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Making Music Sustainable: The Case of Marketing Summer Jamband Festivals in the U.S., 2010

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MAKING MUSIC SUSTAINABLE: THE CASE OF MARKETING SUMMER
JAMBAND FESTIVALS IN THE U.S., 2010

A Thesis
Presented to
The Faculty of the Department of Geography and Geology
Western Kentucky University
Bowling Green, Kentucky

In Partial Fulfillment
Of the Requirements for the Degree
Master of Science

By
Melissa A. Cary

August 2012

MAKING MUSIC SUSTAINABLE: THE CASE OF MARKETING SUMMER
JAMBAND FESTIVALS IN THE U.S., 2010

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I dedicate this thesis to the memory my grandfather, Glen E. Cary, whose love and kindness is still an inspiration to me.

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MAKING MUSIC SUSTAINABLE: THE CASE OF MARKETING SUMMER JAMBAND FESTIVALS IN THE U.S., 2010

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Commercial music festivals in the United States have been growing in popularity since the 1960s. Today, many weekend-long music festivals are annual events spanning a variety of genres and often occur at the same locations each year. My research compares and contrasts how jamband music festivals are marketed as sustainable events and attempts to determine how the advertised sustainable practices are implemented and utilized at selected jamband music venues. The jamband genre of music emphasizes musical improvisation and borrows from other styles of music: rock, electronic, jazz, blues, folk, and bluegrass.

In addition, any impacts these festivals have upon the local environment are evaluated. Sustainability is a topic often used as a marketing strategy when promoting summer jamband music festivals. Fans of this genre are identified with a culture that is similar to the environmentally conscious hippie culture of the 1960s and 1970s.

The data for this research were obtained through field observations, interviews, surveys, and content analyses of promotional materials. It is my hypothesis that the festivals' sustainable practices will be adopted by local communities as the festivals leave both a physical and cultural imprint upon the local landscapes, which is determined through attendee surveys and interviews with local decision makers and festival promoters. I also hypothesize that the geographic location of each will have an influence

on the participation in such practices by the festival attendees, as I believe those in attendance at the High Sierra Music Festival in California will be more likely to have green lifestyles as California has been a leader in environmentally conscious innovations and attitudes, whereas other states, Illinois and Tennessee, lag behind. The data collected were mapped and analyzed to determine the effectiveness of environmental sustainability promotions and practices at the fan level as well as the local level. This research fills a gap within the geographic literature as no research exists examining the spatial relationship between music festivals and sustainability. Additionally, my research highlights that popular cultural events can be opportunities to engage in meaningful environmental education on issues such as recycling, and environmental sustainability.

Chapter 1: Introduction

The origins of commercial music festivals in the United States date back to the 1960s and include such events as the Monterrey Pop Festival, Woodstock, and numerous bluegrass festivals (Carney 1994a). Today, many annual weekend-long music festivals are staged spanning a wide array of musical genres and associated lifestyles. The typical music festival takes place on rural farm land that provides ample space for such a large event to occur (Carney 1994a).

Such music festivals held in rural areas bring a largely exogenous culture group into a remote location for a short amount of time and have the potential to produce a series of negative externalities. This temporary influx of destination tourists can displace others who might otherwise be visiting the location at that time. Musical-destination tourists may have little or no interest in the local place they are visiting but rather are interested solely in the event taking place. These destination tourists may also damage local landscapes that subsequently will require maintenance and upkeep; and their large numbers may alter local infrastructure by blocking main roads and interstate exits (Bowitz and Ibenholt 2009). At the festival locations small, temporary communities are created providing the festival-goers a living space complete with restrooms, shower rooms, a market area filled with vendors of material goods including food, educational opportunities, and temporary streets and walkways, in addition to numerous music stages. Local natural landscapes, therefore, need to be altered in order to accommodate the needs of those visiting the festivals.

On the other hand, if handled properly, positive externalities can accrue from such short-term festivals. Benefits from music festivals include a boost to the local economy

by creating jobs. Attendees of the festivals become, at least temporarily, local consumers at the event site. Annual music festivals also help local communities with regard to image-making (Getz and Andersson 2008). Even though the festivals take place, on average, for one weekend in an entire year, the local communities can trade on the festival's success in an attempt to become a more desirable tourist destination during the festival's off-season. Furthermore, festival attendees get to experience a temporary music community populated by their peers, as each music festival draws a crowd of like-minded individuals who often arrive and camp together (De Luca 2009).

One type of event that is dominant within the music festival scene is the summer jamband festival. Jamband festivals are growing in popularity and are mainly weekend-long events containing on-site camping. The jamband genre is a style of music emphasizing musical improvisation and blending other genres such as bluegrass, rock, and jazz. The definition of this genre lies within the performance and composition of the music, with many songs lasting more than ten minutes as the artists often "jam", or improvise, throughout the song. Some notable jamband groups include The Grateful Dead, The Dave Matthews Band, Widespread Panic, Phish, and Umphrey's McGee. The culture associated with this genre very closely mimics that of the environmentally conscious hippie culture of the 1960s. Sustainability and 'green' values are heavily promoted when marketing jamband festivals in order to attract fans of the genre or, at the very least, allow the attendee to consume with a clearer conscience.

Problem Statement

The temporary spaces created by these festivals can have an environmental impact on the local community before, during, and after the event takes place. In other words, music festivals have environmental sustainability issues. Environmental

sustainability is a topic growing in popularity and it seems that jamband festival promoters are taking advantage of and/or exploiting this popular issue in their attempt to draw in a target audience of young people by marketing their festivals as “green” and sustainable. Advertising for some music festivals places a great emphasis on being environmentally friendly or “green”. In particular, jamband music festivals employ “greenness” as a major component of their marketing strategy for these weekend-long events that are concentrated east of the Mississippi River and in California; in other words, in relatively populated regions. Festival organizers appear to use these green practices as marketing tactics. But how effective is this appeal to sustainability in attracting the target audience? Are the festival-goers living green lifestyles to begin with and do they have the intention to continue to modify their behavior away from the festival environment? When they arrive back home after a festival are they more likely to recycle and/or use green technologies? Additionally, in what ways are the local communities in which the festivals take place impacted (both positively and negatively) by the event? In particular, do the festival organizers work with community leaders to develop green practices for the festival and, if so, are these practices upheld within the local community after the festival is over?

Purpose Statement

The purpose of this research is to examine how summer jamband festivals are promoted as being “green” and environmentally sustainable events and how these marketing approaches influence those in attendance and impact the host communities. Furthermore, I wish to determine if differences in sustainability attitudes exist among geographic locations (the South, West Coast, and Midwest). Such an examination is important as these festivals attract very large audiences to their events and have the

capability to influence sustainable environmental behaviors through such promotions. Additionally, there is a direct interaction among festival-goers who might be influenced by ongoing sustainable practices (e.g, recycling, resource conservation) during the event that could lead attendees to embrace these practices during and after the event. To determine how green marketing influences festival goers, I use a mixed-methods approach collecting a combination of qualitative and quantitative data.

I conducted surveys at three different music festivals: Summer Camp Music Festival in Chillicothe, Illinois; Bonnaroo Music and Arts Festival in Manchester, Tennessee; and the High Sierra Music Festival in Quincy, California. I hypothesize that festival goers in California will be the most environmentally aware because of the strength of the environmental movement in California. I also hypothesize that attendees at Bonnaroo in Tennessee will be the least environmentally engaged, as the South, as a region, has a reputation of being a late adopter of green practices. Attendees in Illinois should fall somewhere in between these two extremes.

From the surveys, I analyzed demographic information and attempted to determine the degree to which sustainable values, if promoted, influenced the attendees. By attending the festivals, I documented if and how sustainable values are promoted and observed who (i.e. what types of persons) participated in such activities. After the festivals ended, interviews with local officials and festival organizers were conducted to determine their perception of any lasting impacts each festival had upon its host community. It is the goal of my research to determine if the green promotions directed toward attendees are effective and reflect genuine concern for the environment or if they are just simply a marketing ploy that capitalize on current environmental trends in

popular culture. I found that such promotions had little impact upon those in attendance at each festival; with Bonnaroo and Summer Camp exploiting this trend the most.

Chapter 2: Literature Review

Introduction

Music Geography is a relatively new sub-field in cultural geography, having first become an area of scholarly interest in the early 1970s (Carney 1998). The relatively recent emergence of music as a geographic subdiscipline is both a direct indication of the neglect geographers have had of the subject of popular culture in general (Bell and Griphover 2005) and the dominance of the visual over the aural in geography (Bell 2010). Myriad researchers have examined the geographic community's failure to acknowledge popular music's importance within the current social milieu (Leyshon et al. 1995; Kong 1995a; Connell and Gibson 2003; Hudson 2006). Music, however, has proven to be an integral part of cultural geography through growing and innovative research as music helps geographers understand further 'places' and identities associated with them (Hudson 2006). Music is more than just entertainment; it is reflective of cultural values, and thus it is reflective of geographic places and spaces (Kong 1995a).

Hudson (2006: 627) suggests that "*places* can be thought of as complex entities, ensembles of material objects, people, and systems of social relationships embodying distinct cultures and multiple meanings, identities and practices." Music is an important tool to be used when studying place, in that geographic regions often produce unique genres of music. Music can be mobile as records are bought and sold and artists embark on tours in different parts of the world thus exposing new audiences to varying genres of music. Music also helps form images and perceptions of people and places (Connell and Gibson 2003). Music can be a powerful political tool in the formation of national identity, in that music can convey specific meanings that can be interpreted in a number of ways (Leyshon et al. 1995). Connell and Gibson (2003: 2) also point out that music

can be thought of in ‘terms of place and movement’, which are two of the five themes of geography specified in the National Geographic Society’s standards for K-12 geography in the U.S. (Natoli et al. 1984).

The connection music has with specific locations is obvious when we consider the places with which we mentally link certain genres, instruments and sounds, and performers or music groups. A few examples of these place-based associations include the genre of reggae music with Jamaica; the Beatles with Liverpool, England; Pearl Jam and Nirvana with Seattle, Washington; the didgeridoo (instrument) with Australia; and the genre of bluegrass with Appalachian states such as Kentucky and West Virginia.

Although it sometimes may go unnoticed as subliminal, music is an inescapable part of our everyday lives. We listen to it in our cars, hear it in public places (restaurants, offices, department stores), attend concerts, and some of us even perform music (Connell and Gibson 2003). Music cannot be ignored nor can its spatial qualities. In the early 20th century geographers such as Paul Vidal de la Blache showed interest in folkways, but music was not the main focus. George Carney credits Peter H. Nash (1968) for initiating the study of music in geography, and Nash is credited as the author of the first academic article on the subject. The publication of Nash’s paper led to the birth of music as a new subfield within cultural geography (Carney 1994b).

Since the publication of Nash’s article, numerous other articles and special issues of journals, graduate theses, and conferences have been dedicated to music geography (Carney 1998). Special issues of the geographic journals *Transactions of the Institute of British Geographers* (vol. 20), the *Journal of Cultural Geography* (vol. 18), and *Geojournal* (vol. 65) have all been dedicated to the subfield of music. Many of these special issues were published as a response to ‘The Place of Music Conference’ in

England at London University College in 1993 (Carney 1998; Leyshon et al. 1995; Kong 1995a). I identified three recurring themes within which music geography has been scrutinized: identity, place, and environmental sustainability.

Music and Identity

Personal identities are sublimated or assimilated through integration into a group. Members of cultural and ethnic groups can relate and compare themselves to other members and gain a sense of belonging which leads to occupation of space. Groups tend to occupy and socialize within common spaces (Johnston 1991). Music operates as a unifying force that brings people with common interests together. Fans gather, for example, at music concerts and festivals to share in the enjoyment of their favorite musicians and to belong, albeit temporarily, to a group of like-minded individuals.

In addition to helping people relate and connect to one another, music helps individuals understand and construct self-identities (Hudson 2006). One of the ways in which music forms identities is through the process of music consumption; attending live concerts, daily encounters with music during routine activities (shopping, driving, etc.), and by attentively listening to music (Valentine 1995). Gill Valentine explored the role music plays in developing lesbian identities and what she identifies as ‘queer spaces’ through examining the music of country and western singer k.d. lang (1995).

Before artist k.d. lang officially came out as a lesbian in the early 1990s, she had already gained a large lesbian fan base, for by her dress and manner it was always assumed she was a lesbian. Lesbians, therefore, claimed her as ‘their’ musician (Valentine 1995). By attending her concerts and listening to her music, lang’s fans developed a place that was both tangible and intangible; the actual spaces occupied during her concerts and the imaginary space that is created when listening to her music

elsewhere. lang's music helped her lesbian fans feel more comfortable in the world of otherwise overtly macho country and western music as they identified themselves with her sexual orientation, appearance, and her lyrics (Valentine 1995). Being a lesbian member of lang's fan-base helped form a lesbian space which members could use to identify themselves, much as the fans of folk rockers Amy Ray and Emily Saliers, known musically as the Indigo Girls, also formed such bonds and spaces. However, the country and western music community is still a somewhat hostile place for gay and lesbian musicians. Country singer Chely Wright came out in 2010 as a lesbian and has since experienced a decline in record sales as well as receiving numerous death threats and hate mail from country music fans (*Huffington Post* 2011).

Music can also reflect class-related aspects of popular culture. Charles Gritzner (1994) suggests that country music fans relate to the milieu the genre creates - a milieu that appeals to a working-class audience. While country music in most cases replicates the popular culture of the working class in the United States, it also establishes a national identity, one that is commonly associated with negative stereotypes of "hillbillies" and "rednecks" that can be translated through country music's lyrics. Gritzner, however, overlooked other culture groups who may also enjoy this genre of music. If he were to research this topic today, I believe he would find that the demographics of the country music fan base have moved past this stereotype and that the genre itself has emerged to be one of the most popular genres of music in the United States.

Music and Place-Making

Music also plays a role in the shaping of places and creating perceived images of those places. Place images evoked by music help form exogenous perceptions of that place. This is evident when examining historical periods of popular music in the United

States. For example, popular music of the early 1960s prior to the “British Invasion” had place perception as a dominant subject, specifically the image of California, as reflected in the lyrics of many surf-rock groups including the Beach Boys, Jan and Dean, and a variety of others; coincidentally, California experienced peak in-migration during this period (Ford and Henderson 1974).

Music festivals also contribute to place-making. Outdoor bluegrass festivals tend to be held in small towns in order to provide the space necessary to hold a three-to-four-day long event of camping and jam-sessions (Carney 1994b). For example, the growing popularity of the Kfar Blum chamber-music, a classical music festival held at a kibbutz in northern Israel, has led to an increase in tourism and attendance, thereby affecting local economies, the exclusivity of the festival, and local cultures (Waterman 1998). In Sweden, music festivals have gained prominence as annual summer events and are successful in generating economy boosting tourism (Aldskogius 1993). While Carney (1994b), Waterman (1998) and Aldskogius (1993) discuss the relationship between music festivals and place-making for a particular geographic location, they fail to mention any lasting effects the festivals may have upon the local physical landscapes. Long-term effects should be a topic of research as music festivals tend to be held annually at the same locations, often for days at a time. Such festivals are large consumers of energy, produce tons of solid waste, and festival goers often travel long distances to reach the festival site. All of these factors have the potential to affect local environments negatively.

Environmentalism in the United States

The United States started to become more environmentally aware during the presidential terms of Theodore Roosevelt (1901 - 1909). Roosevelt continued the

momentum of the conservation movement by creating national parks and made a point to preserve forests and wildlife (Kuzmiak 1991). After Roosevelt, the United States continued to become more environmentally conscious on a national level: witness the environmentally focused photographs of Ansel Adams; the Wilderness Act of 1964; President Nixon's creation of the Environmental Protection Agency in 1970; the Clean Air Act of 1970; and the Clean Water Act of 1972 (Kuzmiak 1991). It was also during the 1970s that the first Earth Day was established (April 22, 1970). Today, the Earth Day Network still works to promote environmental awareness and estimates approximately one billion observers of Earth Day every year around the globe (Earth Day Network 2011). As the United States became more environmentally aware, businesses started to adopt environmental themes within their marketing strategies.

Timothy Forsyth (1997) states that Americans have become more "green" regarding their choices as consumers and notes that while it is more expensive for companies to "go green" it is seen as a way to attract more customers and, therefore, generate more revenue. These approaches were not lost on the music industry. As these pro-environmental or green marketing strategies are gaining popularity in promoting a particular product, it can be hard to determine whether or not a business is genuinely concerned for the environment or over-exaggerating said "green" practices in order to gain more of a profit (Oyewole 2001; Lansing and De Vries 2007). It is the intent of this research to determine to what lengths each festival's promoters go to market their event as environmentally friendly and to determine how effective the "green" marketing is by interviewing both festival promoters and local decision makers within each community.

Music and Environmentalism

Since the 1970s, many geographers have outlined key areas and themes within music geography. George Carney and Peter Nash (1996; 70-72) established seven themes of music geography--origin, world distribution and types, location analysis, source areas of musical activities, trends based on electricity, impact on landscapes, and global music. Lily Kong (1995; 185-186) identified five common areas of research: spatial distribution, diffusion, specific location analysis (as opposed to broader scales), place identity, and environmental concerns. While Carney, Nash, and Kong agree that effects on local environments and landscapes are a major theme within music geography, Thomas Bell and Ola Johansson (2010) have recently identified five common recurring themes within music geography literature as presented at national geography meetings and published in major geographic journals: 1) music as a form of protest and cultural identity; 2) musical genres; 3) production aspects, performance, and music in the formation of music scenes; 4) technological impacts; and 5) sonic landscapes. Despite Carney, Nash, and Kong's arguments for inclusion of the environmental impacts of music, this theme is of lesser interest when it comes to recent conference presentations and journal articles (Bell and Johansson 2010).

Early studies within the realm of music geography focused primarily on geographic clues within lyrical content as artists involved in the festival music scene in the 1960s and 1970s often reflected landscapes and social issues in their lyrics (Gold 1998). Today, there seems to be less geographic significance in song lyrics as there was in the past concerning festival musicians. For example, popular folk musician Joni Mitchell, in her 1970 song "Big Yellow Taxi", sang about taking nature for granted: "Don't it always seem to go that you don't know what you got 'til it's gone, they paved

paradise and put up a parking lot.” Also in 1970, Jerry Garcia wrote about the economic hardships of a coal miner in the Grateful Dead song “Cumberland Blues” and in 1971 John Prine wrote “Paradise” about how the Peabody Coal Company destroyed the natural landscape along the Green River in Muhlenberg County, Kentucky. Today, jamband festival heavyweights have songs centering more on a party lifestyle such as the song by Umphrey’s McGee, “Bright Lights, Big City”, which depicts a night of drinking whisky and being pulled over by the cops. Marijuana usage is the main focus in Phish’s “Makisupa Policeman”; and alcohol consumption is the subject of Widespread Panic’s “Tall Boy”. It seems as if jamband lyrics have rejected the outward looking core values common in lyrics during the 1970s, only to become more inward and self-absorbed. These attitudes can be reflective of the apathy among those belonging to Generation X and Millennials, particularly when compared to the more environmentally aware Baby Boomer progenitors.

Music has become a tool in promoting environmental awareness. For example, in the advertising world, the United States Department of Agriculture introduced “Woodsy Owl” and his thirty second musical jingle in which he advises preteens to avoid being ‘dirty birds’ in the “don’t pollute, give a hoot” campaign in the late 1970s (USDA 2011). Members of the music industry are also using music as a product to promote such environmentally conscious values, as music has become an important cultural element in reinforcing environmental issues in addition to forming identities. Contemporary artists and music groups such as Jack Johnson, the Dave Matthews Band, the John Butler Trio, and Incubus are beginning to adopt sustainability guidelines within their tour contracts, known as an EnviroRider (Schultz 2008). Within such guidelines, artists can request that waste produced at each concert be used for compost and that the host venues purchase

carbon offsets. Artists can also request that each venue sell and use organic food and toiletries during each performance (Schultz 2008). Even country music legend Willie Nelson during his Farm Aid tours demanded his tour bus be run on biofuel to reduce environmental impact as well as to support the American farmer (Global Agenda 2008).

In Iceland, musicians Björk and Sigur Rós have become familiar with the impact music can have in preserving local landscapes as well as promoting environmental sustainability; Björk advocates environmental protection as Iceland's natural environment is intertwined with the Icelandic national identity and Sigur Rós speaks fondly of Iceland's natural environment in their 2007 music film *Heima* (Dibben 2009). Emphasizing its unique environment, music videos and documentaries have helped in the creation of a new Icelandic identity based on environmentalism (Dibben 2009).

Not only are musicians themselves starting to “go green”, but concert and festival promoters are starting to become more aware of the significance environmental sustainability has in regard to producing and marketing their events. As musicians and target audiences are becoming more environmentally aware, promoters are recognizing that sustainability is an important issue and may attract more patrons (Rushton 2009). Greg Rushton (2009) discusses this environmentally conscious shift within the music industry by recalling his experience attending an Earth Hour concert in Australia in 2009. The Earth Hour concerts were held in conjunction with the World Wildlife Fund's worldwide Earth Hour, when it was requested that all power sources be turned off for at least one hour simultaneously once a year (Earth Hour 2011). Rushton noted that the concert made every effort to be as environmentally sustainable as possible and in cases where it could not, the organizers purchased carbon offsets. Rushton (2009) also claims that he sees environmentally friendly events becoming a popular wave in the future. To

further support his claim, Earthscan, an independent publisher of many environmentally conscious books, journals, and e-books, published *Sustainable Event Management: A Practical Guide* by Meegan Jones (2010). This book offers information to be used as a guide for event organizers to keep their event environmentally sustainable and includes tips, checklists, and sources. With this in mind, it seems that geographers have more to explore within the nexus formed by the intersection of music and environmentalism that extends far beyond lyrical analysis. This is why I believe my research is geographically important as no one has yet to explore the spatial characteristics of green marketing as it pertains to jamband music festivals.

Geographic Literature and Environmental Sustainability

Despite the music world recognizing the significance that environmental sustainability has within the industry, the geographic literature pertaining to music and environmental sustainability is found wanting. Geographic literature exists in abundance, however, on the topic of environmental sustainability. After World War II, geographers turned more attention to environmental issues such as waste and household recycling (Riley 2008). The popularity of the subject grew as during the Second World War the United States as well as the United Kingdom experienced shortages in raw materials that were needed for the war effort. Recycling was, therefore, encouraged and the practice eventually grew to become a more popular activity than it had been before the war (Carlson 2001).

Riley (2008) refers to a current “recycling revolution”, emphasizing that members of the Western world are becoming more environmentally aware and are starting to participate in recycling programs more and more. If Riley is correct about a growing “recycling revolution”, then it would make sense that there would be more research on

the spatial patterns of sustainable and environmentally conscious behaviors. Therefore, the culture of recycling, sustainability, and “green” lifestyles would eventually filter into the more ephemeral forms of cultural reproduction such as music.

Most geographic literature pertaining to environmental impacts of consumption and recycling, focus on the use and reuse of items such as scrap metal and on environmental policies (Liverman 2004, Hobson 2003, Lyons et al. 2009). Hobson (2003) argues that consumptive lifestyles as forms of human behavior are important to geographers and should be a topic of research. There are already many articles in sociology journals pertaining to cultural perspectives on recycling and related social movements, as well as human behavior as it pertains to environmental sustainability (Vlek and Steg 2007; Lounsbury et al. 2003; Derksen and Gartrell 1993). Overlooked in the geographic literature are critical processes that tie music and other forms of cultural identity and reinforcement to the spatial characteristics of environmentally conscious behavior. This thesis research is an attempt to address this gap.

Emerging Trends in Music Geography

As environmental awareness gains popularity, those in the music industry are more likely to jump on the bandwagon and exploit its marketing potential since they perceive their target audience of young people as the most environmentally aware and the most susceptible to being swayed by “green” campaigns. In attempts at reproducing the environmentally conscious Woodstock culture of the late 1960s, jamband music festivals have been growing in popularity in recent years. A few examples of such festivals include *Bonnaroo* in Manchester, Tennessee; *Rothbury* in Rothbury, Michigan; *Summer Camp* in Chillicothe, Illinois; *Langerado* in Big Cypress, Florida; and *Festival 8* in Indio,

California. Jamband festivals are not exclusive to any one particular geographic region in the United States.

Diana Liverman (2004: 734) points out that there are two emerging themes within environmental geography: 1) “commodification of nature; and 2) the reworking of environmental governance to include consumers, corporations, environmental groups, and transnational institutions.” Spatial studies on the relationship between music festivals, the marketing of festivals, and participant perception of these events would help further the geographic knowledge on the commodification of nature.

Significance of Research

Music festivals have a direct impact upon the environment in which they occur as the physical and cultural landscapes are temporarily altered for the duration of the festival. This research fills a gap in geographic research, as no one has explicitly examined the relationship between sustainability and jamband music festivals in the U.S. The nature of this relationship is important considering the sustainable and ‘green’ values endorsed at the festivals and by attendees. The results of my research can be used by planners of future festivals in developing marketing strategies; the results may raise awareness of environmental issues, such as sustainability, within the music community, and they can add to our knowledge of the construction and impacts of temporary cultural landscapes.

This research fills a gap in geographic research, as no one has explicitly examined the relationship between sustainability and jamband music festivals in the U.S. The nature of this relationship is important considering the sustainable and ‘green’ values endorsed at the festivals and by attendees.

Jamband music festivals are held annually in the same locations and attendance at each event is growing. The geographic theme of human/environment interaction is

analyzed to determine the impacts of the cultural values of the attendees upon cultural and physical landscapes and I attempt to tease out any mismatch/disconnect between expressed attitude and overt behavior. I hope that my research can serve as a stepping stone for future research involving sustainability as applied to other festival genres and large-scale events.

Chapter 3: Methodology

The methods used to evaluate how summer jamband festivals use green values to promote events, influence festival goers, and affect the local communities include a combination of collected qualitative and quantitative data (i.e. a mixed methods approach for my analysis) The data collection process included site selection and field work, which involved distributing surveys to festival goers, photographic documentation, and personal observation. In turn, these data are compared to the most recent local census data for each festival location. I also used ArcGIS software to map festival locations and participant origins, administered surveys with city decision makers and festival organizers, and analyzed the site and situation of each host community in which the festival was held.

Site Selection

The first step in my research was to examine different festivals and to analyze which events fit within the jamband genre and utilized green promotions. The jamband genre and green practices share similar roots, as the jamband culture can be traced back to the environmentally conscious hippie culture that centered around bands such as the Grateful Dead in California and, more recently, centered around the band Phish from Vermont; both bands are from two of the “greenest” states in the U.S..

I became aware that jamband festivals were promoted using “green” values when I was a volunteer deejay at Western Kentucky University’s student-run radio station, 91.7 WWHR-FM. During my service at the radio station, I was involved with numerous on-air festival promotions and noticed that jamband festivals focused on environmental issues more so than those of other musical genres. Following up on my radio experience,

I examined the promotional websites of festivals in different genres and found that jamband festivals rely the most on “greenness” as a marketing tool. The selection of the three jamband festivals to investigate involved further examination of the promotional websites in order to determine how environmental sustainability was promoted within the site. Artist lineups were examined to ensure they fell within the jamband genre. Based upon the presence of green values within their promotional websites, disparate geographic locations, as well as considering financial recourses available to me, I selected the High Sierra Music Festival in California, the Summer Camp Music Festival in Illinois, and the Bonnaroo Music and Arts Festival in Tennessee for closer examination and direct personal observation.

Fieldwork

Festival Attendee Surveys

Following the research design of Gazel and Schwer (1997) who examined the economic impacts of Grateful Dead concerts in Las Vegas, Nevada, I chose to administer surveys to concert goers. As part of their study, the authors administered over 1,000 surveys to concert goers both in person and by way of computers. Their participants were also offered coupons for free drinks in exchange for participating. My research, however, focuses on environmental impacts and attitudes of those in attendance at three music festivals, and I offered nothing in exchange for the participation of those surveyed.

During the 2010 summer, I attended three jamband music festivals and administered surveys to a sample of those in attendance (Appendix A). I attended the Summer Camp Music Festival in Chillicothe, Illinois, from May 27th through May 30th, the Bonnaroo Music and Arts Festival in Manchester, Tennessee, from June 10th through June 14th, and the High Sierra Music Festival in Quincy, California, from July 1st through

July 5th. Travel to all three festivals was made possible through the financial support of the Department of Geography and Geology, the Ogden College of Science and Engineering Dean's office, and the Department of Graduate Studies at Western Kentucky University.

Before I conducted any fieldwork, I compiled a list of survey questions that were approved by Western Kentucky University's Human Subjects Review Board and then obtained permission from each festival's promoters to conduct my survey during each event. Permission from the festival promoters was obtained by writing a letter and/or sending an email to the organizer in which I described my research and included a copy of the survey I intended to use, along with the appropriate forms issued by the Human Subjects Review Board. The survey had five components: questions concerning 1) the demographic composition of the interviewees, 2) their prior participation at music festivals, 3) travel information on the interviewee's geographic origin, 4) their personal attitudes toward environmental sustainability, and 5) their perception of festival "greenness."

The demographic information collected included age, gender, race, and educational attainment. The next set of questions in each survey inquired about their prior participation at music festivals. These questions focused on how many and which festivals they typically attend each year; their previous attendance at the current festival, how they learned about this festival, as what attracted them to the event. The surveys also asked each participant where they were from, what means of transportation they took to get to the festival, and if they participated in share rides (e.g. carpooled). The rest of the survey questioned patrons about their individual participation in green activities and attitudes towards environmental sustainability. I tried to determine if their local

community had a recycling program and if they participated. I also asked more unstructured questions as to what exactly environmental sustainability meant to them, if they intended to adopt a more sustainable lifestyle after attending the festival, and which of the events and discussions at the festival were of interest to them. Then I allowed them to rank the importance of recycling, environmental sustainability, and the “greenness” of their consumer choices on a five-point Likert scale. Lastly, I asked the attendees to rank the sustainability of the festival and the level of influence each festival’s “green” promotions had on their decision to attend. At the end of each survey, participants were given a chance to share additional open-ended thoughts or comments about the festival experience and environmental sustainability.

During each festival, I selected survey participants through opportunistic sampling. That is, I took advantage of the availability of potential participants as I conducted my research (Hay 2005). Participant selection was conducted during the first two days, as I found that the attendees were more willing to participate during this time. I surveyed the crowd within the designated camping areas. There I selected participants by walking up to a group of two or more unoccupied patrons, introduced myself and my research, and then asked if they would be interested in completing a survey. Afterwards, I continued to walk through the camping area looking for the next potential participants. This was carried out at different locations of the camping areas and during different times of the day: morning, noon, and evening.

Based on the size of each festival (Summer Camp and HSMF with approximately 10,000 attendees and Bonnaroo with 80,000) a 1% random sample would have been appropriate. However, due to time limits as well as only having permission from each festival organizer to only conduct surveys in the camping areas only 36 attendee surveys

were obtained for Summer Camp and HSMF and 39 were conducted at Bonnaroo. I recognize that, statistically, there could be some variations within the data if I were able to obtain a 1% random sample. With this in mind, I was able to be more analytical with the results by also utilizing on-site observations as well as the surveys administered to the festival promoters and local decision makers.

I hypothesized that the surveys administered would reveal that those in attendance at the High Sierra Music Festival in Quincy, California, would be the most informed about green practices and be the most likely to participate in such activities, given that California is the hearth area for environmentalism and recycling practices in the United States. The southern United States has been a late adopter of green practices and therefore I hypothesized that the festival goers at the Bonnaroo Music and Arts Festival in Manchester, Tennessee, would be the least likely to embrace sustainable practices and attitudes. Lastly, I hypothesized that the attitudes expressed by the attendees at the Summer Camp Music Festival in Chillicothe, Illinois, would fall somewhere between those for California and Tennessee.

Observations

While on location, I documented the promotion of green and sustainable values by: 1) taking pictures of green signage, trash receptacles, and cleaning crews; 2) collecting information from non-profit organizations pertaining to environmental sustainability; and 3) attending shows and observing the general behavior of the crowd, which I documented at the end of each day in a notebook.

Local Decision Maker and Festival Organizer Surveys

After attending the festivals, I compiled a list of questions with which to survey festival promoters and local decision makers in Chillicothe, Manchester, and Quincy

(Appendices B and C). The goal of the interviews with the local decision makers was to: 1) obtain information about their perceptions of the impacts of the festivals upon the local communities; 2) inquire about local recycling programs and environmental sustainability initiatives; 3) determine how well they thought each festival succeeded in being an environmentally conscious event; and 4) obtain their assessment of the traffic congestion created by the festival. The interviews with the event organizers contained questions pertaining to: 1) the relationships between event organizers and local decision makers; 2) marketing tools utilized to attract festival goers; 3) presumed characteristics of each target audience; 4) the degree to which values of environmental sustainability were promoted; and 5) the perceived impacts of each festival upon the local communities.

Mapping the Music

To gain a better visual understanding of the spatial variation among the three festivals, I created four maps using ArcGIS software. On the first map I displayed the geographic location of each festival. I produced this map by creating a new point shapefile for each festival using state-level ArcGIS data. Once I had collected the attendee surveys, I created three different maps displaying travel origins for the survey participants at each festival. Using the responses to the question, “where did your travel originate,” a question that was answered by listing the city and state each attendee originated; I created point shapefiles for each location. In the attribute table for the participant’s origins, I kept track of how many people traveled from each place. Once the origins were mapped, I created desire line features connecting each origin to the festival location. These lines were assigned a graduated thickness based upon the number of people traveling from each particular origin. The participant origin maps were created to gain visual understanding of the geographic pull of each festival.

Analysis of the Data

After the survey data for each festival were collected, I counted the responses for each question. To ensure accuracy, this was performed three times for each data set. Once totaled, I created spreadsheets using Microsoft Excel. Within the spreadsheets I grouped the data into five categories: 1) demographics, 2) transportation, 3) festival participation, 4) festival greenness, and 5) personal green values. Once the data were totaled and categorized, they were displayed graphically for visual comparison and qualitative analysis.

The next step was to analyze the data obtained from the interviews with local decision maker and festival promoter interviews. Using the Likert scale, or rankings, questions were entered into a spreadsheet and then I compared the local decision maker responses against the festival promoter responses to see if there existed any discrepancies between the two sets of individuals regarding each festival's degree of environmental awareness, green promotions, and traffic problems encountered (if any). Once completed, I compared that same data against the festival patrons' attitudes towards their perceived levels of each festival's greenness, and to discern whether or not the patrons were affected by the green promotions. In addition, I sought to determine the level of importance accorded environmental issues by the patrons in order to ascertain if the green promotions are effective in attracting the target audiences.

I also researched the site and situation of each permanent community where the festivals took place. To do this, I examined census data, Chamber of Commerce websites, as well as other resources pertaining to Chillicothe in Peoria County, Illinois, Manchester in Coffee County, Tennessee, and Quincy in Plumas County, California. Once this information was obtained, I could then tease out any similarities or differences among

each permanent location and compare the demographic data collected during the festivals against demographic data provided by the US Census Bureau.

Conclusion

The data collected helped to determine how summer jamband festivals promoted themselves as being environmentally friendly events by analyzing promotional materials, gaining a better understanding of the festival goers' motives, and their opinions on environmentally conscious activities. The data gathered through the surveys revealed the perceptions and feelings of these jamband consumers regarding environmental sustainability, green practices, and overall perception of each festival's goal of achieving environmental sustainability. The onsite observations also offered physical and documented evidence that will either support or discount the promoted ideals of environmental sustainability. The maps I created allowed me to analyze festival distribution as well as show the geographic locations of those surveyed. The geographic analysis of the permanent communities where these festivals are held helped me draw links between the populations of those locations with the sample population of those who attended each festival. Lastly, the interviews with festival promoters and city officials will reveal if any relationship existed between the two as well as impacts upon local communities.

My research goals are to determine whether or not such promoted practices are simply a marketing strategy to capitalize on current trends revolving around the environment or if these promotions actually reflect a genuine concern for the environment. I believe that the festival goers in California likely have a better appreciation for the environment and therefore are more likely to participate in environmentally friendly activities while attending the festival. Adversely, I believe that

the festival goers in Illinois and Tennessee are less likely to participate as these states lag behind California, which has long been an innovator in environmentally friendly attitudes and practices.

Chapter 4: Findings

This chapter includes descriptions of each of the festival settings, and discusses and analyzes the data collected from on-site observations, attendee surveys, and surveys with both festival organizers and city/county officials of the Summer Camp Music and Arts Festival in Illinois, Bonnaroo Music and Arts Festival in Tennessee, and the High Sierra Music Festival (HSMF) in California (Figure 1). The locations of each festival shared some similarities, as each took place in smaller cities. The HSMF, held in Quincy, California, however, was the most rural, and Summer Camp, held in Chillicothe, Illinois, was the most urban of the three sites. Each festival location was located near major interstates and/or airports that allowed relatively easy access to the events.

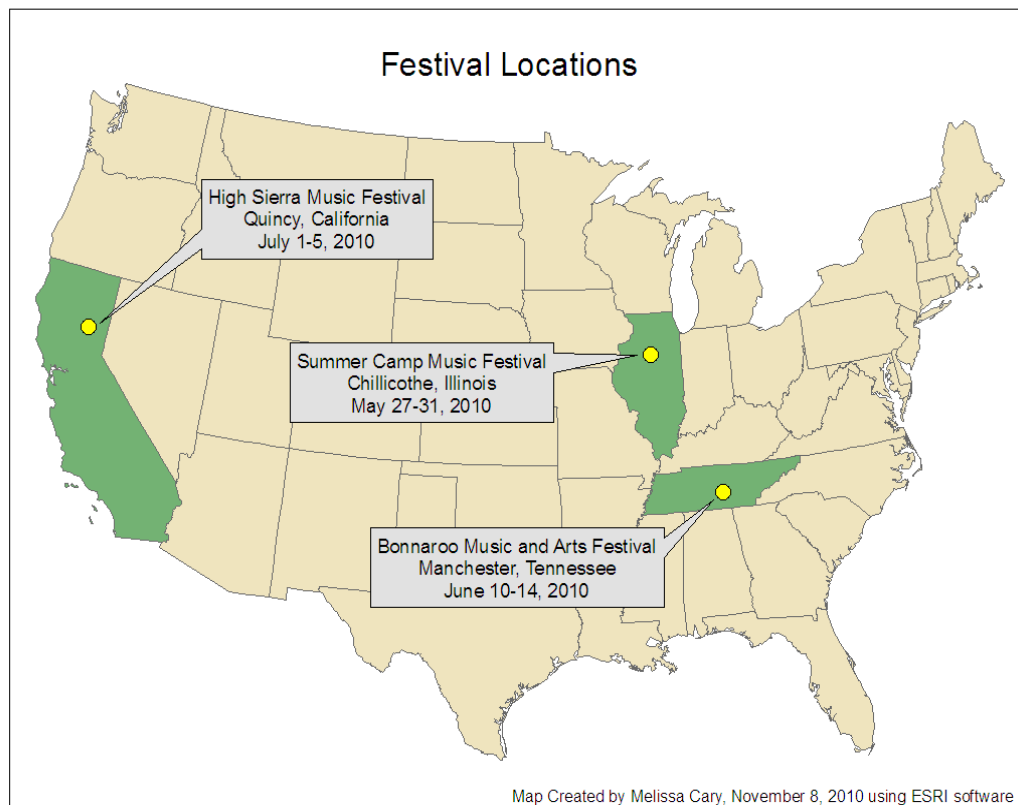


Figure 1. Study Area. Summer Camp Music Festival in Chillicothe, IL; High Sierra Music Festival in Quincy, CA; and the Bonnaroo Music Festival in Manchester, TN.

From the attendee surveys, demographics such as age, education, and gender were analyzed. There exists a notable difference among the three festivals regarding age -- Summer Camp had the youngest audience and the HSMF had the oldest. There also existed a notable difference regarding educational attainment. This difference can be linked to the differences in age -- Summer Camp had the youngest audience and the lowest levels of educational attainment and the HSMF had the oldest audience with the highest levels of educational attainment. There was only a slight gender ratio difference among attendees of the three festivals. The HSMF had only a slightly higher percentage of female attendees when compared to the other two audiences.

There appeared to be a significant difference in green and environmentally conscious behaviors displayed among the festival goers. Those attending the HSMF were more apt to practice green behaviors, both at home and during the festival, whereas attendees at Bonnaroo were the least likely to practice such behaviors. The difference between the green attitudes of each audience may be related to the cultural norms of each geographic location, as California has been the leader in the United States of such environmentally friendly practices and the South has traditionally lagged behind.

In this chapter, I also discuss the interview results from both the festival promoters and local decision makers associated with each of the three festivals. The festival promoters of Summer Camp and Bonnaroo spoke very highly of their events and bragged about the actions each is taking to make their festivals green and environmentally friendly. As my data revealed, however, the HSMF was actually the greenest. Interestingly, the administrators there suggested that there is room for improvement; a more honest evaluation than those given by the administrators of the other two less environmentally conscious festivals.

Site and Situation

Chillicothe, Illinois

The Summer Camp Music Festival is held annually on the outskirts of the small town of Chillicothe, Illinois, a suburb of Peoria, IL, situated in Peoria County approximately 140 miles southwest of Chicago. The festival is located within a triangle created by Interstates 74, 80, and 39. Chillicothe has a historic downtown area but was not overly crowded or heavily congested with traffic. While on-site at the Festival, I noticed that outside the boundaries of Three Sisters Park, where the festival is held, were several fields (Figure 2). This indicated to me that, while Chillicothe is a small urban area, it is mostly comprised of subdivisions and small-scale farms, the boundaries of which were visible from a short distance.



Figure 2. Three Sisters Park, Chillicothe, Illinois. The empty fields in the background depict the rural-urban fringe of the small city. Source: Photo by the author.

Founded in 1836, Chillicothe, soon after, became well-known in Illinois for its successful grain market (Chillicothe Historical Society, 2000). Today, farm activity in Chillicothe is declining as the township is becoming more urban, with a total population of 5,728. According to the US Census Bureau (2010), the three most important economic activities were educational services, health care, and social assistance, identical in composition to Peoria County and Illinois. Despite education serving as the number one employer in the three locations, occupations in management, business, science, and the arts are number one (US Bureau of the Census 2010).

With regards to demographics, there are asymmetries and similarities that exist among the city of Chillicothe, Peoria County, and the state of Illinois. Differences exist among the racial data. The population of Chillicothe is over 90% White. This demographic does not, however, coincide with the statistics for Peoria County and Illinois, as both have a larger Black population (see Table 1) (US Bureau of the Census 2010). However, all three geographic scales (city, county, state) have similar gender and age distributions. Females represent a slightly larger portion of the population than their male counterparts for all three areas (see Table 2) (US Bureau of the Census 2010).

Race	Chillicothe	Peoria County	Illinois
White	96.9%	74.4%	71.5%
Black	0.2%	17.7%	14.5%
Other	2.9%	7.9%	14%

Table 1. US Census Race Characteristics for Chillicothe, Peoria County, and Illinois. Source: US Bureau of the Census, 2010.

Another similarity is the level of educational attainment at the three geographic scales. The largest portion of all three populations has a high school diploma or equivalency; however, a slightly smaller population has attained at least some college education (no degree) (see Table 3) (US Bureau of the Census 2010).

Gender	Chillicothe	Peoria County	Illinois
Male	47.8%	48.4%	49%
Female	52.2%	51.6%	51%

Table 2. US Census Gender Characteristics for Chillicothe, Peoria County and Illinois. Source: US Bureau of the Census, 2010.

Educational Attainment	Chillicothe	Peoria	Illinois
Less than 9th Grade	4.4%	2.6%	5.6%
9th to 12th (no degree)	5.9%	7.3%	7.5%
High School/Equivalency	37.8%	30.1%	27.7%
Some College (no degree)	24.7%	21.9%	21.3%
Associate's Degree	8.9%	8.8%	7.2%
Bachelor's Degree	13.1%	18.7%	19.2%
Graduate or Professional	5.2%	10.6%	11.5%

Table 3. US educational attainment characteristics for Chillicothe, Peoria County and Illinois ages, 25 and older. Source: US Bureau of the Census, 2010.

When compared to the other festival sites, Chillicothe appeared to be the most urbanized of the three with a more updated infrastructure, in addition to the presence of rural activities such as small-scale farming.

Manchester, Tennessee

Bonnaroo, in Manchester, Tennessee, was held in a more rural location, as I saw more small-scale farms and the route to the event was located along small country roads on the outskirts of the city limits. Manchester, Tennessee, the county seat of Coffee County, is the site for the annual Bonnaroo Music and Arts Festival. Manchester is situated in central Tennessee near Interstate 24. Coffee County was founded in 1836 and is named after General John Coffee, a military commander under the presidency of Andrew Jackson during the Creek Wars in the 1810s (Fredriksen 1999). The landscape is populated with gently rolling hills, deciduous trees, and many small-scale family farms (Figure 3). On my journey to Bonnaroo, I observed that the people of Manchester who resided along the vehicle route to the festival seemed to have mixed feelings about the

event; some families were selling drinks and food for hungry travelers waiting in traffic. On the other hand, an older gentleman yelled expletives directed at the vehicle in which I was carpooling with friends, and proceeded to tell us that our decision to attend was not intelligent. The traffic congestion associated with the Bonnaroo music festival was by far the worst of the three festivals examined in this study; I waited in traffic, once in Coffee County, for over eight hours. Traffic jams and delays are intensified by the large number of attendees. Bonnaroo officials control an exit leading directly to Interstate 24 that was constructed specifically to accommodate the annual exiting festival traffic. Permanent road signs were added directing attendees to this exit (Figure 4).



Figure 3. Manchester, Tennessee, Rural Landscape. This farm is located along the route to the Bonnaroo Music and Arts Festival. Source: Photo by the author.



Figure 4. Bonnaroo Road Sign. Permanent road sign erected to direct annual Bonnaroo traffic in Manchester, TN. Source: Photo by the author.

The city of Manchester was named after the city in England and became a successful industrial area between 1836 and 1840 housing several water-powered paper mills (Manchester Area Chamber of Commerce 2010). Today, Manchester's economy is reliant upon the secondary sector with education the number one economic activity, whereas manufacturing is the number one industry in both Coffee County and Tennessee (US Bureau of the Census 2010). Management, business, science, and arts activities are the primary occupations for all three sites (US Bureau of the Census 2010).

The demographic characteristics of Tennessee, Coffee County, and Manchester are similar with regard to gender, educational attainment, and age. There is, however, a difference with the state of Tennessee when ethnicity data are compared to both Coffee County and Manchester (US Bureau of the Census 2010). Manchester and Coffee County have a rather high White racial composition when compared to the state of

Tennessee (see Table 4) (US Bureau of the Census 2010). The city, county, and state have similar statistics regarding gender, as each has a population that is slightly over fifty percent female (see Table 5). Those with a high school degree or equivalency represent the highest educational attainment at all three scales (see Table 6). However, the results of the surveys distributed at the Bonnaroo Music and Arts Festival revealed differences among the demographics of the Festival when compared to the Festival's site and situation, and these will be discussed later.

Race	Manchester	Coffee County	Tennessee
White	90.4%	92.0%	77.6%
Black	3.4%	3.5%	16.7%
Other	6.2%	4.5%	5.7%

Table 4. US Census race characteristics for Manchester, Coffee County, and Tennessee. Source: US Bureau of the Census, 2010.

Gender	Manchester	Coffee County	Tennessee
Male	47.9%	48.6%	48.7%
Female	52.1%	51.4%	51.3%

Table 5. US Census gender characteristics for Manchester, Coffee County, and Tennessee. Source: US Bureau of the Census, 2010.

Educational Attainment	Manchester	Coffee County	Tennessee
Less than 9th Grade	9.4%	7.6%	6.2%
9th to 12th (no degree)	13.5%	10.9%	10.1%
High School/Equivalency	33.9%	38.0%	33.6%
Some College (no degree)	16.9%	18.5%	20.8%
Associate's Degree	7.4%	6.0%	6.2%
Bachelor's Degree	11.6%	11.7%	14.6%
Graduate or Professional	7.3%	7.3%	8.5%

Table 6. US Census Educational Attainment Characteristics for Manchester, Coffee County, and Tennessee ages 25 and older. Source: US Bureau of the Census, 2010.

Quincy, California

The High Sierra Music Festival (HSMF), held annually in Quincy, California, in Plumas County, is situated in northern California within the Plumas National Forest.

Plumas County is located near the intersection of California state highways 89 and 70. It is 82 miles northwest of Reno, Nevada, and 228 miles from the San Francisco Bay area. Thus, the landscape is rather rural. The climate and physical characteristics were very different than the locations in Tennessee and Illinois. During my stay, Quincy had a rather mild summer climate with highs reaching 85°F and lows in the 50°F range with very low relative humidity. The local physical landscape is populated with coniferous trees and the land had a higher elevation than the aforementioned locations, providing a beautiful backdrop to the festival (Figures 5 and 6). Quincy, CA, is the smallest of the three host cities having a population of only 1,643 (US Bureau of the Census 2010).



Figure 5: The Carolina Chocolate Drops Perform During the High Sierra Music Festival. A hilly, coniferous forest in the background in Quincy, California, located in the Plumas National Forest. Source: Photo by the author.



Figure 6. Quincy, California, Rural Landscape. Small-scale farm located within the city limits of Quincy, California. Source: Photo by the author.

Despite its size, the downtown area of Quincy was far from the festival grounds. The Plumas County transportation department, therefore, provided free bus rides into the town of Quincy with stops at local grocery stores. The transportation department also provided a shuttle service to and from the Reno Airport to the fairgrounds at a reasonable \$20 per trip. I had the opportunity to take a ride into the downtown area to shop for groceries at the local Safeway. Inside, fresh produce was widely available featuring many different varieties of fruit that are hard to find (e.g. white nectarines) or more expensive in Bowling Green, KY. Locally grown, and organic, fresh fruit were also made available on the Festival grounds, where patrons were able to purchase nectarines, peaches, and yellow watermelon (Figure 7). Quincy was a rather small community with little traffic, few stop lights, and populated with small, family-owned businesses in addition to the aforementioned small farms framing the town itself. From what I experienced, the people of Quincy were rather friendly and welcoming to those in town

for the Festival. The cashiers and bus drivers were, for example, talkative and personable with those of us traveling about.



Figure 7. Organic Fruit Vendor. Organic farmer selling produce at the High Sierra Music Festival in Quincy, California. Source: Photo by the author.

The history of the area can be traced back to the 1850s when Plumas County became a location of interest for miners during the Gold Rush, as gold was rumored to be found in Gold Lake and other local waterways in the region (Young 2003). Later, as those in search of gold were unsuccessful, Plumas County became the number one location in California for copper production during the 1920s and 1930s (Young 2003). Today, with a total population of 20,550, the number one economic activities in Plumas County are educational services, health care, and social assistance, as is the case for the

state of California (US Bureau of the Census 2010). Management, sales, and service occupations account for the top three most popular occupational categories for California, Plumas County, and Quincy (US Bureau of the Census 2010).

In both Plumas County and Quincy, the majority of the population is White; Quincy with 94% and Plumas County with 91.6% (US Bureau of the Census 2010). California, on the other hand, only has 58% of its population categorized as White, indicating that the state of California is more diverse than the small communities of Plumas County and Quincy (see Table 7) (US Bureau of the Census 2010). Compared to the other festival locations analyzed, Quincy, California, had the highest proportion of females, representing 54% of its population (see Table 8) (US Bureau of the Census 2010). Overall, these communities and the state of California are the most educated, compared to Tennessee and Illinois, having a larger proportion of the populations having an Associate's degree or higher (see Table 9) (US Bureau of the Census 2010). From the age data I collected at the High Sierra Music Festival, the age structure of Festival attendees is analogous to that of Plumas County and Quincy, and this is discussed in the next section.

Race	Quincy	Plumas County	California
White	86.8%	89%	57.6%
Black	2.1%	1%	6.2%
Other	11.1%	10%	36.2%

Table 7. US Census Race Characteristics for Quincy, Plumas County, and California. Source: US Bureau of the Census, 2010.

Gender	Quincy	Plumas County	California
Male	45.7%	50%	49.71
Female	54.3%	50%	50.3%

Table 8. US Census Gender Characteristics for Quincy, Plumas County, and California. Source: US Bureau of the Census, 2010.

Educational Attainment	Quincy	Plumas County	California
Less than 9th Grade	1.6%	1.6%	10.5%
9th to 12th (no degree)	5.6%	7.7%	8.8%
High School/Equivalency	20.1%	26.9%	20.8%
Some College (no degree)	38.8%	32.7%	22.2%
Associate's Degree	13.1%	10.6%	7.6%
Bachelor's Degree	13.7%	12.2%	19.1%
Graduate or Professional	7.1%	8.3%	11%

Table 9. US Census Educational Attainment Characteristics for Quincy, Plumas County, and California ages 25 and over. Source: US Bureau of the Census, 2010.

Festival Demographics

The surveys administered at each of the three festivals included questions regarding age, race, educational attainment, and gender (see Appendix A). The results from these surveys revealed significant differences among the festivals regarding age and educational attainment but there were only slight differences regarding gender. The collected demographic information was also compared to the local census data of each geographic location. I discovered that both education and geographic location had a positive relationship among green attitudes and behaviors of those surveyed, which will be discussed in detail later in this chapter. A total of 36 surveys were obtained at Summer Camp, 39 at Bonnaroo, and 36 at the High Sierra Music Festival.

The results revealed that those in attendance are most likely to be from local areas, with Bonnaroo having the most geographically diverse audience of those surveyed; the attendees surveyed were from a larger number of geographic locations than the other two festivals. Festival goers from Bonnaroo originated from locations as close as Nashville, TN, in addition to more distant locations such as Florida, Iowa, and New Jersey (Figure 8). Additionally, while at Bonnaroo, I happened to run into many of my friends and acquaintances from my hometown, as well as making friends with people

from more distant geographic locations; another indicator of the geographic diversity of the Bonnaroo audience.

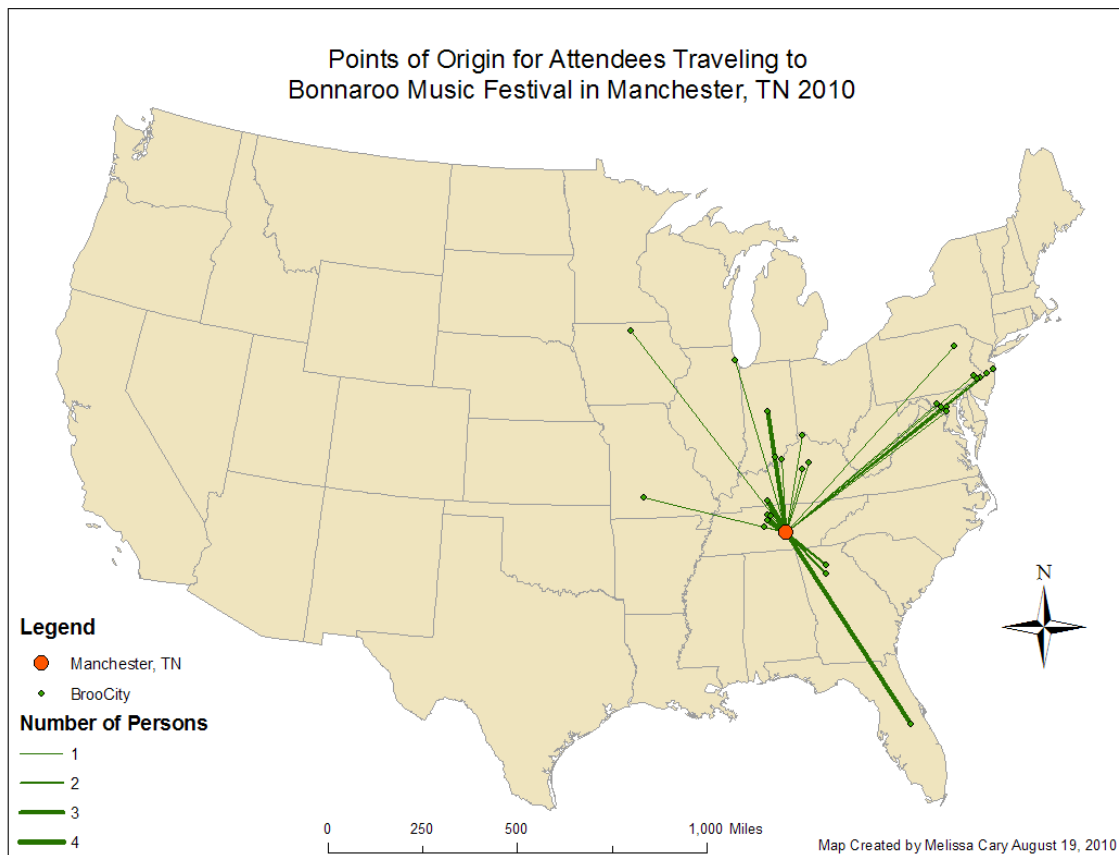


Figure 8. Points of Origin for Those Traveling to the Bonnaroo Music Festival. The audience of the 2010 Bonnaroo Music Festival in Manchester, Tennessee, had the most geographic diversity.

The High Sierra Music Festival (HSMF), on the other hand, had an audience that was the most local of the three festivals, as the majority of those surveyed were from the San Francisco Bay area. When engaged in conversation with festival goers at HSMF, it was often mentioned by the attendees that they hope the Festival will continue to be a localized event as they like that the Festival has a more local and smaller audience when compared to other festivals throughout California and the United States (Figure 9). One Festival goer jokingly requested that I keep the festival a secret as the festival goers cherish the exclusivity of the event and want HSMF to avoid becoming too popular and

commercialized as festivals like Bonnaroo have become; Bonnaroo has many corporate sponsors and a nationwide audience.

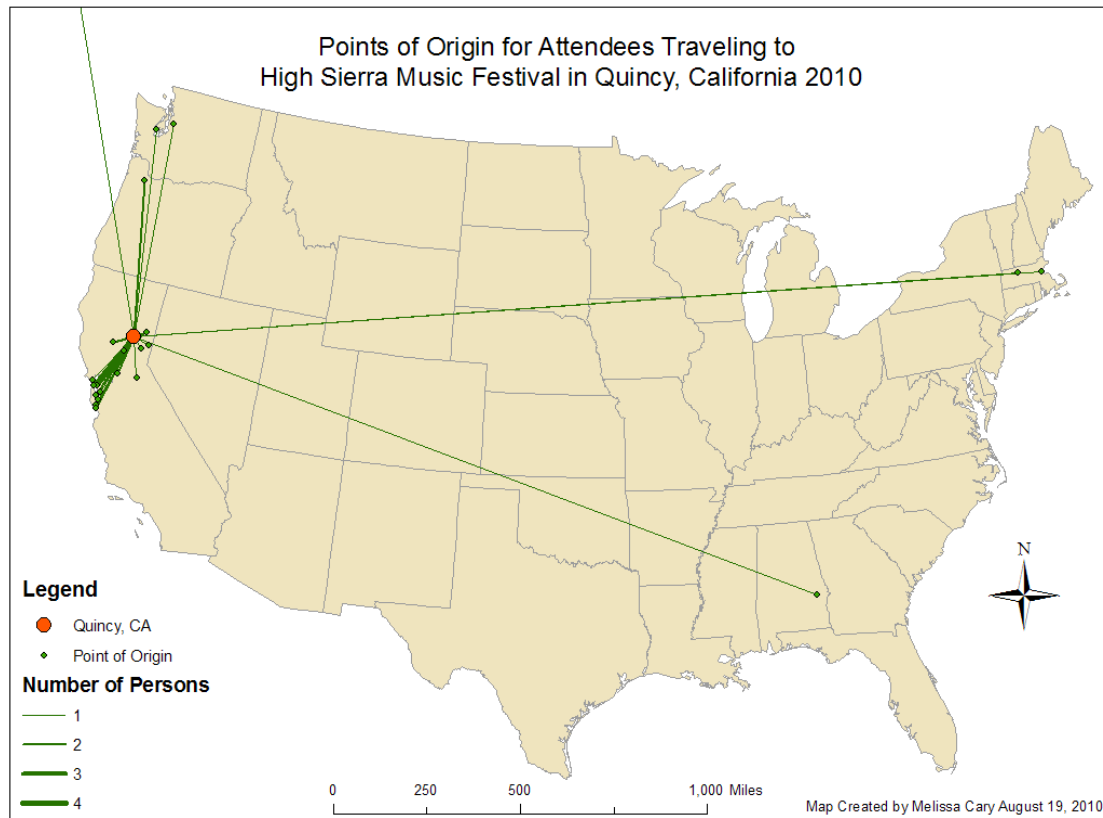


Figure 9. Points of Origin for Those Traveling to the High Sierra Music Festival. The High Sierra Music Festival had the most concentrated audience, the majority of which originating from the San Francisco Bay area.

The attendees at Summer Camp in Chillicothe, IL, fell in between these two extremes pulling a large portion of its audience from the Chicago area as well as having reach to New York and Tennessee. The geographic diversity was, however, not as widespread as the origins of those attending Bonnaroo (Figure 10). Summer Camp occurs annually during Memorial Day weekend, which may explain the lower attendance, when compared to Bonnaroo, as well as the geographic pull of the Festival. Many music lovers may have other plans for that weekend or may still be in school. In other words,

the timing of the Festival may have an effect on the number of attendees as well as the demographics of each audience.

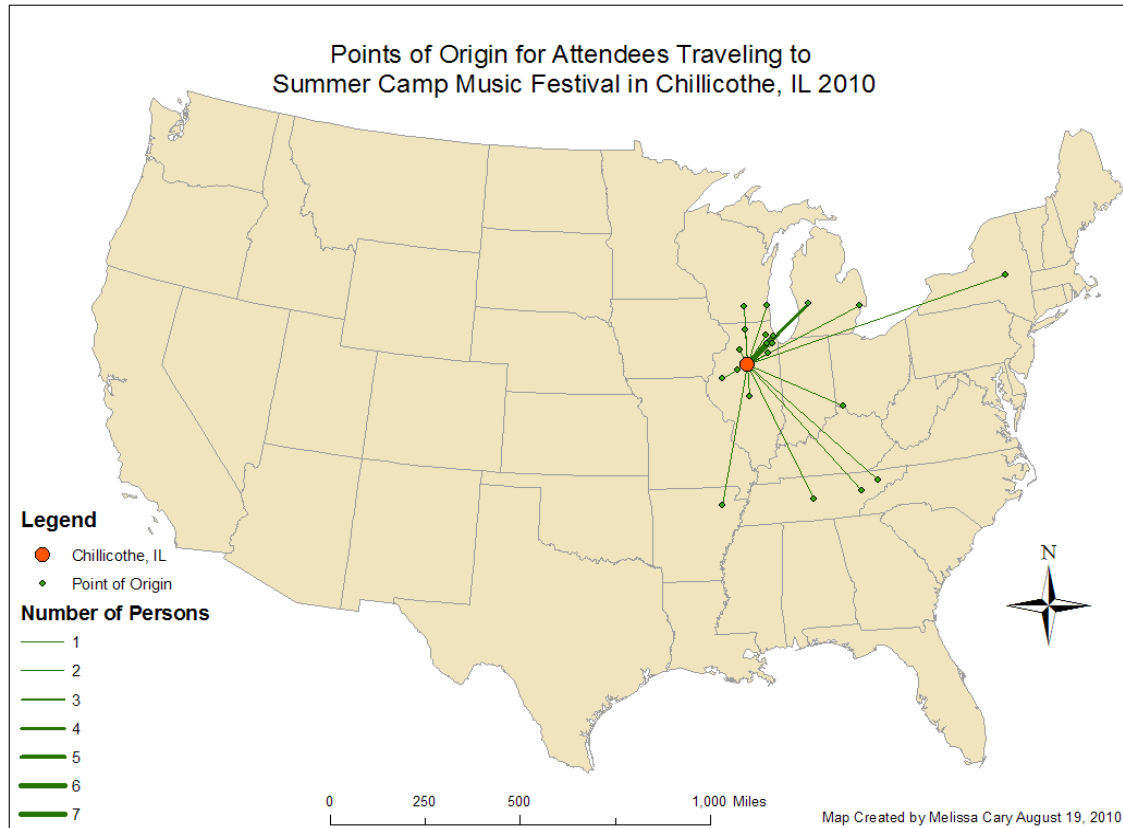


Figure 10. Points of Origin for Those Traveling to the Summer Camp Music Festival. Geographic diversity of the audience for the 2010 Summer Camp Music Festival in Chillicothe, Illinois, fell in the middle among the three festivals.

Age

The Summer Camp Music Festival had the youngest audience with 50% of those surveyed falling between the ages of 18-21. The 22-29 age group was the second largest, representing 42% of the sample population (Figure 11). These results coincide with my observations while attending the event. According to my observations, the audience consisted mostly of young males, most of whom I gathered had just graduated from high

school or were home visiting from college. The attendees were less likely to be friendly to people with whom they were unfamiliar.

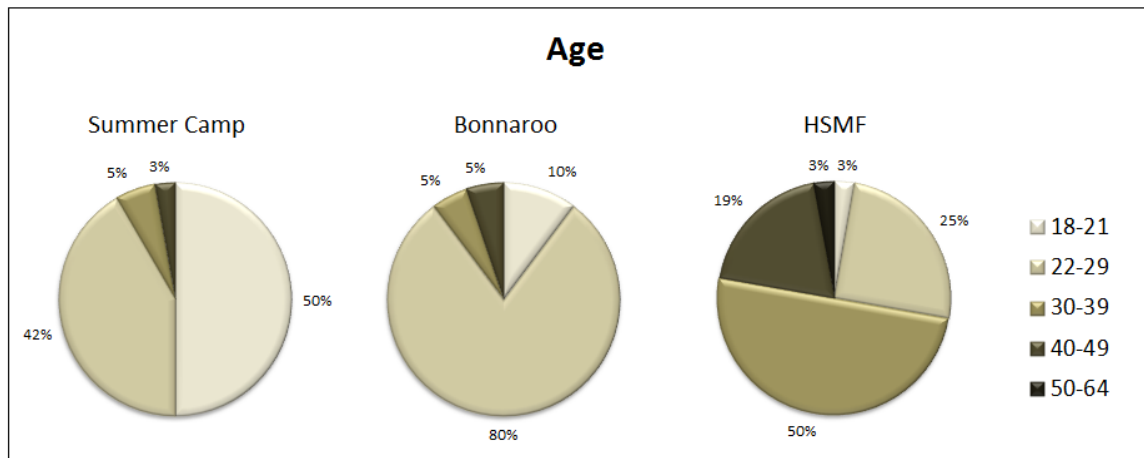


Figure 11. Age Distribution among the Three Festivals. Note that Summer Camp had the youngest audience and HSMF the oldest audience.

Bonnaroo had an audience that was, on average, older than Summer Camp. The largest age group of those sampled was between the ages of 22 and 29, representing 79.5%. This profile is certainly not reflective of the same demographics for the city of Manchester, Coffee County, or the state of Tennessee, all three of which have the largest age group above the age of 25 (US Bureau of the Census 2010). I also observed that those in attendance were diverse; from older generations to persons under the age of 18. Some of those I approached were unable to take my survey because they were minors and I did not have approval from the Western Kentucky University Human Subjects Review Board to interview persons that young. The attendees represented a broader scope of popular culture groups and generations based on my on-site observations.

The last festival I attended, the High Sierra Music Festival (HSMF) in California, attracted an older audience, the majority of whom were between the ages of 30 and 39. While interacting with others at the HSMF, I discovered that many in this older crowd were attending as part of an escape, or vacation, from their otherwise sedentary lifestyles.

Most of those I encountered were employed within a K-12 educational system or had a general office job. I also noticed that drug use, mainly marijuana, was more acceptable than during the other festivals; event security appeared to turn a blind eye to such behavior. In general, the festival-goers were the most friendly and personable. Even though I attended the festival by myself, I always managed to find a friendly group of people with whom to interact.

Educational Attainment and Gender

A relationship between age and educational attainment became apparent when I analyzed the two variables. The relationship became more obvious when analyzing Summer Camp and HSMF. In addition to age, Summer Camp also had the lowest levels of educational attainment with 97% of those surveyed having attained a high school diploma and/or some college education. I assume that those with some college were currently enrolled. This statistic was associated with the young age of the audience (Figure 12). The attendees at Summer Camp Music Festival in 2010 were not representative of the local population data, as 25% of those living in the city of Chillicothe had attained post-secondary degrees. In addition, Summer Camp had the largest age group under the age of 25. The majority of those in attendance at Bonnaroo had attained at least a bachelor's degree, whereas for Tennessee, Manchester, and Coffee County, the majority of the population only had a high school diploma (US Bureau of the Census 2010). The oldest audience on average (i.e. those attending the HSMF) had the highest levels of educational attainment. A positive correlation exists between age and educational attainment as it is compared to green lifestyles and behaviors of each audience. Although there were significant differences among the three festivals

concerning age and education, there were only small differences regarding gender (Figure 13). The percentage of males was slightly greater than for female attendees at both Bonnaroo and Summer Camp. The HSMF, however, had a slightly higher female representation.

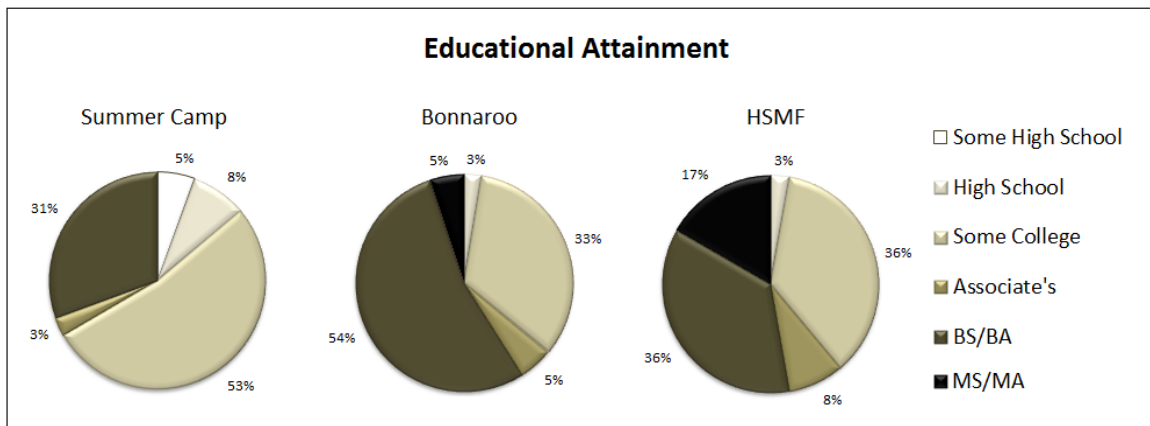


Figure 12. Educational Attainment of Festival Attendees. Summer Camp’s audience had the lowest levels of attainment and those at the High Sierra Music Festival had the highest levels of educational attainment.

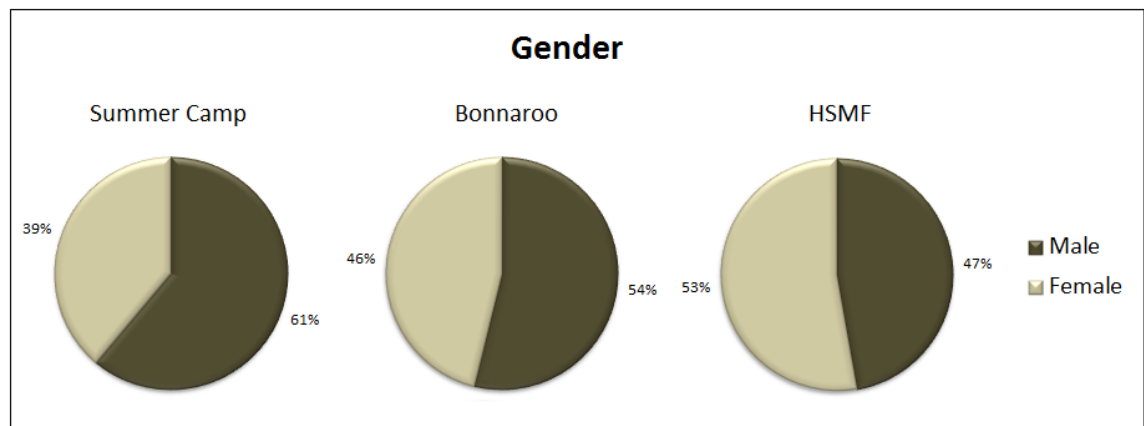


Figure 13. Gender Characteristics of Festival Attendees. Summer Camp had the highest male representation and High Sierra Music Festival the highest female representation.

Sustainability Results

The goal of my thesis was to determine if and how summer jamband festivals are promoted as being “green” and environmentally friendly events, and to what extent those in attendance seemed to care about environmental sustainability and related issues. I also

wished to determine if the festivals were actually perceived as being “green” or if the promoters were “greenwashing” their audiences; in other words, being deceptive in regards to actual “green” practices (Laufer, 2003). This information was determined by analyzing the surveys administered to festival patrons as well as from the transcripts of the surveys conducted with festival promoters and local decision makers.

Sustainability and ‘green’ values are heavily promoted when marketing jamband music festivals in order to attract fans of the genre or, at the very least, allow the attendee to consume with a clear conscience. The target audiences of such festivals and fans of the jamband genre mimic the environmentally-conscious hippie culture from the 1960s and 1970s. Sustainability is a topic growing in popularity in the broader American popular culture, and jamband festival promoters seem to be exploiting this popular issue in an attempt to draw in the largest target audience possible by marketing their festivals as “green” and environmentally friendly events. For example, in 2010, the Bonnaroo Music and Arts Festival in Manchester, TN, boasted about its annual carbon offsets on its website, as well as developing separate web pages dedicated to the Festival’s sustainability (Figure 14). A recycling raffle was held during the Festival (Figure 15). The Festival included an on-site green zone on the grounds featuring many non-profit organizations focused on environmental issues (Figure 16).



Figure 14. Screen Shot of the 2010 Website for Bonnaroo. Note that the website shows the option to view the greening and activism page. Source: www.bonnaroo.com 2010.



Figure 15. Sign Encouraging Patrons to Recycle at Bonaroo at 2010. Attendees could trade in their recyclable cans in exchange for raffle tickets at the Bonnaroo Music Festival in Manchester, TN, of which participants had the opportunity to win tickets to the 2011 Bonnaroo. Source: Photo by the author.



Figure 16. Planet Roo at the Bonnaroo Music Festival in Manchester, TN. Planet Roo is the designated area in which non-profit organizations can set up information booths. A festival patron is having his hair shaved off for oil relief in the Gulf of Mexico; hair clippings were to be used to soak up oil along the coasts of the Gulf of Mexico from the BP oil spill. The sign to the left reads “Get buzzed for oil relief.” Source: Photo by the author.

California has been the leader in environmental initiatives since the 1960s. The Solid Waste Association of North America, for example, was created there in 1961 (Lounsbury, 2003). The surveys distributed at the High Sierra Music Festival (HSMF) held in Quincy, California, showed that those surveyed were the most environmentally conscious, followed by those attending the Festival in Illinois and lastly by those in Tennessee. This ordering was determined by responses to a set of questions that asked subjects to rank the importance of at-home recycling (Figure 17) as well as environmental sustainability (Figure 18). Attendees at each festival were also asked if they recycled at home, such information to be used as an indicator of personal greenness.

Attendees at HSMF recycled the most at home with 97% claiming to recycle and those at Bonnaroo were least likely to recycle at home with only 69% claiming to take part in that particular green activity (Figure 19).

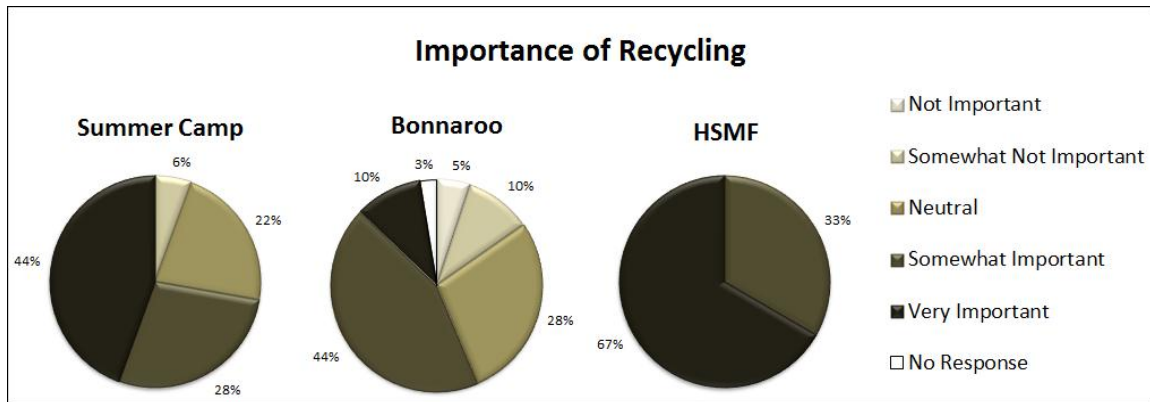


Figure 17. Importance of Recycling. The results show attendees at Bonnaroo caring the least about recycling and those at the HSMF cared the most.

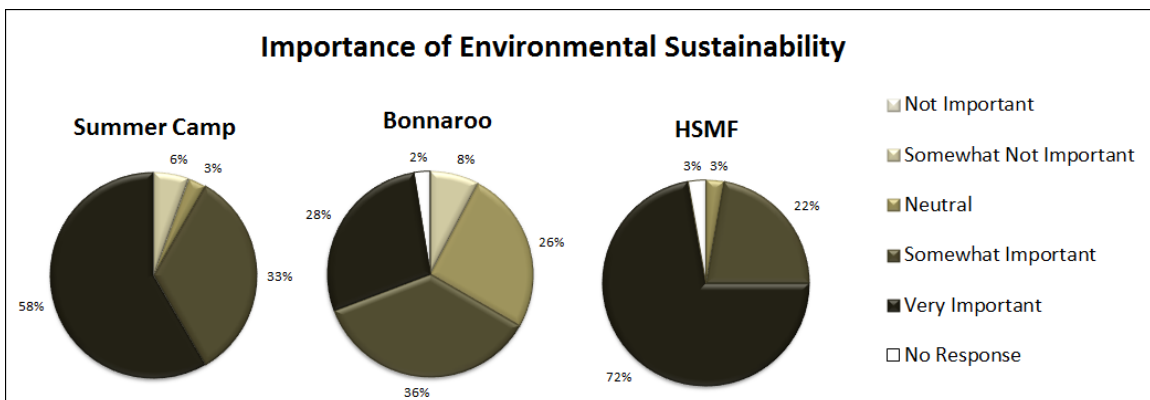


Figure 18. Importance of Environmental Sustainability. The results show that attendees at Bonnaroo cared the least about environmental sustainability issues and those at the HSMF cared the most.

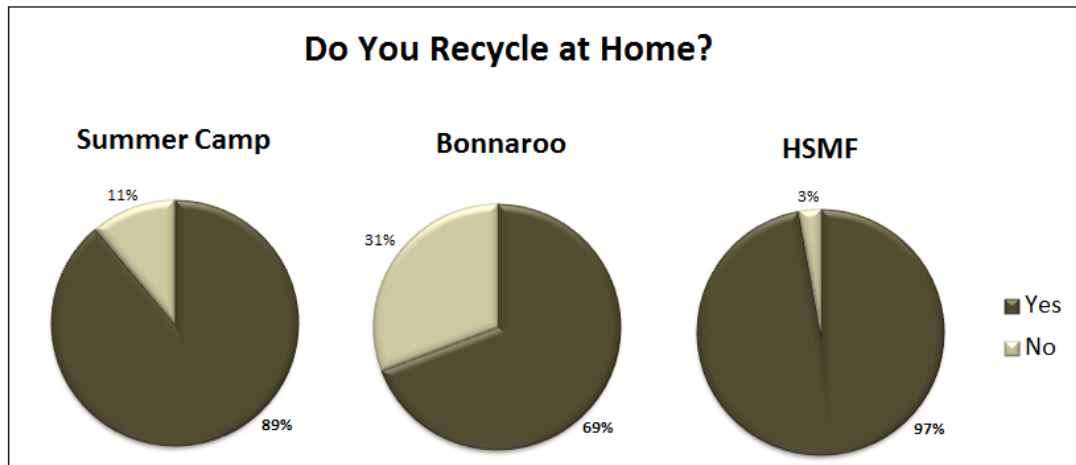


Figure 19. Results to the Survey Question “Do you recycle at home?” Respondents at the High Sierra Music Festival said that they recycle the most and those at Bonnaroo said they recycle the least.

Green promotions utilized in marketing the festival’s events were least effective for attracting an audience at Bonnaroo, where 56% claimed that such marketing had no influence on their attendance (Figure 20). Contrast this with the 33% of those attending HSMF who were neutral. Attendees at Summer Camp seemed to be influenced the most. Twenty-five percent of those surveyed claimed that the sustainable marketing was ‘somewhat’ to ‘very’ influential. This sensitivity to green initiatives can possibly be attributed to the age of the younger and more impressionable audience, especially as green issues and topics are gaining popularity within this particular age cohort. At both the Summer Camp and Bonnaroo locations, there were numerous signs and volunteers urging festival goers to be “green” (Figure 21). However, the HSMF was notable for its lack of such green signage. The surveys revealed that there was little need to advertise green values at the HSMF, since those in attendance were already green-conscious. The majority of those in attendance at HSMF were California natives, a state where environmental sustainability appears to be a cultural norm. Most attendees were already leading green lives and such green signage was not needed. Additionally, the results

from the questions concerning the influence of green promotions, as well as the aforementioned personal greenness, coincide with the ranking of each festival's level of greenness as perceived by each attendee surveyed. The HSMF was ranked most green and Bonnaroo the least (Figure 22).

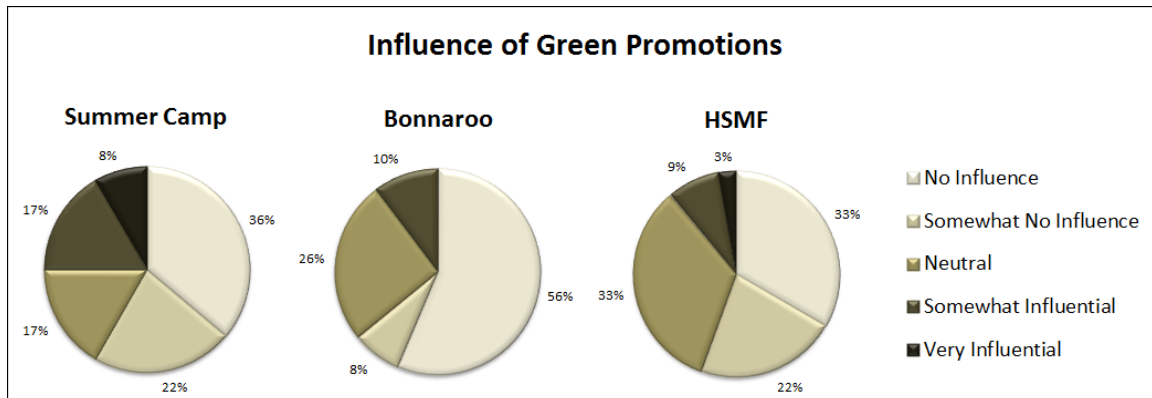


Figure 20. Influence of Green and Sustainable Marketing. Green marketing had the smallest influence concerning the Bonnaroo audience.



Figure 21. Signs Boasting Festival “Greenness” and Promoting Sustainable Practices. Left to right: High Sierra Music Festival, Bonnaroo, and Summer Camp. Source: Photo by the author.

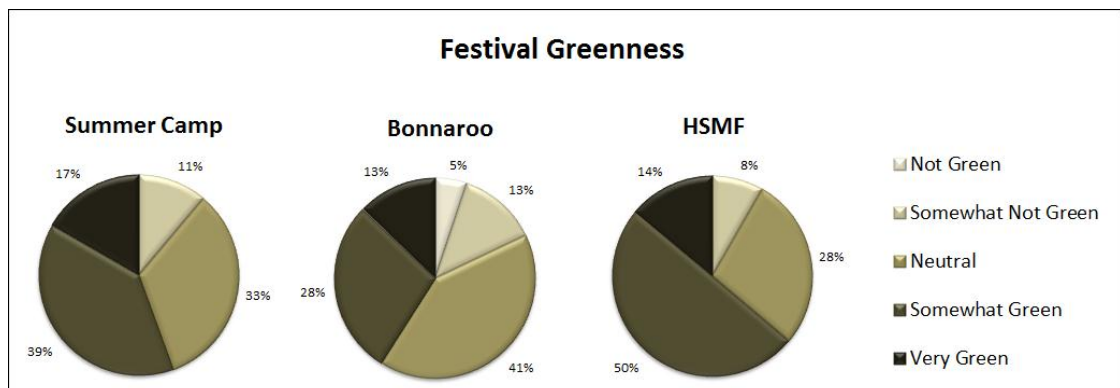


Figure 22. Festival Greenness. Respondents at Bonnaroo ranked Bonnaroo as being the least green of the three.

Each festival had separate bins for recyclable, compostable, and landfill waste (Figure 23). On-site, I noticed people at High Sierra Music Festival (HSMF) were cleaning up after themselves and sorting their trash without having to be reminded, whereas at Bonnaroo and Summer Camp the patrons were most likely to litter and not sort their garbage or had to be reminded by volunteers. As I discarded garbage and recyclables at Summer Camp, for example, one of the volunteers thanked me for doing so on my own accord without having to be asked to sort my waste. Also reflective of festival attendees not practicing cleaning up after themselves, “green” or cleaning crews were more abundant at Bonnaroo and Summer Camp than they were at HSMF (Figure 24). Each festival also did its part in using compostable and recyclable materials such as disposable dinnerware. All three festivals utilized plastic cups, bottles, and/or silverware which were compostable made from plant-based products to the extent possible (Figure 25). Additionally, a few vendors at both Bonnaroo and HSMF charged patrons a deposit for using non-disposable dinnerware: the deposit was given back to the customer once the dinnerware was returned.



Figure 23. Trash, Recycling, and Compost Receptacles Present at each Festival. Top to bottom: Summer Camp Music Festival, Bonnaroo, and High Sierra Music Festival, 2010. Source: Photo by the author.



Figure 24. Clean Vibes Volunteer at Bonnaroo, 2010. Such volunteers made sure that patrons were sorting their waste according to compost, recyclable, and landfill waste. Source: Photo by the author.



Figure 25. Compostable and Reusable Dinnerware. Compostable paper cup (left) at the Bonnaroo Music and Arts Festival, 2010 and reusable dinnerware (right) at the High Sierra Music Festival, 2010. Source: Photo by the author.

Community Leaders and Festival Organizers Survey Results

In addition to on-site observations and surveys of festival-goers, I also conducted interviews with local community leaders and festival promoters to gather information about marketing strategies and their individual perceptions of each festival. Then I compared their responses to the festival attendee responses (see Appendix B and C). For the Summer Camp Festival I gave a survey to the mayor of Chillicothe, Illinois, Troy Childers, as well as the Greening and Nonprofit Coordinator and General Manager, of the Festival, Vanessa Robinson. I had the opportunity to distribute surveys to the mayor of Manchester, Tennessee, Betty Superstein, and Jeff Cuellar, Director of Community Relations for the Bonnaroo Music and Arts Festival. Lastly, I corresponded with the Plumas County [California] District 4 Supervisor, Lori Simpson, and Casey Lowdermilk, the Festival Administrator for the High Sierra Music Festival. Five of the surveys were administered via email or fax, whereas the survey with Jeff Cuellar was conducted over the telephone. These surveys provided insight into the opinions of both festival organizers and city officials pertaining to each festival. Each participant was asked similar questions concerning festival location, local impacts, promotion and marketing strategies, and each was given the chance to add additional comments in an open-ended manner. See Appendix B and C for the questions asked at the Summer Camp Festival. The survey forms for Bonnaroo and HSMF were similar.

Location of Festivals

The Summer Camp Music Festival has been taking place at Three Sisters Park in Chillicothe, Illinois, since 2001 (Summer Camp). Greening and Nonprofit Coordinator General Manager, Vanessa Robinson, claimed that “the location is perfect for any growing festival as it has an abundance of land that can be utilized to host [up to] 50,000

people” (Robinson 2010). According to Summer Camp’s website, the festival has grown from first having only 1,000 people in attendance to over 15,000 people with four stages hosting up to 100 bands, whereas the first festival played host to 20 bands (SummerCamp.com 2010). Robinson also claims that the festival has had little negative impact on the local environment as she states that “the land [at Three Sisters Park] was already built for the use of large organized events” (Robinson 2010).

The Bonnaroo Music and Arts Festival is an annual event held at the 700-acre Great Stage Park in Manchester, Tennessee. Bonnaroo was not, however, the first name for this festival. This event started in 1999 as the Itchycoo Park Festival, named after the Small Faces song “Itchycoo Park” (1967). This festival, despite a name change, has been held annually in the same location since 2002. Director of Community Relations, Jeff Cuellar, claims that Manchester, Tennessee, was the preferred location for the event. He stated that the city is within one day’s drive for 80% of the U.S. population. He had misspoken, as Manchester, TN, is not within a day’s drive of 80% of the entire US population, but perhaps to 80% of those living in the South. It is relatively close to Interstate 24 and the major airports of Nashville and Chattanooga. Cuellar noted that Manchester and Coffee County were “great to work with” and the landscape provides nice scenery and a large land area (Cuellar 2011). With over ten stages for musical performances, which are held simultaneously, Bonnaroo accommodates at least 150 music performers/artists/groups per year and has the capacity to entertain at least 80,000 Festival goers (Bonnaroo 2011).

Over twenty years ago, the High Sierra Music Festival (HSMF) was once held annually at two ski resorts, Bear Valley and Leland Meadows, both located in northern California. In 1999, the Bear Valley location was snowed-in, however, and thus since

2000 HSMF has made the Plumas County Fairgrounds in Quincy, California, its permanent home (Simpson 2011). Geography has played a rather important role in the site selection for the HSMF, as Festival Administrator Casey Lowdermilk claimed that the fairgrounds are an ideal location to support a weekend-long music festival providing venues for late-night performances, plenty of room for camping, and a great situation near the Reno/Lake Tahoe and the San Francisco Bay areas (Lowdermilk 2010).

Local Impacts

Community leaders were asked questions pertaining to perceived benefits and negative consequences as a result of each festival and to rank their personal perception of each festival's environmental friendliness and whether the festivals had any lasting impacts upon local environments and the local communities in general. Chillicothe mayor, Troy Childers, spoke fondly of the Summer Camp Music Festival. He asserted that the organizers of the event do a great job with regards to clean-up once the event is over. Summer Camp's Greening and Non-Profit Coordinator/General Manager, Vanessa Robinson, backed up this claim as she explained that Summer Camp employs its own Green Team every year -- an in-house group of volunteers, most of which are festival goers who volunteer in exchange for a free festival ticket, who help with the clean-up (Robinson 2010). During his interview, Childers mentioned that the "people [of Chillicothe] are impressed [at] how well [Summer Camp cleanup crews] leave the campsites and parking areas" (Childers 2011). Robinson also mentioned that the Green Team sorts through the garbage receptacles to make sure that all waste is separated into categories of recyclables, compost, and landfill waste. The Green Team also makes rounds through the camp grounds passing out raffle tickets to those practicing green behaviors as an incentive. In exchange for my photo of two members of the Green Team,

I was given a raffle ticket because I was conducting research pertaining to the Festival's greenness, and I even won a CD from the raffle later that day (Figure 26).



Figure 26. Volunteer Members of Summer Camp's Green Team. The Green Team members hand out raffle tickets to festival goers practicing “green” behaviors. Such as having a clean campsite with minimal waste and patrons actively recycling and sorting garbage. Source: Photo by the author.

Additionally, the Summer Camp used bio-fuel generators and required all vendors present to use compostable and recyclable products that are provided by the Festival. The compostable plastic cups and recyclable plastic bottles used are shown in Figure 27 (Robinson 2010). The event's organizers also encourage patrons to bring with them reusable dinnerware and water bottles to reduce waste during the Festival. Vanessa Robinson also ranked the importance of environmental sustainability as very important, as well as strongly agreeing that local residents were positively impacted by the Festival.

She believed that environmentally friendly practices, such as recycling, spread into the local community, although she provided no evidence as to how this occurred.



Figure 27. Compostable Plastic Cup. These compostable cups were provided to vendors at the Summer Camp Music Festival, 2010, in Chillicothe, IL. Source: Photo by the author.

Both Robinson and Childers agreed that the Festival had a positive economic impact on the local community as the Festival patrons spend money by frequenting local businesses. Robinson mentioned that the community of Chillicothe prepares for the Festival. Local grocery stores stock up on extra food products. Restaurants temporarily hire more staff, and local businesses anticipate an increase in customers. “Local residents either participate by enjoying the Festival, offering help for the festival, or joining with local community initiatives” said Robinson (2010). According to Robinson, the Festival donates funds to local organizations and helps to support local business, as well as making Chillicothe more appealing as a tourist destination. In turn, the city helps to

promote the annual event through local radio, print ads, and other forms of advertising (Robinson 2010). In addition to local advertising, Robinson credits the social networking site, Facebook, as the number one marketing tool for the Festival, especially in terms of reaching people between the ages of 18 and 30. Using Facebook, she was able to recruit 120 volunteers for the Green Team. Another important means of promotion, second only to Facebook, is handing out flyers at other large-scale concerts around the country to promote the event (Robinson 2010).

The outcome of the interviews revealed that Vanessa Robinson and Troy Childers both agreed that Summer Camp does a fine job of cleaning up once the Festival is over and that the Festival has a positive impact on the local community in terms of its local economic impact. Robinson revealed that the Summer Camp organizers not only intentionally promote environmental sustainability but she claimed that the organizers genuinely care about environmental issues and do their best to minimize any negative impacts on the local environment. Given that I observed many recycling/composting sites and utilized the compostable dinnerware myself, I believe the promoters are trying their best to minimize negative impacts. While at the festival, however, I noticed only one water station at which to fill reusable water bottles, etc. (Figure 28). With only ten faucets at this water station, the wait in line was approximately 45 minutes, which unintentionally encouraged festival goers to purchase cases of water from Summer Camp's "general store." That particular situation, to me, contradicted the festival promoters' claims minimizing negative impacts by making plastic bottles readily available and making it difficult to refill containers.



Figure 28. Summer Camp Water Station. The Festival had only water station and wait was often too long for many potential users. Source: Photo by the author.

The Mayor of Manchester, TN, Betty Superstein, and Jeff Cuellar, Director of Community Relations for the Bonnaroo Music Festival, also felt the Festival was financially beneficial to the communities of Manchester, TN, and Coffee County. Mayor Superstein and Mr. Cuellar agreed that Bonnaroo helps generate extra revenue for both the city of Manchester and Coffee County (Cuellar 2011, Superstein 2010). Mayor Superstein claims that Bonnaroo helps local volunteer organizations by giving each an opportunity to work at vendor booths, and they are, in turn, able to raise funds for their respective organizations. Many sports teams, the recreation department, as well as the

local chamber of commerce, take advantage of this opportunity (Superstein 2010). Mr. Cuellar agreed that the festival helps to create new jobs before, during, and after the festival. Mayor Superstein also mentioned that, in 2009, three new hotels were constructed and the Coffee County government receives three dollars from each ticket sold. Additionally, one dollar from each ticket goes to local musical, educational, environmental, and children's charities (Superstein 2010). Bonnaroo also helps out the local economy by utilizing local building supplies as well as stocking locally grown produce to be used on-site. Local companies supposedly experience a 20% spike in business in the three weeks before and after the festival (Superstein 2010). Mr. Cuellar added that according to a study conducted in 2005, the Festival generated 24 million dollars in revenue for the area. He also claimed that Bonnaroo gives Manchester a sense of pride and puts Tennessee on the map as the Festival generates not only money, but notoriety and jobs (Cuellar 2011). Mayor Superstein, corroborated Mr. Cuellar's comments as she stated, "Bonnaroo has put Manchester and Coffee County on the map...Rolling Stone Magazine named this revolutionary entertainment experience one of the 50 moments that changed history" (Superstein 2010).

During his interview, Mr. Cuellar claimed that he didn't think that any negative consequences exist as a result of the Festival. Mayor Superstein, however, mentioned that a few residents have often complained about noise and traffic congestion. But she noted that Bonnaroo compensates local residents with free tickets to the event; as many as 3,000 per year (Cuellar 2011, Superstein 2010). Concerning traffic congestion, on a scale from one to five (where five represents awful congestion), Cuellar gave a ranking of Bonnaroo's traffic a '2' and Superstein ranked traffic congestion as a '3' (Cuellar 2011, Superstein 2010). Having gone to Bonnaroo three times before conducting my research,

I would have to disagree with their rankings, as each year traffic congestion on the Interstate, as well as in town, has been terrible and continues to worsen; over the years of attending Bonnaroo four times, for instance, I have waited in traffic anywhere from 8 to 14 hours. Also, as I mentioned earlier, some of the local residents expressed their discontent with the traffic directly to the audience.

Mr. Cuellar ranked several issues of environmental sustainability, with regard to planning/organizing Bonnaroo in 2010, from ‘slightly important’ to ‘very important’ (see Appendix C). He claimed that organizers “try to take huge steps every year as it is the right thing to do.” He also mentioned that Bonnaroo uses groundwater sources (as a positive), the Festival composts appropriate materials, and it encourages fans and artists alike to help. He added that one of the long-term goals of planning the Festival is to take it off the grid (Cuellar 2011).

As was the case with the Summer Camp Music Festival, Mayor Superstein stated that all of the supplies used by vendors during the event were to be biodegradable, such as compostable paper cups, and that the Festival’s compost was used for mulch during the following spring, which saved thousands of plastic water bottles from going to a landfill. As such, Mayor Superstein views Bonnaroo as an environmentally sustainable event (Superstein 2010). Superstein also claimed that locals within the farming community of Manchester are appreciative of how well Bonnaroo cleans up after itself and that, within six weeks, Great Stage Park is back to normal, with the Festival grounds leased for use as soccer fields during the off season (Superstein 2010). A few weeks before my interview with Mayor Superstein, Bonnaroo was presented with a Governor’s award recognizing the event’s recycling program (Superstein 2010).

As with both Summer Camp and Bonnaroo, Festival Administrator Casey Lowdermilk and the Plumas County Supervisor (District 4), Lori Simpson, agree that the High Sierra Music Festival (HSMF) is economically beneficial to the Quincy, CA, community. It attracts over 10,000 fans annually, resulting in an economic boost as attendees frequent hotels, restaurants, and grocery stores. The HSMF also provides entertainment for the citizens of Plumas County as a number of residents attend the annual event (Lowdermilk 2010, Simpson 2010). Casey Lowdermilk described the target audience of HSMF is “an educated demographic.” Mr. Lowdermilk continued by stating HSMF fans are interested in outdoor activities, traveling, healthy lifestyles, live music, and personal development” (Lowdermilk 2010). His comments on HSMF’s target audience aligned with the data collect at the Festival, which depicted an older audience with the highest levels of educational attainment.

Impacts on the local physical and cultural landscapes of Quincy, CA, involved minimal traffic congestion, which occurred mainly during the first and last days of the festival. The local Visitors’ Bureau and Arts Commission both work with the Festival to promote the event and, in turn, profits from the Festival are donated to the Arts Council and are used also to supply compostable materials collected during the Festival for use in the local community (Lowdermilk 2010, Simpson 2010). Local Quincy residents often volunteer to work different positions during the event and, each year, Lori Simpson, Plumas County Supervisor, claimed the event “broadens perspectives, diversity, [and] opportunities for locals” (Simpson 2010). On the other hand she stated, “Community resistance to the Festival has seemed to [have] subsided substantially,” which implies that the Plumas County community was, at first, not as welcoming to the Festival as it is now.

Promotions and Marketing

Promoters and local decision makers were also asked about the marketing tools they utilized, whether green and environmentally friendly promotions were used, and if such promotions helped attract their target audience. They were asked if they considered their event to be “green”, how each city accommodated the festivals, and in what ways each festival gave back to or assisted the local communities where the Summer Camp Music Festival, Bonnaroo, and the High Sierra Music Festival take place.

When asked about the green promotions on the Summer Camp Music Festival’s website and on-site signage that encouraged environmental sustainability behaviors during the event and after, Greening and Non-Profit Coordinator/General Manager, Vanessa Robinson, agreed that such promotions were in place as “it is important that our patrons understand that we are not here to have a negative impact on the environment and that we do everything in our power to not only put on a great show, but to inform, educate, and make a difference.” Ms. Robinson mentioned that the Festival does its best to lessen its carbon footprint and tries to spread the idea of environmental sustainability to others, as she recognizes the importance of educating younger generations (Robinson 2010). She claims, therefore, that the promotion of green values is effective in attracting Summer Camp’s target audience, which she described as “18-40 year olds who enjoy live music, camping, and new experiences” (Robinson 2010).

As was the case with Summer Camp, Bonnaroo’s Director of Community Relations, Jeff Cuellar, claimed that the Internet, “without a doubt,” was the most successful marketing tool in reaching Bonnaroo’s target audience by way of popular social networking sites such as Facebook, in addition to individual performer’s websites. He continued by stating that community leaders also aid in the promotion of the Festival

by speaking to organizations about the event, whereby they express a positive attitude (Cuellar 2010). The city of Manchester also supports the Festival by providing free advertising space on local government websites (Cuellar 2010, Superstein 2010). Mr. Cuellar described Bonnaroo's target audience as being "across the board," although the audience draws more males than females and has the tendency to attract more college students and people with discretionary incomes and free time -- doctors and lawyers for example (Cuellar 2010). Cuellar (2010) referred to this group of people as "weekend warriors." He described Bonnaroo as a popular destination where people can "let their hair down" and have a relaxing four-day experience, and that the event is a "true haven for music lovers who want to experience a great live show" (Cuellar 2010).

When asked if there was an emphasis on green and environmentally friendly promotions when marketing the festival in 2010, Mr. Cuellar replied "no," stating that it was "not part of our marketing platform but it is who we are" and that "we have the ability to make a change," referring to influencing Festival-goers to practice environmentally friendly/sustainable behaviors as this was part of the fabric of the festival. He noted that the audience was willing, and was passionate about, being green (Cuellar 2010). Mr. Cuellar did admit, however, that the promotion of green values is effective in attracting the target audience as he believes fans want to align themselves with a festival that speaks to them (Cuellar 2010).

Mayor Superstein of Manchester, TN, claimed that environmental sustainability issues were very important to the local community. Mr. Cuellar mentioned that Bonnaroo works with Coffee County each year to educate its citizens about the importance of green and sustainable practices, making sure that local hotels are recycling, and expressed the opinion that the local community recognizes the effort put forth by

those involved with Bonnaroo and that local residents are starting to slowly adopt such environmentally friendly behaviors.

On the other hand, although I found evidence of green marketing within the High Sierra Music Festival's (HSMF) website, Festival Administrator, Casey Lowdermilk, declared that it really isn't necessary to exploit the Festival's green practices as "the northern California lifestyle encourages such behavior... [and] we're incredibly lucky to have patrons that truly take pride in making High Sierra a friendly and clean festival." Like Bonnaroo, HSMF employed Clean Vibes Event Waste & Recycling Services, LLC, a nationally-based operation; during the event to help keep the grounds clean (2010). Clean Vibes is not only an organization focused on recycling and composting during events, but also focuses on educating audiences; most of those working for Clean Vibes, LLC, during the festivals were volunteers who were given free admission in exchange for their time (Clean Vibes 2011). The most powerful marketing tool for promoting the Festival, as promoters of HSMF discovered through their own research, is word-of-mouth. Targeted emailing and Internet marketing were the second most effective (Lowdermilk 2010). When answering my question regarding the effectiveness of attracting its target audience by the presence of green values within the Festival's website, Mr. Lowdermilk explained that such values "aren't necessarily marketing tools but more sustainability aspects that we as a staff value and want to realize at the Festival because we believe it's the right thing to do" (Lowdermilk 2010). He later acknowledged that there is always room for improvement and that Quincy, California, was already progressive with regard to environmentally friendly behaviors (Lowdermilk 2010).

I determined from my interview with Casey Lowdermilk that composting is a very important activity during the Festival. I also got the impression that employment of

green technologies and practices is not a promotion but more part of the culture associated with the Festival, as well as with the state of California as a whole. In addition to the information provided during each interview, based on my on-site observations HSMF was by far the cleanest, and greenest, and the patrons were the most environmentally conscious of the three festivals. The HSMF could and should serve as an example for other music festivals to follow.

Survey Conclusions

What I had hoped to obtain from the interviews with local decision makers and festival promoters was information concerning negative impacts upon local physical and cultural landscapes, as I believed that such impacts exist with any large-scale event. Each local decision maker remarked about the festival's positive impacts, such as increases in local economies and the positive impact of sustainable ideals upon the community. Each praised their festival for its greening and recycling efforts, but seemed to ignore or downplay any negative impacts. Based upon my on-site observations, however, I would have to disagree with their comments, as I witnessed a direct impact on the physical environment: cars leaving ruts in the ground, littering, and disposal of environmentally unfriendly liquids (toiletries, for example) on the ground. It also should be obvious, especially concerning Bonnaroo, that the amount of vehicular traffic generated by attendees has a negative impact on air quality due to carbon emissions.

The same can be said for the festival promoters of Summer Camp (Vanessa Robinson) and Bonnaroo (Jeff Cuellar), as each spoke highly of their festival's greening efforts and their perceived positive impacts for each location. Such responses contrasted to the results of the on-site surveys of festival goers. Of the three festivals, Bonnaroo was the least green according to my observations and the survey results revealed that its

patrons had little interest in being green and ranked Bonnaroo as the least green of the festivals where I conducted my research. But when compared to the other two interviews with festival promoters, it was Bonnaroo's promoter who claimed his festival to be the most green. On the other hand, Casey Lowdermilk, the festival administrator for the High Sierra Music Festival, mentioned numerous times in his interview that there was more that the Festival could do to lower its impact upon the environment. His responses to my interview questions did not coincide with either the survey responses or my observations, as the respondents and I perceived the festival as being quite environmentally friendly.

After having conducted the individual interviews with festival promoters and local decision makers, I have come to the conclusion that the promoters and local decision makers of Summer Camp and Bonnaroo were responding to my research questions as another means of promoting their festivals and to construct a positive image for each, regardless of the results of the surveys. Upon analyzing the results, I found HSMF to be the most green despite a notable lack of green signage. Casey Lowdermilk, of the three promoter interviewees, was the one to most openly admit that there was room for improvement regarding environmental sustainability. Because of the inconsistencies between the interviews with promoters and local decision makers, my observations, and the results from the attendee surveys, the on-site surveys proved to be the most useful for my research. The results concerning personal greenness coincided with each festival location's history of environmental efforts.

Chapter 5: Conclusion

As annual, weekend long music festivals occur at the same location, there will be negative impacts upon the local landscapes; most of which are environmental. Such music festivals consume a generous amount of local resources, such as water and electricity. In addition, other environmentally unfriendly practices (e.g., excess waste production, increased automobile traffic) are byproducts of such festivals.

Some festivals seem to have taken a ‘green’ turn to inform their audience that the gatherings are doing their best to counteract the negative environmental impacts. They do so by advertising the green, environmentally sustainable practices the event is employing, as if to allow the attendees to enjoy the festival with a cleaner conscience.

Jamband music festivals represent a large portion of summer music festivals in the United States. This festival genre in particular appears to take the most advantage of green marketing. Environmental sustainability is a topic which is growing in popularity and a supposed lure used to attract their target audience. The target audience for jamband festivals mimics the environmentally conscious hippie culture that was popular in the US during the 1960s. As jamband festivals occur throughout the entire United States, it was my goal to determine if any regional differences exist concerning the promotion of such festivals as well as in the overall attitudes of those in attendance. There is a decided paucity of geographic literature on the subject of the environmental impacts of music festivals. I wished to determine in what ways environmental sustainability was promoted. Were the festivals, for instance, as green as advertised during the event? To what degree did the audience care about engaging in green practices while at the festival? Do those green practices carry over in their personal, post-festival, lives? Finally, I

wished to determine whether there exist regional differences among such expressed attitudes and observed behaviors?

The survey included three jamband festivals that I attended in the summer of 2010: Summer Camp Music Festival in Chillicothe, Illinois; the Bonnaroo Music and Arts Festival in Manchester, Tennessee; and the High Sierra Music Festival (HSMF) in Quincy, California. In addition to using on-site observations at each of the three festivals, surveys were administered to festival attendees and interviews with local decision makers and festival promoters were conducted. Upon analyzing the collected data, I found that the audience at the HSMF was the most green of the three; respondents claimed to participate in local recycling programs and ranked environmental sustainability, and related topics, to be of great importance. In contrast, the audience surveyed at Bonnaroo in Tennessee was the least green as the results revealed that this particular audience cared the least about environmental issues, and practiced the least green lifestyles. Bonnaroo attendees were unaware of such greening initiatives as enjoying the music and partying instead seemed to be their top priorities.

The results from the survey revealed that there are differences among the three regions represented by these jamband festivals (Pacific Northwest, The US South, and the Old Economic Core) with regard to environmentally friendly attitudes and behaviors as the state of California is a leader in environmental initiatives. Environmental sustainability is a cultural norm in California whereas the South, on the other hand, still lags behind other regions in environmental legislative initiatives. In addition to geographic differences regarding responses, there were demographic factors that seemed to be related to the greenness of each audience. Age and educational attainment were the demographic factors that correlated the most with the responses to questions about green

behaviors. The oldest average age group and highest levels of educational attainment were more likely to have greener lifestyles. In the case of my study, that audience was best represented by the attendees of the HSMF. Both Summer Camp and Bonnaroo had audiences with lesser degrees of educational attainment that can be attributed to the younger average age of each audience.

My observations at the festivals coincide with the survey results from each. Of the three, the HSMF relied the least on green promotions. At the HSMF there was a significant lack of signs promoting recycling, and the like, as the attendees at the Festival didn't have to think about behaving in an environmentally conscious manner. Green behaviors were engrained and came naturally as this is a cultural norm for those living in California and the majority of those surveyed were from the state. The organizers of Summer Camp and Bonnaroo both utilized green marketing on their promotional websites as well as heavily advertising green initiatives on location. Although observations and the survey results revealed the HSMF as the greenest, Casey Loudermilk, Festival Administrator, suggested that such green promotions weren't necessary but self-effacingly admitted that the Festival organizers still had room for improving its environmental impact. Summer Camp fell in the middle with regards to greenness and green promotions. The Festival's Greening and Non-Profit Coordinator, Vanessa Robinson, claimed that it is important to educate the audience on the important issue of environmentally friendly practices implying that there is still room for improvement. Despite Bonnaroo being the least green festival based on my observations and the results of attendee surveys, the Festival's Director of Community Relations, Jeff Cuellar, spoke with great confidence that Bonnaroo is an event that makes great strides to

be, and is, environmentally friendly; a sentiment with which the Mayor of Manchester, Tennessee, Betty Superstein, agreed.

Based on my observations and on the results from the attendee surveys it is my opinion that the promoters of Bonnaroo need to take a closer look at the actual influence of promotions. The environmental awareness of attendees, and attitudes towards environmental sustainability as green marketing seemed to have very little influence on the audience despite the green marketing efforts. Perhaps the organizers need to rethink their approaches. This will be a difficult task, however, as the Festival has an average annual attendance of over 80,000. I feel that a start toward greater environmental sensitivity can be accomplished through more educational efforts and employing stronger waste management practices within the campgrounds.

Despite the existence of discrepancies regarding green attitudes and promotions among the three festivals, all relevant informed persons interviewed agreed that the festivals provided an economic boosts to local communities. They stated that each festival brings in a lot of revenue to each host community as there is a temporary boost in employment within the service sector (e.g., a need for more servers in restaurants, an increase in hotel bookings, greater use of public transportation facilities) that benefit local economies.

I believe that the festival promoters and local decision makers of all three festivals can benefit from my research in aiding in their future promotions, particularly Bonnaroo. Promoters of both Bonnaroo and Summer Camp can look at the High Sierra Music Festival as an exemplar to look up to and adopt HSMF's on-site practices, such as a heavy emphasis on composting. Festival promoters and local officials should strive to take more aggressive approaches to educating their audience on such behaviors so that

they might come closer to achieving the green California lifestyle. Such education and green enforcement policies could involve festival staff and/or volunteers canvassing the campsites encouraging the cleanliness of the grounds. Additionally, promoters of other jamband festivals, as well as other musical genres, can view the results of my research as an eye-opening collection of data that may leave them wanting to review and/or adopt greening strategies to help draw in a bigger audience as well as to decrease impacts upon the environment and local landscapes.

My research pertaining to the impact of music festivals and green promotions starts to fill the gap within the available geographic literature. There is plenty of room, however, for additional research on this topic within music geography. The framework of my research can be applied to other genres of music festivals and other types of outdoor festivities. Additionally, follow-up interviews can be conducted with those surveyed during such events to determine the long-lasting impression/influence of the green promotions, or lack thereof, on the individual lifestyles of the attendees. Also, future research can involve a more analytical approach such as measuring ground water contamination, air pollution, and usage of electricity; data of which can be used to more accurately measure the extent of negative environmental impacts. Such research is important as not only do these events make a lasting impression on the physical and cultural landscapes of the host communities, positive or negative, but the data collected can be used to aid in the remedy of such impacts. And as environmental sustainability and related issues grow in popularity and the collective consciousness, I feel it is necessary to investigate the impact of such events and analyze what actions can be implemented to reduce any negative effects as well as to increase any positive effects.

APPENDIX A

Attendee Survey Example

Summer Camp Festival 2010

1. Are you 18 years of age or older? ☐Yes ☐No
2. Age?

<input type="checkbox"/> 18-21	<input type="checkbox"/> 40-49
<input type="checkbox"/> 22-29	<input type="checkbox"/> 50-64
<input type="checkbox"/> 30-39	<input type="checkbox"/> 65+
3. Gender? ☐Male ☐Female
4. Race?

<input type="checkbox"/> White	<input type="checkbox"/> Hawaiian/Pacific Islander
<input type="checkbox"/> Black	<input type="checkbox"/> American Indian/Eskimo
<input type="checkbox"/> Asian	<input type="checkbox"/> Other _____
<input type="checkbox"/> Hispanic	
5. Education Level? **Check one**

<input type="checkbox"/> Some high school	<input type="checkbox"/> BS/BA
<input type="checkbox"/> High school	<input type="checkbox"/> MS/MA
<input type="checkbox"/> Some College	<input type="checkbox"/> PhD
<input type="checkbox"/> Associate's	<input type="checkbox"/> Other _____
6. How many festivals do you normally attend per year? _____
 - Which ones? _____
7. Have you attended this festival before? ☐Yes ☐No
 - How many times? _____
8. How did you hear about this festival? **Check one**

<input type="checkbox"/> Internet	<input type="checkbox"/> TV
<input type="checkbox"/> Friends	<input type="checkbox"/> Radio
<input type="checkbox"/> Flyers	<input type="checkbox"/> Other _____

9. What attracted you to this particular festival? **Check all that apply**

- ☐ Distance
- ☐ Artist Lineup
- ☐ Temporary Community
- ☐ Friends
- ☐ Price
- ☐ Sustainable/Green Values
- ☐ Events/Discussions
- ☐ Other: _____

10. Where did you travel from? _____

11. What means of transportation did you use to get here?

12. Did you car pool/ride share? ☐Yes ☐No

- How was this organized? (Facebook, ride share board...)

- How many people?

13. Does your community have a recycling program? ☐Yes ☐No

14. Do you recycle at home? ☐Yes ☐No

15. What does environmental sustainability mean to you?

16. On a scale of 1 to 5, five being most important, how important is recycling to you?

Circle Answer

1 2 3 4 5

17. On a scale of 1 to 5, five being most important, how important is environmental sustainability to you? **Circle Answer**

1 2 3 4 5

18. On a scale of 1 to 5, five being very 'green', how would you rank your choices as a consumer as being environmentally sustainable or "green"? **Circle Answer**

1 2 3 4 5

19. On a scale of 1 to 5, five being very influential, was your decision to attend this festival influenced by 'green' or environmentally sustainable promotions? **Circle Answer**

1 2 3 4 5

20. On a scale of 1 to 5, one not being environmentally sustainable and five being very environmentally sustainable, how would you rate this year's Summer Camp festival?

Circle Answer

1 2 3 4 5

21. After attending this festival, do you feel you will adopt a more sustainable lifestyle?

☐Yes ☐No

22. Which of the following Summer Camp events/discussions interest you?

Check all that apply

- ☐ Yoga
- ☐ Primitive Dyes: Spicing Up Your Wardrobe
- ☐ Hooptopia [Hoop Dancing]
- ☐ Build Your Own Compost
- ☐ 10 Reasons to Eat Local
- ☐ Renewable Energy Power 101
- ☐ Go Green Raffle
- ☐ Common Mind
- ☐ EZ Transport: Food Miles
- ☐ Sustainable Style Symposium & Clothing Swap
- ☐ Cannabis Legalization Discussion: Are We There Yet?
- ☐ Environmental Defenders
- ☐ Hidden Dangers In Kids Meals: Genetically Engineered Food
- ☐ Soulshine Poster Art Show
- ☐ Chant and Drum Gathering
- ☐ Climate Change: The Actual Science, Impact, and Uncertainties
- ☐ Other: _____

23. Is there anything else you would like to share about the festival experience and/or environmental sustainability? _____

APPENDIX B

Local Decision Maker Survey Example

Survey for Summer Camp 2010, Chillicothe, IL

Mark yes/no and ranked number responses with an **X** in the space provided.
Type responses in the spaces provided. Feel free to continue your answers on the back pages or add any additional comments.

1. Are you 18 years of age or older? Yes____ No____
2. What is your name?

3. What is your job title?

4. The festival is held at Three Sisters Park. Did the city have an influence in deciding the location for the event? Yes____ No____
 - Additional Comments:

5. How does your community benefit from hosting Summer Camp?
 - _____

6. Are there any negative consequences upon the local community and/or physical landscape as result of holding the festival? Yes____ No____
 - If so, what are they?

7. Does Chillicothe have a recycling program? Yes____ No____
 - Curb side pick-up? Yes____ No____
 - Additional Comments:

8. On a scale of 1 to 5, five being most important, how important would you say recycling is to the Chillicothe community? Mark answer with an **X**.

1____ 2____ 3____ 4____ 5____

- Additional Comments:

9. Summer Camp was marketed as an environmentally friendly event promoting numerous greening initiatives. Do you perceive this festival as an environmentally friendly or sustainable event for the community? Yes____ No____

- Why/why not?

10. On a scale of 1 to 5, five being most important, how important are environmental sustainability issues to the Chillicothe community? Mark answer with an **X**.

1____ 2____ 3____ 4____ 5____

- Additional Comments:

11. Do you see any evidence that Summer Camp's "green" or sustainability values influence the community at large? Yes____

No____

- In what ways?

12. On a scale of 1 to 5, how would you rank traffic congestion in Chillicothe during the festival as a result of this year's Summer Camp? One as being no congestion and five as being awful congestion. Mark answer with an **X**.

1____ 2____ 3____ 4____ 5____

- If congestion is a problem, please explain how Summer Camp's traffic impacts the community:

13. What are the lasting impacts of Summer Camp upon Chillicothe?

- Physical landscape:

- Culture/community:

- Other:

14. On a scale of one to five, five for strongly agree, do you agree that the local residents are **positively** impacted by the Summer Camp festival? Mark answer with an **X**.

1____ 2____ 3____ 4____ 5____

- Additional Comments:

15. Does the city of Chillicothe work with Summer Camp to promote the event?

Yes____ No____

- Explain:

16. Is there anything else you would like to share regarding Summer Camp?

APPENDIX C

Event Organizer Survey Example

Summer Camp Music Festival 2010, Chillicothe, IL

Mark yes/no and ranked number responses with an **X** in the space provided.

Type responses in the spaces provided. Feel free to make more room and/or add any additional comments.

1. Are you 18 years of age or older?

Yes _____

No _____

2. What is your name?

3. What is your job title?

4. Summer Camp is held at Three Sisters Park in Chillicothe, IL, why this location?

•

5. What are the local benefits in hosting Summer Camp? In other words, how is hosting Summer Camp beneficial to the city of Chillicothe and the surrounding area?

•

6. What local risks are involved? How does Summer Camp negatively impact the city of Chillicothe and the surrounding area?

•

7. In regards to promoting this year's Summer Camp, which would you say was your most powerful marketing tool (internet, radio/TV ads, flyers/posters, etc...)?

•

•

In what ways was this promotional tool successful?

8. When reviewing the website, I noticed there was page dedicated to greening initiatives. While at the festival I noticed other green indicators such color coded bins, Clean Vibes' Green Team, as well as a number of signs encouraging patrons to be green. Do you feel that there was an emphasis on green and environmentally friendly promotions when marketing this year's Summer Camp?

Yes _____

No _____

- If yes, why?

9. Would you consider this year's Summer Camp as being an environmentally friendly/sustainable or green event?

Yes _____

No _____

- In what way(s)?

10. How would you describe Summer Camp's target audience? [Cultural traits, musical tastes, age, sex, etc...]

-

11. Is the promotion of green values effective in attracting Summer Camp's target audience?

Yes _____

No _____

- In what way(s)?

12. Have you seen evidence of the promoted sustainable values spilling over into the community?

Yes _____

No _____

- In what way(s)?

13. What are the lasting impacts of the festival, positive and/or negative?

- Physical landscape [farmland, roadways, environment, etc...]

- Culture/community [local residents, organizations, etc...]

14. In what ways is the festival accommodated by Chillicothe?

- _____

- Local residents?

15. In turn, what ways does this festival give back to/assist the city/community of Chillicothe?

- _____

16. Did the city of Chillicothe work with Summer Camp to promote this year's festival? Yes ____ No ____

- Explain:

17. On a scale from 1 to 5, five being most important, how important are issues of environmental sustainability to in regard to planning/organizing this year's Summer Camp?

1 ____ 2 ____ 3 ____ 4 ____ 5 ____

18. On a scale from 1 to 5, how would you rank traffic congestion in Chillicothe and the surrounding areas [interstates, highways, nearby towns...] as a result of this year's Summer Camp? One being no problems with traffic congestion and five as having awful problems with traffic congestion.

1 ____ 2 ____ 3 ____ 4 ____ 5 ____

19. On a scale from 1 to 5, five for strongly agree, do you agree that the local residents were **positively** impacted by this year's Summer Camp?

1 ____ 2 ____ 3 ____ 4 ____ 5 ____

20. Is there any other information you would like to share regarding the festival?

- _____

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