'll be spending the next three nights. Review
your travel itinerary, unpack and set out for dinner in the historic city of Old
San Juan.



Day 2: Explore Local Culture Before the Play

Spend some time at the Museum of Art of Puerto Rico, where classic and
refined pieces from across the centuries meet with more urban and
contemporary colors of the streets. Lunch is also included.

Then, continue along the second oldest European-founded city in the
Americas for a walking tour to see some of the most important landmarks in
the Caribbean.

You'll have plenty of time to shop and get back to your hotel before singing
along to the tunes of Broadway's most acclaimed musical.

Puerto Rico



← → ↻ <https://welcome.discoverpuertorico.com/hamilton-package/experience-lin-manuel-mirandas-puerto-rican-culture> ☆

SHARE
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Day 3: Get to Know Lin-Manuel's Puerto Rico

Step outside San Juan with a trip to Caguas, a town known as the Creole Heart of Puerto Rico. Here, you'll have a guided tour to learn more about the history and evolution of the Puerto Rican identity before visiting the Botanical Garden, a living museum that ties the island's cultural experiences back to the significance of local flora. Then enjoy some lunch and a tour of the Fok Brewery (along with some samples of their local craft beer).

After you've returned to San Juan, sample some tapas in the evening and dance the night away at local hangouts when you go bar hopping through the city. Our host will treat you to two rounds of beer along the way.



Day 4: Relax Before Departing

Spend some time enjoying the island as you like. We suggest you walk down to the beach to revel in the soothing sounds of the waves, the cooling brush of the breeze and the pleasant kiss of the tropical sun to close off your Puerto Rican vacation.

[To book, email Rico Sun Tours >](#)

B) Culture & Adventure Package: Embrace *Hamilton*'s Caribbean Roots

← → ↻ <https://welcome.discoverpuertorico.com/hamilton-package/embrace-hamiltons-caribbean-roots> ☆ | 📄 | 🌐

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SOLD OUT – Culture & Adventure Package: Embrace Hamilton's Caribbean Roots

Take a trip to the epicenter of Puerto Rican culture before experiencing the tales of one of America's Founding Fathers.


What do Alexander Hamilton and Lin-Manuel Miranda have in common? They both were inspired by a Caribbean island and found their passion in the strength of their writing.

What better way to "pre-game" before this renowned Broadway musical than to immerse yourself in the vibrant sights, sounds and culture that unite these two powerful storytellers?

This is a 4-day, 3-night package.

[Book this package with Vámonos Tours](#) >

CULTURE & ADVENTURE PACKAGE ITINERARY:




Day 1: History Has its Eyes on You!

After arriving at San Juan's Airport, take a tour of historic Old San Juan, where

Puerto Rico

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Day 1: History Has its Eyes on You!

After arriving at San Juan's Airport, take a tour of historic Old San Juan, where you'll learn about the city's history and legends. Explore one of Puerto Rico's oldest and towering fortresses, the San Cristobal Castle, built to guard the city from enemies approaching by land. Sail around the bay and catch the sunset before grabbing dinner.

Puerto Rico




Day 2: Just You Wait

Are you a true Hamilton fan? Your musical knowledge will be put to the test in a *Hamilton* trivia Q&A and discussion in the town of Loíza.

Since this town is known as the epicenter of Afro-Caribbean culture, partake in some traditional activities like dancing to *bomba* music and *vejigante* demonstrations. Let your feet lose themselves to the rhythm and enjoy the vibrant and colorful details in the masks made from coconuts. Drive by Piñones for the perfect opportunity to sample some authentic Puerto Rican fritters like *pastelillos*, *alcapurrias* and *bacalaitos* for lunch along with authentic *lechón asado*. Then meet one of the island's most celebrated artists


← → ↻ <https://welcome.discoverpuertorico.com/hamilton-package/embrace-hamiltons-caribbean-roots> ☆

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demonstrations. Let your feet lose themselves to the rhythm and enjoy the vibrant and colorful details in the masks made from coconuts. Drive by Piñones for the perfect opportunity to sample some authentic Puerto Rican fritters like *pastelillos*, *alcapurrias* and *bacalaitos* for lunch along with authentic *lechón asado*. Then meet one of the island's most celebrated artists in his workshop.


Return to the hotel for some relaxing time before experiencing Broadway's most praised show live at the Luis A. Ferré Performing Arts Center.



Day 3: Set Out on Adventure



Be ready to engage in more *Hamilton* trivia and discussion as you make your way down the east coast of Puerto Rico for a visit to El Yunque, the only subtropical rainforest in the U.S. Forest System. Walk along the restored trails to see beautiful waterfalls and unique scenery while you learn about endemic species such as the Puerto Rican parrot and the *coquí*. There's also an optional zipline ride to get your adrenaline pumping while you enjoy views from above the tree tops.

Later, enjoy an authentic evening of Spanish culture, including tapas, a paella dinner, flamenco demonstration, an interactive *salsa* workshop and dancing.



← → ↻ <https://welcome.discoverpuertorico.com/hamilton-package/embrace-hamiltons-caribbean-roots> ☆

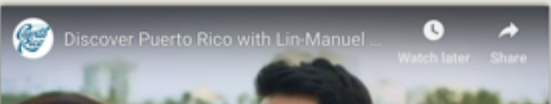
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Departure Day: Look Around! Look Around!

Get to know San Juan even better by partaking in a driving tour of several districts and neighborhoods. You will have the opportunity to appreciate the wonderful murals of the *Santurce es Ley* Art Project and take a walking tour of *La Perla*, where the video for the acclaimed song *Despacito* was filmed. Find out more about our meaningful service projects and how they helped revitalize this iconic neighborhood after the hurricane.

[Book this package now](#) >



WATCH - Episode 2

Reverse Commute

Just days before the premiere of *Hamilton*, Lin-Manuel's exploration

C) Culture & Gastronomy Package: Bask in the Greatness of Puerto Rico

← → ↻ <https://welcome.discoverpuertorico.com/hamilton-package/bask-greatness-puerto-rico> ☆

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***SOLD OUT* – Culture & Gastronomy Package: Bask in the Greatness of Puerto Rico**

Alexander Hamilton led a revolution; the Schuyler sisters were looking for a revelation... You'll experience both when you book a package that treats you to Puerto Rico's vibrant culture.

Attend *Hamilton* and have an unforgettable island escape. Witness Lin-Manuel Miranda reprising the leading role – for the first time since 2016. And, since you're already here, revel in an exciting Caribbean getaway.

This package can be booked as a 4-day, 3-night trip.

To book, [email Castillo Tours](#) or call [\(787\) 728-2297](#) >

CULTURE & GASTRONOMY PACKAGE ITINERARY:



Visit Vega Alta


Go beyond the show and get to know Vega Alta, the picturesque hometown of the Miranda family. Walk around *La placita de Guisín*, which is the town's main square dedicated to Lin-Manuel's grandfather, Luis A. Miranda, and enjoy

Who doesn't like a refreshing mojito? Be sure to ask that yours is made with Bacardí, the most awarded rum in the world.

Puerto Rico

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Visit Vega Alta

Go beyond the show and get to know Vega Alta, the picturesque hometown of the Miranda family. Walk around *La placita de Guisín*, which is the town's main square dedicated to Lin-Manuel's grandfather, Luis A. Miranda, and enjoy lunch at the family's restaurant.

After a savory lunch, you will be able to stroll around la placita and meet local artisans, visit the vendor kiosks and see some of the awards and photos from Lin-Manuel's first steps in the world of fine arts. While in Vega Alta, you'll also get a special limited edition commemorative TeeRico T-Shirt.



Savor the VIP experience at Casa Bacardí


When you return to San Juan, you'll also enjoy a VIP behind-the-scenes experience at Casa Bacardí, followed by a private mixology class at the world's largest premium distillery. And what better way to remember your visit to the home of the most awarded rum than receiving an engraved bottle of *Bacardí Gran Reserva Limitada*, a blended rum barrel-aged on the island for 12 years.

Puerto Rico

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Explore Local Flavors

You can also participate in a Caribbean culinary adventure. Sip, savor and learn about the wide variety of flavors that compose Puerto Rican gastronomy and the many influences that have shaped the island's delicious cuisine and culture.




Add more adventures and save!

When you purchase a pre-selected tour for a sailing trip on a catamaran, rainforest tour or walking tour of Old San Juan, you'll get a coupon for a second person to accompany for free.

D) Eat and Drink Like a Boricua

← → ↻ <https://welcome.discoverpuertorico.com/hamilton> ☆

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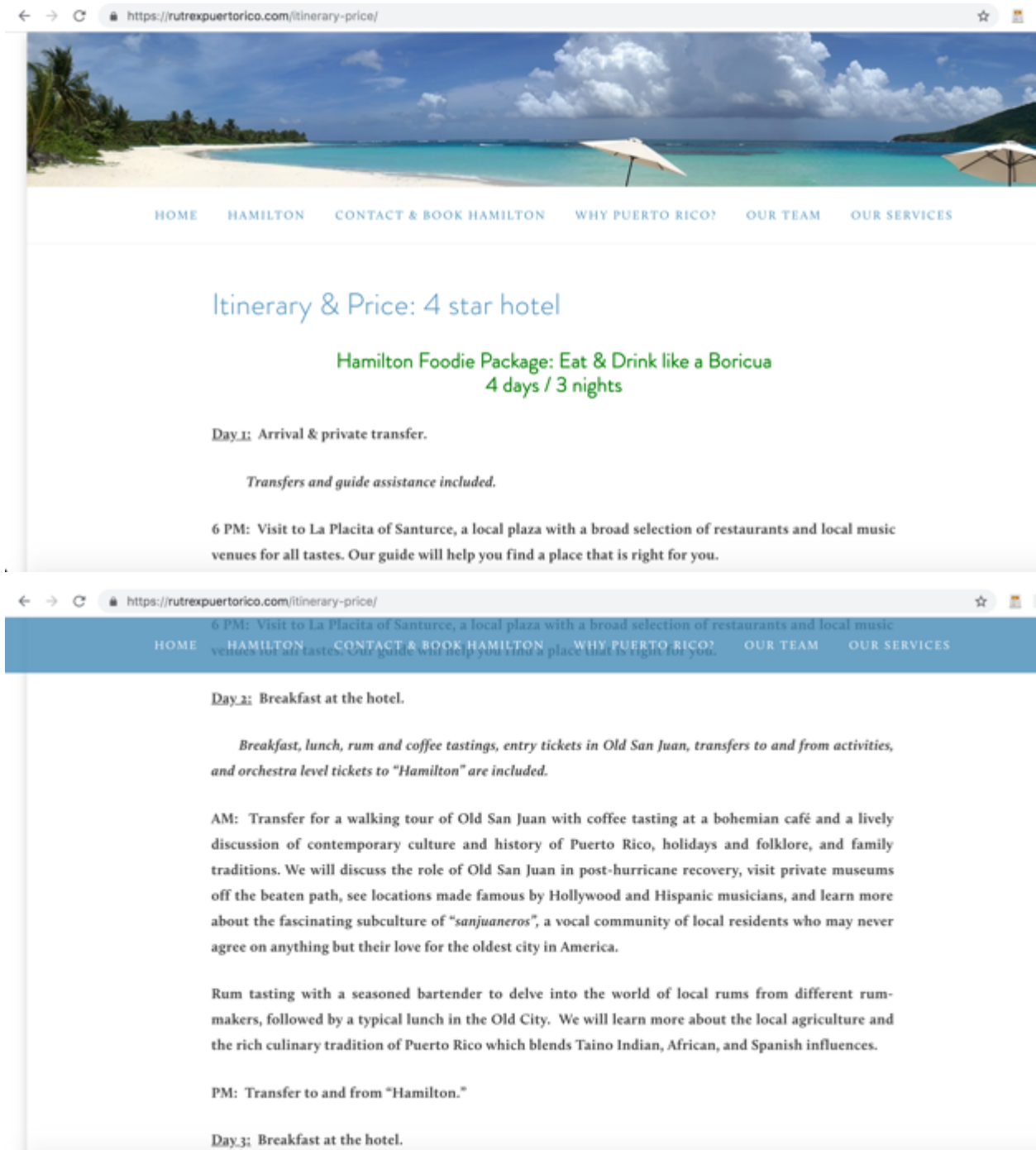


SOLD OUT - Eat and Drink Like a Boricua

Foodie Package | 4-days, 3-nights

Make your *Hamilton* experience unforgettable – indulge in Caribbean cuisine and traditions. Get to know the island, sample a few favorite local dishes and learn about the island culture that both Alexander Hamilton and Lin-Manuel Miranda share.

E) "Itinerary & Price" - Hamilton Foodie Package: Eat & Drink like a Boricua



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HOME HAMILTON CONTACT & BOOK HAMILTON WHY PUERTO RICO? OUR TEAM OUR SERVICES

Itinerary & Price: 4 star hotel

Hamilton Foodie Package: Eat & Drink like a Boricua 4 days / 3 nights

Day 1: Arrival & private transfer.

Transfers and guide assistance included.

6 PM: Visit to La Placita of Santurce, a local plaza with a broad selection of restaurants and local music venues for all tastes. Our guide will help you find a place that is right for you.

← → ↻ <https://rutrexpuertorico.com/itinerary-price/> ☆ 📄

HOME HAMILTON CONTACT & BOOK HAMILTON WHY PUERTO RICO? OUR TEAM OUR SERVICES

Day 2: Breakfast at the hotel.

Breakfast, lunch, rum and coffee tastings, entry tickets in Old San Juan, transfers to and from activities, and orchestra level tickets to "Hamilton" are included.

AM: Transfer for a walking tour of Old San Juan with coffee tasting at a bohemian café and a lively discussion of contemporary culture and history of Puerto Rico, holidays and folklore, and family traditions. We will discuss the role of Old San Juan in post-hurricane recovery, visit private museums off the beaten path, see locations made famous by Hollywood and Hispanic musicians, and learn more about the fascinating subculture of "sanjuaneros", a vocal community of local residents who may never agree on anything but their love for the oldest city in America.

Rum tasting with a seasoned bartender to delve into the world of local rums from different rum-makers, followed by a typical lunch in the Old City. We will learn more about the local agriculture and the rich culinary tradition of Puerto Rico which blends Taino Indian, African, and Spanish influences.

PM: Transfer to and from "Hamilton."

Day 3: Breakfast at the hotel.

← → ↻ https://rutrexpuertorico.com/itinerary-price/ ☆ 🏠

HOME HAMILTON CONTACT & BOOK HAMILTON WHY PUERTO RICO? OUR TEAM OUR SERVICES

Transportation, guide, coffee and pastries, and homemade lunch are included.

Travel inland to the countryside through picturesque roads surrounded by lush greenery and breathtaking views of hills and valleys. We will stop by for a traditional coffee and fresh *quesitos* (cheese pastries) at a local *panaderia* (bakery), classical fixture in every small town in Puerto Rico. Enjoy a home-made lunch at a family-owned farm, have an opportunity to tour the farm at a leisurely pace, learn about local plants, fruit, and vegetables as well as get to know our hosts. We will learn about the impact of the hurricane Maria on the rural areas; those who wish can also volunteer for several hours (optional, you are already making an impact by spending your money here).

Day 4: Breakfast at the hotel.

Breakfast, tasting lunch with wine, gift and transfers are included.

11 am: Food and wine pairing with a renowned Puerto Rican Chef. Close your stay in Puerto Rico on a high note – a feast for your eyes and taste buds with an overview of latest gastronomic trends, highlights of the award-winning work of Puerto Rican chefs, and the best of the best in fusion cuisine, blending centuries-old culinary roots with a modern palate and cutting edge techniques.

← → ↻ https://rutrexpuertorico.com/itinerary-price/ ☆ 🏠

HOME CONTACT & BOOK HAMILTON WHY PUERTO RICO? OUR TEAM OUR SERVICES

Farewell gift with local treats, Hamilton CD, and a framed photo of your arrival to the Hamilton function.

Transfer out.

- **PRICES & TERMS:** Package price \$3,395 per person, double occupancy (\$3,950 for single). Orchestra level ticket to Hamilton is included, 4 star hotel. Content and order of the activities may change. Dates of the functions for which tickets are available so far: January 8, 9, 13, 15, 16, and 17th of January, 2019 (*available while last*). Dates of the performances as well as the actors cast are at the complete discretion of Hamilton Uptown, LLC.
- The cultural program with a 4 star hotel has the following dates still available: January 7-10, January 8-11, January 12-15, January 14-17, January 15-18, January 16-19 of 2019. *All sales are final and non-refundable (travel insurance recommended)*, the package must be paid in full in order to be confirmed (VISA/MC/Paypal/wire/check). Airfare is not included.

INCLUDED:

- Orchestra ticket for Hamilton performance & roundtrip transfer to the show
- 3 night stay at 4* hotel (Intercontinental or El San Juan Hotel Curio), breakfast included

← → ↻ https://rutrexpuertorico.com/itinerary-price/ ☆ 📄

HOME HAMILTON CONTACT & BOOK HAMILTON WHY PUERTO RICO? OUR TEAM OUR SERVICES

- Orchestra ticket for Hamilton performance & roundtrip transfer to the show
- 3 night stay at 4* hotel (Intercontinental or El San Juan Hotel Curio), breakfast included
- Half day tour of Old San Juan with coffee & rum tasting and typical lunch, transfer included
- Full day tour of the countryside with lunch at a family-owned farm & dessert at a local bakery
- Food & wine pairing with a renowned local Chef, transfers included
- Roundtrip transfer and guide for La Placita of Santurce: music and urban cuisine (food not included).
- Transfer upon arrival (private) and departure
- Farewell gift with local treats, Hamilton CD and a framed photo of your arrival to the Hamilton function.

NOT INCLUDED:

- Airfare
- Trip insurance (recommended)
- Meals not described as included above
- Gratuities

TO BUY THIS PACKAGE, PLEASE CONTACT US [HERE](#).

hamilton@rutrex.com

Appendix 3 - Instagram Captions

Pictures and Captions taken from Instagram, sorted by Timeframe

Post Number	Staging of Picture	Timeframe	Date	Personal Caption	Musical Quote	"The Room Where It Happens"
1	Playbill with stage	July 2016 – December 2016	8-Oct-16		"Shameless. With my #RightHandMan"	
2	Playbill with stage	July 2016 – December 2016	23-Aug-16	"I can't breathe. Maybe a little because we just ran down then up four flights of stairs, but mostly because of THIS!!!! #Hamilton #InTheRoomWhereItHappens"		
3	Playbill with stage	July 2016 – December 2016	3-Nov-16	"No waiting in line, complimentary drinks, and free premium seats to the play that takes years to get a ticket to... but the best part about all of it is I get to spend it with my grandma (3 heart emojis)(theatre emoji) (martini emoji) (ticket emoji) #bestnight #bestgrandma #hamilton #broadway #NYC"		
4	Playbill with stage	July 2016 – December 2016	26-Oct-16	"Catching a matinee real quick"		
5	Playbill with stage	July 2016 – December 2016	27-Oct-16	"So this is what we're doing tonight and honestly.... I've never felt this cool. Ever. #hamilton #nyc #broadway gracias (wink emoji) #mole #365"		
6	Playbill with stage	July 2016 – December 2016	9-Aug-16		satisfied	
7	Playbill with stage	July 2016 – December 2016	10-Aug-16		Click, BOOM! (American flag emoji) (Star emoji) #Hamilton #squealing	
8	Stage	July 2016 – December 2016	27-Aug-16			WE'RE IN THE ROOM WHERE IT HAPPENS. THE ROOM WHERE IT BEGAN. IM GOING TO CRY NONSTOP. #hamiltonpuns
9	Stage	July 2016 – December 2016	24-Sep-16	#Hamilton #broadway #nyc #smash #hit #musical. Can't believe my #luck just sat in 6th row on the isle to see the most #coveted #show on Broadway!!!! Thank you Ta (two pink heart emoji) (red heart emoji) (two red exclamation mark emoji)		
10	Playbill with sign	July 2016 – December 2016	26-Sep-16	Hamilton is absolutely brilliant! (star emoji) so thankful to have seen the show and the wonderful cast		
11	Playbill with stage	July 2016 – December 2016	18-Sep-16		History is happening in Manhattan and we just happen to be in the greatest city in the world.	
12	Playbill with stage	July 2016 – December 2016	7-Oct-16			You've kept me from the ROOM where it happens for the last tiiiime.
13	Playbill with stage	July 2016 – December 2016	16-Aug-16		In the greatest city in the world seeing the greatest show of the world	
14	Playbill with stage	July 2016 – December 2016	26-Aug-16	I CANT BREATHE @hamiltonmusical		
15	Playbill with stage	July 2016 – December 2016	7-Nov-16			Finally in the room where it happens (yellow heart emoji)

						The memory of seeing this specific show on this day will forever be stored with my sweetest memories. In a time of fear and uncertainty, I got to spend my day seeing strangers go out of their way to care for each other, old friends remind each other about how much they care, and then I got to be in the room where it happened for this incredible story. It has been a somber day in New York, but I have a lot of hope. Honored to be a New Yorker today. #ifwelayastrongenoughfoundation
16	Playbill with stage	July 2016 – December 2016	10-Nov-16			
17	Playbill with stage	July 2016 – December 2016	7-Sep-16		History is happenin' in Manhattan...I'm finally seeing Hamilton!	
18	Playbill with stage	July 2016 – December 2016	15-Jul-16		Sometimes, you're not willing to wait for it.	
19	Playbill with stage	July 2016 – December 2016	7-Oct-16			tonight, as if from a fantastic dream, i got to be in the "room where it happens" and i wept like a baby #hamilton
20	Playbill with stage	July 2016 – December 2016	26-Sep-16	From no plans to front row @hamiltonmusical on a Saturday night... (surprised emoji) (raise hands emoji) (champagne emoji) (theatre emoji) #thelotteryisreal #inthe greatestcityintheworld		
21	Playbill with stage	July 2016 – December 2016	15-Sep-16	Front row at Hamilton (check emoji) (100 emoji) #lifegoals		
22	Playbill with stage	July 2016 – December 2016	29-Sep-16	Sometimes you just have to go see Hamilton by yourself. (girl emoji)		
23	Playbill with stage	July 2016 – December 2016	6-Nov-16			Guys I finally made it to the room where it happens!! #hamiltonmusical #broadway #lealatakesny
24	Playbill with stage	July 2016 – December 2016	7-Nov-16		Oh, I can't wait to see you again. I's only a matter of time. (three stars emojis)	
25	Playbill with stage	July 2016 – December 2016	4-Sep-16	I have no words only excited noises! #hamiltonmusical #hamilton #Mari30x30		
26	Playbill with stage	July 2016 – December 2016	30-Aug-16			[insert caption about being in the room where it happens]
27	Playbill with stage	July 2016 – December 2016	20-Oct-16		*quotes entire musical but is still speechless*	
28	Playbill with stage	July 2016 – December 2016	23-Oct-16			Finally in the Room Where It Happens #raiseaglass #satisfied
29	Playbill with stage	July 2016 – December 2016	10-Nov-16		Incredibly powerful and incredibly hopeful performance on a night like tonight. America, history has its eyes on you (eyes emoji) #Hamiltonx3	
30	Playbill with stage	July 2016 – December 2016	26-Oct-16		Okay, so we're doing this.	

Post Number	Staging of Picture	Timeframe	Date	Personal Caption	Musical Quote	"The Room Where It Happens"
1	Playbill with stage	November 2018 – April 2019	19-Apr-19	Best way to skip school		
2	Playbill with stage	November 2018 – April 2019	28-Dec-18	And I only cried a little bit. #hamiltonchicago #finally		
3	Stage	November 2018 – April 2019	2-Jan-19	Things that I did not expect to happen on day 1 of 2019. #hamilton #hamiltonlottery #24hournotice #notthrowing away my shot #chicago		
4	Playbill with stage	November 2018 – April 2019	11-Jan-19		Ok so we're doing this. #HamiltonPR	
5	Playbill with stage	November 2018 – April 2019	17-Jan-19	What a DAY. I "still" can't believe I saw Hamilton last night with Lin as Hamilton like WHAT.		
6	Playbill with stage	November 2018 – April 2019	21-Jan-19	I guess one thing is listening to the soundtrack, or watching YouTube videos, and a whole other thing is watching this incredible company of artists, actors, singers and dancers bring the stage to life. Man, are these people talented! I'm so grateful that artists like this exist and that I'm lucky enough to get to experience their art. My world is definitely turned upside down. (heart emoji) #Hamilton #HamiltonPR		
7	Stage	November 2018 – April 2019	27-Jan-19			(PR flag emoji) The room where it happens (PR flag emoji) #HamiltonPR #Hamilton #hamiltonmemes #broadwaymemes #hamiltonmusical #hamiltonpr #hamiltonchi #hamiltonchicago #hamiltonwestend #hamiltonlondon #hamiltonldn #andpeggytour #philliptour #ham4ham #hamiltonlottery #linmiranda #linmanuelmiranda #hamiltonhelpless #hamiltonsatisfied #broadway #broadwaynyc #musicals #theatre #andom
8	Stage	November 2018 – April 2019	2-Feb-19	Some pics from #HamiltonPR - missing #puertorico (beach emoji)		
9	Playbill with stage	November 2018 – April 2019	3-Feb-19	I got an amazing opportunity #hamiltonpr		
10	Playbill with stage	November 2018 – April 2019	10-Feb-19	#HamiltonPR ON 1/19 and @hamiltonmusical NYC on 2/10 (Stan won the lottery!)		
11	Stage	November 2018 – April 2019	10-Feb-19	GUYSS!!! I AM IN THE SECOND ROW IF HAMILTON?!?! Is this real life?!?! @hamiltonmusical #Hamilton #HamiltonMusical #HamiltonTour #HamiltonLottery #HamiltonLotteryWinner #IWasInTheSecondRow #TheRoomWhereItHappens #OhioTheatre #AsSeenInColumbus		
12	Stage	November 2018 – April 2019	11-Feb-19	Amazing night with my girl! #hamiltonmusical #hamiltonlottery		
13	Playbill with stage	November 2018 – April 2019	8-Feb-19			Finally in the room where it happens! (star emoji)
14	Playbill with stage	November 2018 – April 2019	15-Feb-19			Valentine's Day in the room where it happens w/ (tag) (two smiley faces) (two cool emoji) (two heart emoji) #Hamilton #ValentinesDay #SoExcited
15	Playbill with stage	November 2018 – April 2019	29-Dec-18	I got to cross something off of my bucket list today (heart emoji) #hamiltonchicago #hamiltonchi		

16	Stage	November 2018 – April 2019	21-Mar-19	Wow, that was quite something! Totally unexpected and incredible! All I can say is that, if you get a chance to see this show... GO! You won't regret it! #hamilton #hamiltonwestend #hamiltonlondon #westend #victoria #london #music #musical #show #america		
17	Playbill with stage	November 2018 – April 2019	21-Mar-19	It starts in 5 minutes. I'm. Not. Okay. #broadway #hamilton #hamiltonmemes #hamiltonmusical #broadwaymemes #broadwaymusicals #linmanuelmiranda #obc #theatrekidproblems #dearevanhansen #connormurphy #deh #dearevanhansenmemes #benplatt #thomasjefferson #welcomehome #whatdidimiss #act1 #act2 #weknow #playbill #evanhansen #youwillbefound #springbreak #mua #makeup #friday		
18	Stage	November 2018 – April 2019	9-Mar-19		Not throwing away my shot, and that is why I went #hamiltonmusical #hamiltonchicago #cibctheatre	
19	Stage	November 2018 – April 2019	6-Mar-19		"look around, look around at how lucky we are to be alive right now"- the schuyler sisters this sums up perfectly how it feels to have seen @hamiltonmusical twice and this time from the front row thanks to the lottery.	
20	Playbill with stage	November 2018 – April 2019	4-Mar-19			(tag)hamiltonmusical won't be in Chicago forever (or maybe it will (fingers crossed emoji)) and we weren't throwing away our shot at seeing it. After months of unsuccessful digital lottery entries, we finally waved the white flag and paid full price for the third from the top row in the theatre. Hey, whatever it takes to be in the room where it happens. (music note emoji) (theatre emoji) #baconwrappeddatesblog #windycitybloggers #igerschicago #chicagogrammers #instachi #choosechicago #chicagoblogger #chicagogram #chitown #datingblog #datenight #thelooop #theatre #musical #broadwayinchicago #hamilton #hamiltonmusical #hamiltonchicago #cibctheatre
21	Playbill with stage	November 2018 – April 2019	21-Feb		We'll tell the story of tonight ... #hamilton #hamiltonchicago #hamiltonlottery #broadwayinchicago #cibctheater	
22	Stage	November 2018 – April 2019	27-Feb-19			So excited to be #intheroomwhereithappens at #hamiltonway! Thank you #hamiltonlottery! #hamiltonlotterywinner
23	Playbill with stage	November 2018 – April 2019	20-Jan-19	I don't have words for what is about to happen here at @hamiltonmusical in Puerto Rico. My ghost will report back afterwards.		
24	Playbill with stage	November 2018 – April 2019	11-Jan-19	TONIGHTS mothaflippin BILL!! #HamiltonPR #openingnight #lauraheywood #luckiestgirlintheworld #tonightsbill		
25	Playbill with stage	November 2018 – April 2019	18-Jan-19			I was finally in the room where it happened! #theroomwhereithappens #hamilton #hamiltonmusical #hapiness #theater
26	Stage	November 2018 – April 2019	3-Jan-19			The room where it happens. #visit london #westend #igerslondon #prettylittlelondon #prettycitylondon #victoriapalacetheatre #theroomwhereithappens #hamilton #hamiltonwestend #theatre #flashesofdelight #expatlife #travelgram
27	Playbill with stage	November 2018 – April 2019	14-Apr-19	Mandatory Hamilton playbill selfie. Still can't believe I won the Hamilton lottery! It's so surreal. #hamiltonthemusical #hamiltonlottery #nyc #weekend		
28	Stage	November 2018 – April 2019	24-Feb-19	I was lucky enough to win the Hamilton lottery for the Saturday evening performance in Tampa and my God what an experience. This was my 3rd time seeing the show (2nd in Tampa) but it was like I was seeing - and hearing - it for the first time. If you get a chance to check out the Philip Tour DO IT. The entire cast is stunning. I am in awe of the talent I got to witness on that stage. My friend was kind enough to stage door with me so I could get autographs and smother the cast with well deserve praise. I can't wait to see this production a 3rd time (yes, I am obsessed) on March 5th! #hamilton #hamiltonmusical #hamiltonlottery #hamiltontampa #musicaltheatre #musical #thephilipstour #philipstour #hamiltour #HamFans		
29	Playbill with stage	November 2018 – April 2019	16-Feb-19	Back in Chicago for a planner conference and I could not throw away my shot to pop in and see The Skit " again! This is my fifth time at @hamiltonmusical and my third time with the Chicago company!		
30	Playbill with stage	November 2018 – April 2019	26-Jan-19	We figured it was about time for us to see this. Thanks to (tag) for the best Christmas present ever. #hamilton #linmanuelmiranda #sanjuan #puertorico #hamiltonPR #musicaltheatre #broadway #alexanderhamilton		

Appendix 4 - Link to Online Survey Responses

Uploaded 12 June 2019

The link contains different tabs: *Raw Data*, *Clean Data*, *Graphs*, *Visit to Hamilton*, *Social Media Following*, *Outside USA Respondents*, *Captions*, *Playbill Captions*, *Stage Captions* and *Selected Possible Images*.

Survey data can be found in the tabs *Raw Data* and *Clean Data*.

<https://drive.google.com/file/d/1vxYLhr0QTM3Nw2vBf65Ax05JDmFw9UXc/view?usp=sharing>