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The Importance of Music Festivals: An Unanticipated and Underappreciated Path to Identity Formation

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***The Importance of Music Festivals:
An Unanticipated and Underappreciated Path to Identity Formation***

An Honors Thesis submitted in partial fulfillment of the requirements of Honors in the
Department of Political Science and International Studies

By
Kimberly F. Rudolph

ABSTRACT

The purpose of this study is to understand and explain the growing popularity of music and art festivals around the world. Music festivals are events consisting of a variety of bands and musical artists performing shows, on numerous stages, over a period of days to a large audience in outside and inside venues. Through field research, participant-observation, personal interviews, and survey research at the 2015 Bonnaroo Music and Arts Festival, this study suggests that they are much more than simple entertainment venues. Because humans desire to belong and music functions in the capacity as a global language, music festivals are not just mega events. Rather, they are best understood as vehicles for forming communities and nations that have the capacity for creating those ingredients that are a critical part of identity formation.

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Dedication

*In honor of Alexander Sebastian Davis Gothard, the love of my life and my best friend.
Not only did you opened my eyes to the world of music festivals and Bonnaroo, you
supported my research every step of the way, and for that, I am so very grateful.*

Acknowledgements

Big projects almost always make one feel grateful.

I would like to give a big thanks to my grandparents, Lois M. Greer and James F. Greer for funding all four years of my undergraduate studies at Georgia Southern University. I would also like to thank my parents, Richard and Sharon Rudolph, for helping me get through college, with their unconditional love and constant affirmation that my value did not come solely from my college achievements. My mother not only encouraged me every step of the way, but she was continuously praying for me -- which was the biggest help of all. Once again, I must give a shout out to Alex, my boyfriend, for staying by my side all those long, late nights I spent doing research, assisting me with Microsoft Excel to record my raw survey data and leading the team in passing out surveys at Bonnaroo. In the end, this is not just my research, it is our research. I am forever thankful. I would like to thank Nick Giusto, Parker Henderson and Savannah Little for being such an incredible help distributing surveys with Alex and I at Bonnaroo. Without them, this research would not have been possible. In addition, I would like to extend my gratitude to all International Studies, Political Science, and Geography professors at Georgia Southern University. Together their hard work and dedication informs the minds of thousands of students to a better understanding of the world we live in. Saving the best for last, I would like to send my undying gratitude to Dr. Darin Van Tassell. He has been my professor, my boss, my honors mentor, and most importantly, a dear friend throughout my whole college career. Thank you for believing in me when I could not believe in myself, and not only seeing my potential but challenging me to achieve it. Every. Single. Day. I am who I am today, because of you.

Thank you.

Forward:

Sometimes Stories Worth Telling Come from the Most Unexpected Places

For me, the beginning of my beautifully curious journey to discover the impact of music festivals started with Bonnaroo. A 700-acre farm, in the middle of rural Manchester, Tennessee, is transformed for simply four days out of the 365 in a year, to become a playground for 90,000 music lovers from around the world. Bonnaroo, is the mega music and arts festivals that inspired me to research the impact of music festivals on my generation.

I am a twenty-two year old college student at Georgia Southern University about to graduate this semester, and if it was not for Bonnaroo, I would not be who I am today. At the end of my freshmen year, I met a boy named Alex Gothard. He was the cool, laid back type. One of our first conversations we had, he asked me what kind of music I liked. I told him bands such as The Lumineers, Mumford and Sons and Of Monsters and Men. He nodded his head and with a big smile said they



Bonnaroo 2015, Kimberly Rudolph

were all going to be at Bonnaroo this year. Pretending I knew what Bonnaroo was, I tried to change the conversation, but he saw right through my “cool, collective act” and knew I was faking it. He asked, “Have you ever heard of Bonnaroo?” Admitting I had no idea what it was, he proceeded to explain to me this big music festival, that had multiple different stages, where everyone camps out and listens to bands play music for three days

straight. “What a heaven!” I thought, “all my favorite bands in one place.” So that was that. I was going to go to Bonnaroo.



Manchester, Tennessee Hwy Exit 111 for Bonnaroo

To be honest about my intentions, I was going to Bonnaroo mainly for a cute, shaggy brown hair, blue eyed boy and only partially for the music. My sister, Christine, and I met up with Alex and some of his friends in Ringgold, Georgia, and we made the journey together, since we all wanted to be able to camp near each other. Traveling in a caravan with your close friends is a common occurrence for festival-goers, almost

like a pilgrimage: the journey there and back is a part of the experience.

Once I got to the festival, something sparked inside me. In those first few hours, a new researcher was being born, and deep down I knew this was not just a venue for multiple concerts. Something much greater was going on. Something almost magical was happening to me and what seemed to be everyone else around me. Everyone was friendly, greeting each other and seemed to have the same twinkle in their eye. We were in a field in the middle of Tennessee, but I felt like I was a part of a different world, almost like a different country. An overwhelming sense of belonging, positivity, wonder and possibility surrounded me like a haze throughout the next three days. This magical feeling led me to this paper, to explain why music festivals matter, not only to me, but to my generation as a whole.

I went to Bonnaroo my first year as a hopeless romantic chasing a new boy, in a new place. I chose to return the next year and the year after that as a researcher on a mission to capture and study the magic of Bonnaroo. I stumbled upon this story that was worth further insight, maybe a small insight perhaps, but one that explains how communities form identities and how they ultimately form nations.

Introduction: What Music Festivals Are

*“Music is a world within itself
With a language we all understand
With an equal opportunity
For all to sing, dance and clap their hands”
~ Stevie Wonder in “Sir Duke”*

A festival is defined as an “often periodic celebration or program of events or entertainment having a specified focus.”¹ For music festivals, that definition applies perfectly, since the festivals usually occur once a year and the specified entertainment is in the form of music. The first known use of the word festival was recorded in the 14th century, and the origin derived from the Latin word *festivus*.² To some a festival could instill older images of giant turkey legs and wine served in silver gauntlets, to others the word celebration and freedom comes to mind.

**“Festivals, by definition, reflect festivity
and a shared sense of joyfulness!”³**

My research revolves not only around music, but more specifically the reasons people attend music festivals. There are many different types of festivals around the globe, such as art or film festivals, which are usually similar in design.⁴ Music festivals in the 21st century are still trying to maintain the utopian ideologies that were created in the

¹ "Festival." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 20 Mar. 2016.

² "Festival." *Merriam-Webster.com*. Merriam-Webster, n.d. Web. 20 Mar. 2016.

³ Harrison, Nathan. "The Power of Engagement at Music Festivals." *Positive Psychology Program*. Positive Psychology Program. 22 June 2014. Web. 15 Mar. 2016.

⁴ For the purposes of this research, music festivals and music and arts festivals will be referred to one in the same each time I refer to music festivals.

earlier formed festivals, such as Glastonbury, Isle of Wight and Woodstock.⁵ With loud music, food, alcohol, drugs, thousands of people surrounding you, and the ability to freely express yourself in public, it is any wonder why music festivals are only growing in numbers and size, but is there an underlying cord that strings everything together?

Music festivals are events consisting of a large variety of bands and musical artists performing shows, on numerous stages, over a period of days to a large audience, usually targeting young people.⁶ They can be held inside a stadium or outside at a park, field, desert, forest, beach or on a farm. Some festivals are overnight, where there are campsites on site, such as Bonnaroo's nature, which is known to add to the experience of community. Camping adds to the sense of community, because you are living with strangers, two feet away from you in every direction, for over half a week. Other festivals do not host camping such as Music Midtown and Coachella, but festival-goers can stay in hotels nearby, with some festivals providing shuttles to the venue. There is no limit to the variety of music and artists that perform at these festivals, ranging from Jazz, Rock, Hip Hip, R&B, Heavy Metal, Folk, Pop, Alternative, EDM (Electronic Dance Music), Techno, Indi-Rock and Classical. Due to their ability to reach a range of people with all different backgrounds – and the sheer number of people they attract – an increasing number of music festivals have become mega events.

Increasingly, they also offer more than just musical entertainment. Music festivals provide opportunities to participate in physical activities such as yoga sessions and 5K

⁵ Roxanne Yeganegy. "From 60s Counterculture to Big Business: The Politics of Festivals." *The Conversation*. The Conversation US, Inc., 24 July 2014. Web. 03 Jan. 2016.

⁶ Gibson, Chris, and John Connell. "Bongo Fury': Tourism, Music and Cultural Economy at Byron Bay, Australia." *Tijd Voor Econ & Soc Geog Tijdschrift Voor Economische En Sociale Geografie* 94.2 (2003): 164-87. *Wiley Online Library*. Web. 10 Oct. 2015.

runs, creative art projects, campaigns advertising products and promoting organizations, and encouraging freedom of expression in many forms, such as music making stations and silent discos.⁷ Once seen as a rare social gathering (think Woodstock) to participate in promiscuous, rebellious or illegal activities while listening to music freely, music festivals are now being promoted by TV and radio channels, influencing clothing styles, fashion trends and song writing.

Music festivals have usually been associated with hippie-inspired clothing and ideals of the counterculture in 1960s. This notion was due to the birth of festivals during that time period, and as music festivals have only continued to grow, trends such as flowing shirts, flower headbands, fringe boots and purses, and graphic-t's with logos and designs from those counterculture-related bands, such as the Grateful Dead, are coming back into style. Popular clothing brands for teenagers and college students such as Forever 21 and Billabong have clothing lines that reflect the festival style. Forever 21 came out with a clothing line specifically influenced by the Coachella Music Festival. The new line was inspired by how celebrities' dress at music festivals, and their outfits were described as "outdoor festival-ready" and related to the "indio-based event."⁸ Billabong used advertising lines such as "Stand out this festival season" to describe their *Mystic Mama* collection.⁹ The culture of music and art festivals has reappeared with

⁷ Silent Discos are events where people gather together and dance, to the music provided by a DJ. The only way to hear the music is by putting on headphones. As observers walk, they only see a large mass of people dancing to what looks like no music.

⁸ Rozeman, Mark. "Forever 21 Launches Coachella-Inspired Collection." *Paste*. Paste Monthly, 6 Mar. 2016. Web. 8 Mar. 2016.

⁹ A quick google search of "festival ready attire" will demonstrate how pervasive the major clothing manufactures are now marketing to mass audiences.

popularity in the 21st century in not only clothing, but as lyrics in current songs, which describe the festival type of girl and mention numerous festivals by name.¹⁰

Why Music Festivals Matter

I chose to research the topic of music festivals further because I could see all that evidence of festival culture impacting my generation and was amazed by how so many different types of people – strangers, in fact -- were being brought together by music. There are hundreds of music festivals around the world having an undeniable cultural influence on hundreds of thousands of individuals.¹¹ The global languages of sports, music, art, and food offer evidence of how humans connect, because each of them provide a means for overcoming the identities that too often keep people separate from one another.¹² By studying these music festivals as mega events, we dissect the use of the global language of music and that cultures impact on identity formation as an insight into nation building, because the identities formed in music festivals are not unlike identities formed by nations. Understanding one certainly provides insights into the other. In this case specifically, music offers insight to how and why people sometimes come together collectively.

How we got to this point: A Brief History and Evolution of Music Festivals

¹⁰ For example refer to the lyrics in the song, *Blue Bandana* by Jerrod Neimann and *Wild Child* by Kenny Chesney.

¹¹ While history will long remember Woodstock, some of the best known festivals today include Bonnaroo, Hangout, Coachella, Glastonbury, and Tomorrowland.

¹² "Language Issues–English as a Global Language." *The History of English*. Luke Mastin. 2011. Web. 31 Mar. 2016.

As we dive into the study of why music festivals are becoming so popular, with huge numbers of hundreds of thousands of participants, it is important to know that music festivals are not a new phenomenon that just formed in the late 20th century with the hippie culture produced by anti-war sentiments for the Vietnam war and the baby-boomers in the United States. Music and arts festivals have more than one origin and are far older than a hundred years ago. When tracing the roots of these mega music and arts festivals, it is very important to understand what type of festivals I decided to research, to better understand where the “roots” begin. Traditional small, folk-like festivals and celebrations such as harvest festivals, seasonal festivals or religious festivals are mentioned throughout history in a variety of cultures and religions. I found the origin goes back even farther than that. During the Pythian Games, in ancient Greece, music was featured as an important part, and dance and music competitions came around before the athletic part of the games, dating all the way back to 6th century BCE.¹³ Music festivals acting as live music competitions were common throughout the Middle Ages.

For my research, I am focusing in on the mega entertainment, commercialized events that bring tourists from all over the world. They consist of a large lineup with varying artists that perform over a number of days and provided over-priced food and drinks to the sunburnt, dazed fest-head. The seed of influence primarily began in the 19th century with the cultural shifts focusing on a desire for “finer” living and to hear talented composers.¹⁴ At these classical festivals, the roots started to sprout. Starting with J.S.

¹³ Baker, C.J. “The History of Music Festivals: List of 8 Important Music Festivals.” *HubPages*. HubPages. 2 Dec. 2014. Web. 15 Nov. 2015.

¹⁴ Garcia, Luis-Manuel. “A Pre-History of the Electronic Music Festival.” *Resident Advisor*. Resident Advisor Ltd., 14 Jul. 2014. Web. 12 Nov. 2015.

Bach's music, in 1829, a chain of festivals started to spread in Europe, which contained classical music performances of music written generations before.¹⁵ These festivals, concentrated on the works of certain composers. The usual locations were small villages where urban elites went to get a taste of rural culture, and eventually, after the industrial revolution made transportation easier, Europe's middle classes started to attend the more affordable festivals.¹⁶

These forms of classical music festival are still carried on today, some examples are the Besançon Festival, which is the oldest and most prestigious festival in France, carrying numerous great composers.¹⁷ The Summa Cum Laude is an International Youth Music Festival in Vienne, which continues the spirit of the competitive music festivals that started in Greece. They hold a variety of choir and orchestra competitions for the youth competitors.¹⁸ The International Music Festival of the Adriatic (IMFA) in Duino, Italy, is held by Luther College and is open for students to perform strings, voice, piano and composition.¹⁹

Now, the events happening around the world influenced the shaping of music festivals, just like they still do today. During the 20th century, after WWI and WWII, the circuit of jazz festivals began when Europeans started looking for that nostalgia of folk culture and reflecting on the "good old days" as a distraction from the rubble they stood

¹⁵ Garcia, Luis-Manuel. "A Pre-History of the Electronic Music Festival." *Resident Advisor*. Resident Advisor Ltd., 14 Jul. 2014. Web. 12 Nov. 2015.

¹⁶ Garcia, Luis-Manuel. "A Pre-History of the Electronic Music Festival." *Resident Advisor*. Resident Advisor Ltd., 14 Jul. 2014. Web. 12 Nov. 2015.

¹⁷ For more information on the festival, see <http://www.festival-besancon.com/en/history/>

¹⁸ For more information on the festival see <http://www.sclfestival.org/index.htm>

¹⁹ For more information on the festival see <http://www.luther.edu/imfa/>

in after the war, as described by Kristin McGee, a jazz scholar and professor at the Rijksuniversiteit Groningen.²⁰ The first European Jazz festivals were smaller events, held outdoors on private estates. Like many things during that time, what happened in Europe transitioned over to the US, and Jazz festivals developed in the 1950s.

Once, the United States caught the festival bug, it could not be stopped. Jazz festivals started opening the door to folk music festivals as well. They both shared a post-Cold War interest in "authentic" American musical life, portrayed as rural and traditional.²¹ With this new expression at music gatherings came the era of the "folk revival" in the States between 1960 and 1965.²² This revival acted as an open dialog for political protest on topics like nuclear energy, war, organized labor and civil rights. People in the revival believed that since folk music originated from the American people and portrayed American experiences, it was an essential component of the nation's cultural heritage. "Revivalists like Pete Seeger believed that folk music revealed the essence of an American national identity," and musical artists such as Pete Seeger and Woody Guthrie were a symbol for young political activists.²³ The folk revival started in coffee houses, colleges, parks and political demonstrations, but they were able to move to start using pre-established infrastructure from the jazz festivals.²⁴ The Newport Jazz

²⁰Garcia, Luis-Manuel. "A Pre-History of the Electronic Music Festival." *Resident Advisor*. Resident Advisor Ltd., 14 Jul. 2014. Web. 12 Nov. 2015.

²¹ Garcia, Luis-Manuel. "A Pre-History of the Electronic Music Festival." *Resident Advisor*. Resident Advisor Ltd., 14 Jul. 2014. Web. 12 Nov. 2015.

²² Donaldson, Rachel C. *Music for the People: The Folk Music Revival and American Identity, 1930-1970*. Nashville, Tenn.: Vanderbilt University, 2011. Internet resource.

²³ Donaldson, Rachel C. *Music for the People: The Folk Music Revival and American Identity, 1930-1970*. Nashville, Tenn.: Vanderbilt University, 2011. Internet resource.

²⁴ Donaldson, Rachel C. *Music for the People: The Folk Music Revival and American Identity, 1930-1970*. Nashville, TN: Vanderbilt University, 2011. Internet resource.

Festival led to the Newport Folk Festival, which started in 1959 and was one of the earliest folk festivals. Then, at the peak of folk music festivals, rock and pop music started to take over with the 1960s.

The 1960s are noted as the most important time for festival growth and not only impacted music festival culture but ultimately created it in the U.S. The festivals that came from this time period are really what current music and arts festivals try to mimic today, some being successful and some not. The primary changes that started in the 1950s, continued throughout the 1970s, and are still true in 2016 are as follows: the population started targeting a younger audience, the variety of music largely diversified from simply jazz and folk, to rock n' roll and pop, and it became easier to attend for the masses and working, middle class.

There was a huge force in play during this time that would change the country and music festivals forever. The youth of America, what is now known as the “youth culture,” became very prevalent in the 1950s and 1960s. The developing youth culture was a counterculture during this time, “displaying frank new attitudes about drugs and sex, communal lifestyles, and innovations in food, fashion, and music, the counterculture youth of America broke profoundly with almost all values their parents held dear.”²⁵ The youth, the baby boomers, were a huge population that were born after the soldiers returned from WWII and were reunited with their loved ones. Music festivals started to cater to this younger generation, just as they cater now to the younger generation of the 21st century. Even though during this decade, baby boomers were adolescents, they were connecting into political scene with things like the Vietnam War, Civil Rights

²⁵ “Flower Power.” *U.S. History*. U.S. History Online Textbook, 2016. Web. 19 Feb. 2016.

Movements and other counterculture movements. They were using festivals as a medium to connect to that counterculture, and newer festivals started focusing on the younger generation. Festivals were bringing people together of all different races, ethnic groups, and social classes. Before this time, WWII impacted the culture of the United States. It was a time of war and serious behavior. Society told you to go to school, get a job, serve your country, work hard, work harder to provide, and love your nation, so once the war was over, festivals became the epicenter for the counterculture movement. The younger generation started to not blindly listen to their government and societal pressures and started spreading ideals of love, peace, equality, embracing differences and other positive messages to combat the war efforts. Festivals could cater to everyone and everyone found a way to be a part of it.

Music festivals transitioned from events for higher class elites and became a thing of the masses. It was now easier for the middle class to attend due to the popularity of cars in States. War influenced everything. After the United States became “winners” of World War II, the economy started to grow, and the large younger generation were the future consumers. They became not only a political and cultural force, but an economic force as well.²⁶

The festivals that occurred during this famous time period included iconic, historical movements and musicians. One of the first music festivals, seen as the start of The Summer of Love, was the Monterey Pop Music Festival on June 10th and 11th, in

²⁶ Richardson, Theresa. “The Rise of Youth Counter Culture after World War II and the Popularization of Historical Knowledge: Then and Now.” *The Historical Society*.

1967.²⁷ It was held in Monterey, California and hosted some of the most famous musicians and artists of their time, including the Grateful Dead, Simon and Garfunkel, Janis Joplin, The Who, Otis Redding, The Mamas & The Papas, and Jimi Hendrix. Jimi Hendrix was an icon for this counterculture. At the end of the Monterey Pop Music Festival, he ended his performance of “Wild Thing” by lighting his guitar on fire, once again, embracing that wild and rebellious feeling which was burning inside the younger generation. Jimi Hendrix went on to influencing millions of others with not only his actions and lyrics but with his style of music as well. Taking the Star Spangled Banner and completely reinventing it, Jimi Hendrix imitated explosive noises and sounds of bombs dropping from the sky by executing loud, intense distortions and his own innovative riffs using his electric guitar.²⁸ Later Hendrix was interviewed on national television and asked if his version was blasphemous, and his response was, “I thought it was beautiful.”²⁹ With a response like that, no wonder it is still seen as one of the most controversial covers of the Star Spangled Banner. Was he simply using his guitar to imitate the noises described in the song, “the rocket’s red glare, the bombs bursting in air”? Many interpreted it as calling attention to the current problem of the Vietnam War and overall criticizing the United States as a nation of war. Once again, just as history was spread and stories were told through songs in the medieval ages, Jimi Hendrix used music to record and tell history.

²⁷ Newman, Jason. “The Untold and Deeply Stoned Story of the First U.S. Rock Festival.” *Rolling Stone*. Rolling Stone Mag., 17 June 2014. Web. 17 Aug. 2015.

²⁸ Unterberger, Richie. “Star Spangled Banner.” *Rolling Stone*. Rolling Stone Mag., 7 May 2012. Web. 3 July 2014.

²⁹ Unterberger, Richie. “Star Spangled Banner.” *Rolling Stone*. Rolling Stone Mag., 7 May 2012. Web. 3 July 2014.

Now, the legendary music festival, Woodstock, where Hendrix played that cover, is a staple in time to which all other music festivals are compared. Woodstock Music and Art Fair was located in upstate Bethel, New York, on a 600-acre farm.³⁰ The lineup was similar to the Monterey festival, with performers such as The Grateful Dead, The Who, Jimi Hendrix and Janis Joplin. There were 31 bands and musicians that performed over the course of four days at all hours, some sources claimed 32 acts total, from August 15th-18th, in 1969.³¹ In the end, Woodstock became an unforgettable festival with the overwhelming crowds of 400,000 to 500,000 attending, forcing the event to become free, the weather causing the whole farm to be covered in mud and nudity and drugs being accepted in public. It was not only an escape from the strict rules and harsh reality of the world that surrounded them with war and responsibilities, but it was an open outlet for freedom of expression, experimenting with illegal drugs and hundreds of thousands of people with the same love and interest for music. Other revival Woodstock festivals were attempted, some were not successful, in the years of 1979, 1989, 1994, 1999, and 2009.

After Monterey and Woodstock, people knew the possibilities festivals could hold, and they began to explode with popularity, each time having more people show up than expected.³² This festival fever was not only in the United States, new festivals started showing up all over the world in countries such as Canada, Australia, Mexico, and the UK. The Isle of Wight Festival was a perfect example. It was held in the Isle of Wight, in England, in 1968 through 1970, and the 1970 festival marked a population

³⁰ Center, Bethel Performing Arts. "Statement on the Historical and Cultural Significance of the 1969 Woodstock Festival Site." 25 Sep. 2001. Web. 2 June 2015.

³¹ "Woodstock Festival History." *Bethel Woods Center for the Arts*. Bethel Woods Center for the Arts, 2016. Web. 6 Mar. 2016.

³² Weiser, Glenn. "Woodstock 1969 Remembered." *Celtic Guitar Music*. Glenn Weiser, 2014. Web. 6 Mar. 2016

estimated over 700,000.³³ Numbers like that far surpassed the Woodstock festival, and led to the “Isle of Wight Act” being passed in parliament “preventing gatherings of more than 5,000 people on the island without a license.”³⁴ Later on, Glastonbury Festival in the UK became another important festival to note, being named the Pilton Festival the first year and changing the name in 1971.³⁵ Glastonbury is known for their pyramid stage design, which is one of the most quickly recognized festival stages in the world.³⁶ Unlike Woodstock, the Glastonbury Festival is still continuing annually, and is titled as the Glastonbury Festival of Contemporary Performing Arts. This year, 2016, the festival is from June 22nd through the 26th. Over the years, the festivals changed and adapted to portray what the current popular trends were with the younger audience. Festivals with names like Monsters of Rock and Heavy Metal Holocaust started appearing in the UK as heavy metal spit its influence on the world at the start of the 1980s. R&B, rhythm and blues, festivals also began in the 80s. With each new decade, different music festivals were created to provide outlets for the current popular music forms. With the 90s, festivals for alternative music appeared. Rap performances are not rare at festivals, but it was not until the 2000s that we started to see more festivals centered solely for hip-hop, such as the Austin, Brooklyn and Arizona Hip-Hop festival.

³³ Baker, C.J. “The History of Music Festivals: List of 8 Important Music Festivals.” *HubPages*. HubPages. 2 Dec. 2014. Web. 15 Nov. 2015.

³⁴ Baker, C.J. “The History of Music Festivals: List of 8 Important Music Festivals.” *HubPages*. HubPages. 2 Dec. 2014. Web. 15 Nov. 2015.

³⁵ Baker, C.J. “The History of Music Festivals: List of 8 Important Music Festivals.” *HubPages*. HubPages. 2 Dec. 2014. Web. 15 Nov. 2015.

³⁶ Glastonbury Festival of Contemporary Arts. “Pyramid Stage.” *Glastonbury Festivals*. Glastonbury Festivals, n.d., Web. 10 Feb. 2016.

Lastly, EDM, electronic dance music, known as dance music in the UK, has slowly been evolving from the 80s until now. Finally, it is recognized as a new form of popular music in the States. EDM consists of primarily DJ-based, electronically rendered sounds and samples, known for mixing music with colorful lights and holographic visuals. There are many American music festivals centered around EDM, such as “the touring Electric Daisy Carnival (1997–present), the Ultra Music Festival in Florida (1999–present), and the Electric Forest Festival in Michigan (2008–present).”³⁷ For more information on the festival culture of Electronic Dance Music see Footnotes.³⁸

The festival Lollapalooza is a good case study for the evolution and transformation to what music festivals look like today. Lollapalooza is a traveling festival that is domestic and international, bringing diversity to the theme of music festivals. They started with gathering music artists from all different genres to play together. The festival also became an outlet to informing the audience of non-music issues.³⁹ Reflecting back on Woodstock, there were not just musical performances but there was also a speaker on the importance of peace. The hot topics currently in the 21st century are discussing efforts to protect the environment, the importance of recycling and limiting waste, and promoting equal rights for the LGBT community. Festivals also sometimes support a theme or promote a saying. Bonnaroo Music and Arts Festival is known for the phrase Radiate Positivity.

³⁷ “EDM History.” *EDM Music Junkies*. EDM Junkies-On the Radio. n.d., Web. 30 Mar. 2016.

³⁸ Garcia, Luis-Manuel. “A Pre-History of the Electronic Music Festival.” *Resident Advisor*. Resident Advisor Ltd., 14 Jul. 2014. Web. 12 Nov. 2015.

³⁹ “Lollapalooza.” *Jane’s Addiction*. The Jane’s Addiction Resource. n.d., Web. 10 Feb. 2016.

Coachella and Bonnaroo are two of the most current festivals in the United States that reflect diversity of genres of music at one festival. The Coachella Valley Music and Arts Festival is located in Indio, California to be exact, and the Bonnaroo Music and Arts Festival is located in Manchester, Tennessee. Both are very famous for their popular lineups. In 2015 for example, Coachella's three headliners, which are the main performers, were AC/DC, Jack White and Drake. AC/DC is considered classic Rock n' Roll, Jack White representing Alternative music, and Drake being a rap



Figure 1: Bonnaroo Music Line-Up 2015

artist, clearly represent the diversity being advertised. Bonnaroo's main four acts in 2015 were Billy Joel, Mumford and Sons, Deadmau5 and Kendrick Lamar, seamlessly integrating soft rock, folk, EDM and hip hop into one festival, not to mention all the other performances, see figure 1. In the end, I found Bonnaroo to be the best current music and arts festival for studying mass entertainment events that influence community and nation building, and ultimately became the case study for my research.

Why, in recorded history, do people continue to desire to participate in these mega events? Researchers Roy Baumeister and Mark Leary argue that humans have a “need to form and maintain, strong stable interpersonal relationships,” and that need can be a powerful motivator in people's actions.⁴⁰ They found the inability to belong has numerous negative effects on a person's health and well-being. Music festivals act as a

⁴⁰ Baumeister, Roy F., and Mark R. Leary. "The need to belong: desire for interpersonal attachments as a fundamental human motivation." *Psychological bulletin* 117.3 (1995): 497-522.

magnet to people and attending a festival annually fulfills that sense of belonging. Belonging in the sense that you are accepted as a natural part of the festival.⁴¹ One becomes a necessary part the experience. These mega events provide hundreds of possibilities to make new friends and build lasting relationships with fellow festival-goers. Recent research supports the truth that music festivals positively impact the psychological and social well-being of young adults by ultimately influencing their emotions, engagement, relationships, meaning, and accomplishment.⁴²

Consequently, it has become my sense that the culture of music festivals is something that needs to be understood better, not only for marketing purposes, but in order to appreciate better the rising generation of future congressmen, teachers, business men and women, preachers, actors and actresses and leaders. These are the people that are attending Bonnaroo now. Mega events on an international scale such as this should not be ignored.⁴³ Ultimately music, as a global language, might be the main factor that brings the masses together, but my research is an attempt to take a closer look at what keeps these people and events together, year after year. We always study how things fall apart. Music, especially music festivals, offer us an insight on how things stay together.

Using Participant Observation and Survey Research to Understand Music Festivals: A First Cut

⁴¹ Ben-Zeev, Aaron. "Why We All Need to Belong to Someone." *Psychology Today*. Psychology Today. 11 Mar. 2014. Web. 16 Feb. 2016

⁴² Croom, Adam M. "Music practice and participation for psychological well-being: A review of how music influences positive emotion, engagement, relationships, meaning, and accomplishment." *Musicae Scientiae* 19.1 (2015): 44-64.

⁴³ "One in ten Americans attended a music festival in the past twelve months, and social media conversations around music festivals spiked 34% this year compared to last (Evenbrite)". "As the number of music festivals soared by over 70% between 2003 and 2007, various big brands, he continues, began exploring what they call "experiential marketing" (Tickle, 2011) referring to the research by Dr. Andrew Bengry-Howell.

I went into this research expecting to find that no matter what a person's location, ethnicity or religion was, music will continue to be an historical constant that brings all different types of people together. I believed I would find an audience with a common view and image of the festival they were attending. Overall, I only had a few hypotheses about my topic. One hypothesis was that people attend festivals in a search not only for music but for community and a spiritual experience. Another hypothesis was that people do not only go to music festivals in search of a certain type of music but for a community they seek to identify with. Given such ideas, I created a survey instrument that sought to measure quantitatively a series of response answers that would either support or discredit these hypotheses.

Overall, my participant observation process is what fueled the questions in my survey. The first year I attended Bonnaroo I went with a group of people I barely knew. After setting up our campsite together and discussing what shows we wanted to see, I quickly got the sense that I could trust these people. We ate together, experienced music together, and talked about life together. The center of Bonnaroo is called Center Roo, and the first day the music starts at the festival everyone has to wait outside the gates until they open in front of Center Roo. The barricades are set up to direct the people in a large "S" like formation so as you walk one direction you are facing people walking in the opposite direction, this is similar to the design you would see at Six Flags or other amusement parks that control large lines. All of this is important to the overall layout of the festivals because it makes it possible for high fives to be given over the barricades as people walk through the line. Being one of the most well-known traditions at Bonnaroo, giving high fives to strangers is normal, and actually becomes almost an initiation to

enter the front gate. People will keep going, giving high fives to hundreds of people. Yes, it is a work out, but one does not stop until you reach the Bonnaroo Arch, which is decorated differently each year and makes the entrance of Center Roo. If you don't take at least one picture in front of the Arch, did you even really go to Bonnaroo? These are



Figure 1: 2013 Bonnaroo

iconic symbols for Bonnaroo, and these high fives work as an ice breaker to the whole festival, making it easy and acceptable to give high fives to anyone you see for the rest of the festival.

There is an overwhelming sense of comfort and power that comes from a large crowd partaking in the same experience. I remember walking from one stage to the next, and the crowd almost felt claustrophobic, when all of a sudden people start singing Biz Markie's "You Say He's Just a Friend" lyrics. I mean over a hundred people were all walking together and singing "and you say he's just a friend, Ohhh baby youuuuuu, you got what I neeeeeed." The feeling of acting together as one large entity was not only comforting but I had never felt more cool and invincible as I did then. There are other

great opportunities when I experienced the act of coming together with strangers in group activities. In 2015, the festival finally opened up the Main Stage, and hundreds of people flooded into the area from two different directions. As the music was playing we all walked up to the main stage, when suddenly a multicolored parachute was opened up in the field, see figure 3.

Figure 2: RooChute

Later on I found out it was referred to as the Roochute. The goal of the owners of the



Roochute is to promote positivity and the importance of mental health. We all grabbed the edges of the parachute and lifted our hands above our heads. We started to walk towards the center of the circle and air started to catch inside the parachute. Suddenly, we quickly sat down, creating a large dome of air that we were all trapped inside of. If one

person stood up and opened the dome, it would collapse, which made everyone joined together in the activity. I had such an incredibly fun time because we had created our own brief moment of joy. People do not just go to Bonnaroo. They become part of Bonnaroo. And that feeling of being a part of something is how the nation is born. A nation is a named human population that is perceived as possessing a common culture, customs and territory.⁴⁴ The culture is produced by the music, clothing styles and common goal of spreading positivity at Bonnaroo. The territory is the Farm, where the festival is located, and the customs of Bonnaroo are shared in everyday acts of high fives, camping outside, and waiting in lines all day for the front row spot of your favorite band. We, as Bonnarooivians, identify with words like the Arch, The Farm, the Which Stage, the What Stage, the Main Stage, CenterRoo, and the Fountain, because these words describe the environment of Bonnaroo.⁴⁵ Bonnaroo creates its own festival words that attribute to its own language. As I continued to meet all these new people, I realized the desire to know more about them is what fueled my research question. I wanted the questions to dive deeper into learning who the people who attended festivals were.

My study uses quantitative and qualitative research mixed together with a dash of interviews and a pound of surveys, all baked in a pan of field research to produce a perfect balance of information. With these series of different methods of research, I gathered my data. Bonnaroo being my case study for music and art festivals, I received

⁴⁴ Dixon, Deborah. Hannah, Matthew. Jones, Martin. Jones, Rhys. Whitehead, Mark. Woods, Michael. *An Introduction to Political Geography: Space, Place and Politics*. London and New York: Routledge, 2015. Print.

⁴⁵The Which Stage, What Stage, This Tent, That Tent and Main Stage are all the names of the stages provided at Bonnaroo. These titles are used for people to locate performances they desire to see.

funding from Georgia Southern University to attend Bonnaroo in the summer of 2015.⁴⁶ The first time I attended Bonnaroo was in 2013, with no intentions for research. In 2014, I attended Bonnaroo and conducted participant observation techniques to better understand the festival dynamics. In 2015, I conducted participant observation and a survey at Bonnaroo. My team and I successful passed out 150 surveys, each containing the same 13 questions.⁴⁷

There was five of us in total, Alex Gothard, Parker Henderson, Nick Giusto, Savanna Little, and myself, see figure 4. We went knocking on people's tents, sheets and canopies, asked while waiting in line for the pit at the Main Stage or sitting in the shade, under a tree, as we grabbed a bite to eat. Not looking like researchers, dressed in festival attire, we were almost never turned down when asking people to participate. The festival-goers were very friendly and willing to help. We also offered small incentives such as little toys, candy, bandanas and koozies, to make it a fun experience for the participants.



Figure 4: Bonnaroo 2015, Back: Alex, Nick, Parker Front: Kimberly, Savanna

⁴⁶ In addition to the Bonnaroo festivals, my research took me to Music Midtown in Georgia, and Suwannee Hulaween in Florida. All provided excellent insight into mega festivals and provided appropriate additional insight.

⁴⁷ The questionnaire and all survey data can be found in the Appendix.

The goal of the survey was to get a better understanding of who the people were that attended music festivals, how often they attend festivals, how important festivals are to them by whether or not they attend other festivals and how far they traveled to the festivals, and lastly, how they viewed Bonnaroo as not only an outlet for music but a place to make new friends and share in a joined community.

The observations from Bonnaroo over the years provided the opportunity to develop my first cut at conducting the survey of participants that I discussed above. Currently, there is a large emphasis on attaining a better understanding of present and potential audiences for the festivals. Florin Luchian confirmed the importance of music festivals need to better understand the audience's motivations for attending in the area of marketing purposes, with his 2014 research on the Romanian Music Festival.⁴⁸ The more you understand your audience the more you can cater to their desires and overall produce a more successful festival. Since music draws its "life blood and substance" from the close relationship with the audience, music festival rely on the audiences participation to exist.⁴⁹ My results provide an initial insight into the dynamics in play at these mega festivals.

Survey Results

The survey I conducted was an attempt to make a small contribution to past information on music festivals. Even though 150 surveys were a seemingly insignificant

⁴⁸ Luchian, Florin G. "Audience Research for the Performing Arts: Romanian Music Festival." *SEA-Practical Application of Science 2* (2014): 304-309.

⁴⁹ Luchian, Florin G. "Audience Research for the Performing Arts: Romanian Music Festival." *SEA-Practical Application of Science 2* (2014): 304-309.

sample size, I was encouraged with my results matching many past academic findings in this area of study. As expected, the majority of the population surveyed were teenagers and young adults, specifically, 89% were between 13-25 years of age, see figure 5. In addition, to the youth being the majority of the population, there were a large percentage of people attending Bonnaroo for the first time. With the survey concluding 58% of people were attending Bonnaroo for their first time, it provides evidence to the fact that this festival is continuing to grow, see figure 6.

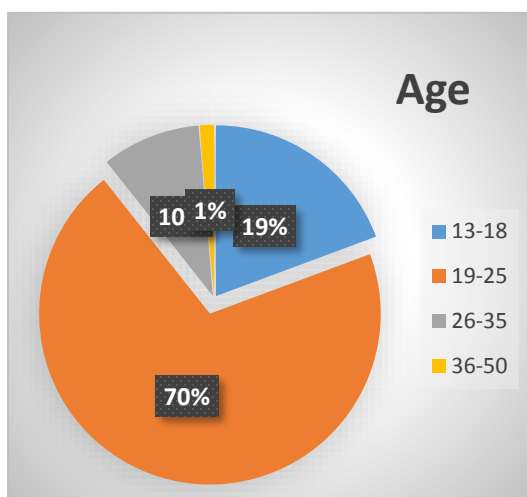


Figure 5

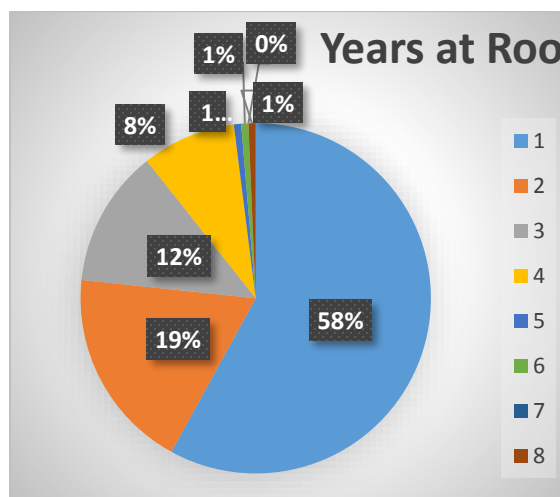


Figure 6



Figure 7

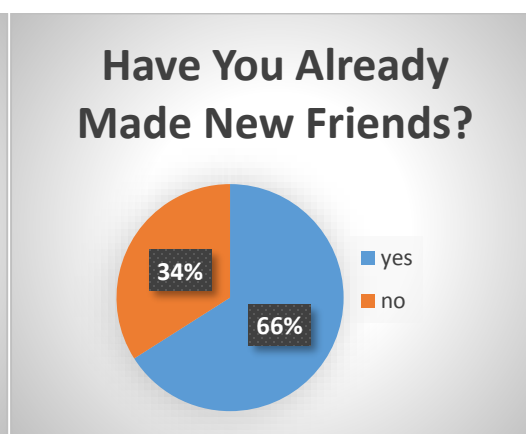


Figure 8

When asked if participants planned on making new friends while at Bonnaroo, 67% answered yes, see figure 7. Bonnaroo successfully provided the open opportunity for

individuals to make new friends, with 66% claiming they had already made new friends at the festival, see figure 8. Almost 80% of the people who went to Bonnaroo with the direct intention of making new friends were successful in doing so. In addition, over 40% of people who did not plan on making new friends said they had already made new friends, unintentionally.

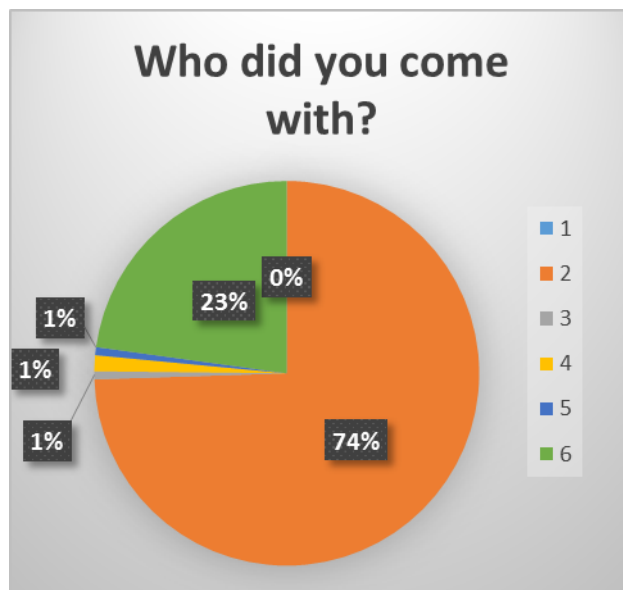


Figure 9: 1 Biological Family, 2 Friends, 3 Co-workers, 4 Significant Other/Lover, 5 By Yourself, 6 Combination of Options

Music festivals invite an assorted group of people to gather for the same common interest, the music, but it technically does not require people to have to make friends or want to. In the early question of the survey, participants were asked who they came to Bonnaroo with. The options for response being biological family, friends, co-workers, significant other/lover, by yourself or a combination of above options. The results concluded 74% of participants came with friends, see figure 9, but the survey also provided evidence supporting the idea that people use festivals to make new friends and meet new people, refer back to figure 7. If 74% of the people attending already came with

friends, why would there be a desire to make new friends? Is it that all 74% of participants are extraverts and overall very friendly people or does the festival create this environment? I found supporting research with slight insight explaining why people want to form these lasting friendships and communities at these music festivals.⁵⁰ Using surveys, experience sampling method, and experiments, Liljeström provided evidence to support that people reported feeling more intense emotions when listening to music with a close friend or partner.⁵¹ I have drawn that the desire for people to feel stronger emotions while listening to the concerts has become a contributing factor for why people are so willing and wanting to make friends. Giving a whole new meaning to the phrase, “The more the merrier.”

Bonnaroo advertises itself as a community and overall sets up the structure of the festival to represent a community, with on-site camping, community water stations and sinks. Besides the porta potties and certain shower areas being designed for a single person, no other facilities at Bonnaroo were designed to only fill the need of a single individual. This design mixed with marketing techniques re-emphasized this community setting, and the survey shows that Bonnaroo was 98% successful in making people agree with the concept, see figure 10.

⁵⁰ During my time at Suwannee Hulaween, a music festival hosted in Live Oak, Florida, I was able to interview Cam, an accountant from Canada who was traveling to South American. He had decided to make an adventure out of his travels and chose Hulaween as one of his stops along the way. The interview was on November 1st, 2015. After some talking we discussed the price of music festivals and how they were expensive but many people, myself included, thought it was worth the money. His response was, “People there are so friendly and nice. It’s just like nice to meet new people and have that experience.”

⁵¹ Liljeström, Simon. “Emotional Reactions to Music: Prevalence and Contributing Factors. *Acta Universitatis Upsaliensis. Digital Comprehensive Summaries of Uppsala Dissertations from the Faculty of Social Sciences*. 67. 53 pp. Uppsala. ISBN 978-91-554-80813.

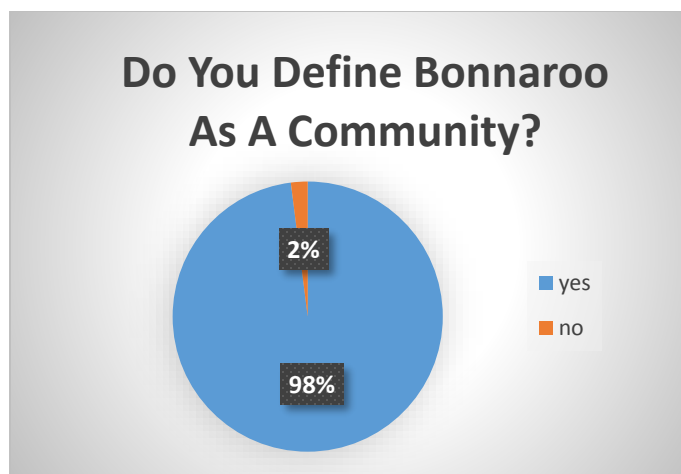


Figure 10

When it came to answering the question about which religious preference they held there were tons of different answers, enforcing the fact that the audience is a diverse variety of people. A participant even responded to the question “What is your religious preference?” with the word Bonnaroo, implying Bonnaroo can be a form of religion, see Raw Survey Data #32 in Appendix.

Later in the survey, when asked how they would best describe Bonnaroo, see question 12 in survey, they were provided four options to circle; Music Experience, Spiritual Experience, Social Experience, and Artistic Experience. After gathering the data, I found 60 people out of the 150 surveys circled all four answers to best describe Bonnaroo, which is over a third of the population. When given the ability to fill in an answer to best describe Bonnaroo, people responded with only high praise and positive compliments, using words like amazing and awesome to describe the experience. Other phrases mentioned were life experience, freedom experience, sexual experience, best live experience ever and one person said it was “lasting memories.” In the end, the responses to this question helped prove the earlier hypothesis that people attend festivals in a search not only for music but for a community and spiritual experience.

Conclusion

The purpose of this study was to understand and explain the growing popularity of music festivals around the world, through qualitative and quantitative research. Studying these mega events revealed human's desire to belong and music, as a global language, lead to not only creating communities within music festivals, but nations that assist in identity formation. By defining music festivals and reflecting on the evolution of music festivals throughout history, we gain a better sense of the importance of music festival culture.

The quantitative portion of my research, which was my 2015 Survey at Bonnaroo, only strengthened my hypothesis and agreed with my personal observations. More than half the population goes to the festivals intentionally trying to make friends and over 80% is successful in doing so. With 40% of people who did not go to Bonnaroo planning on making friends, unintentionally making new friends by the end of the festival, Bonnaroo is a birthplace for friendship and a thriving environment for positive human interaction. Any research project comes with a set of limitations, and mine was no exception. I personally found the lack of money and personnel a potential influential factor in my results. With only 150 surveys answered out of an overall population estimated at 90,000, my survey results cannot adequately represent the entire population. Although I found great insight from my survey results, I would have liked to gather many more responses.

The qualitative portion of my research primarily focused on participant observation at a number of music festivals, overall giving insight to not only the culture of music festivals but music as a global language. Through music as a global language

mega music festivals become nations, as the populations start forming their identities around these festivals. “Nationalism is an ideology that seeks to promote the existence of nations within the world.”⁵² With every person I came in contact with during my time at festivals I found this overwhelming urge to promote that festival. With Bonnaroo specifically, participants promoted that ideology of Bonnaroo and the overall existence of the festival. Just as a nation is a population with shared territory, customs and culture, I looked at territory, customs and cultures of my case study, Bonnaroo Music and Arts Festival. Revealing Bonnaroo is more than just a venue for music, it holds comedian shows in the Comedy Tent, movies in the Cinema Tent, yoga sessions, a 5k run, and information tents providing knowledge of current issues. The festival culture I found during my participant observation consisted of food vendors, late nights, campsites, porta potty lines, glow sticks and sunshine. The common clothing styles are also additions to that culture, with bathing suit tops and fanny packs being seen on hundreds throughout the festival. Opportunities for community building are provided through events like silent discos, music making station, writing on the “Before I Die” Wall. Important landmarks or icons to identify Bonnaroo with are the Ferris wheel, the Arch, and the Fountain, and the names of the stages providing a language that is unique to Bonnaroo. All these things create a sense of community and create a nation.

Even though academic research discussing mega music events is scarce, discussing music as a global language is not. No matter what language people speak, music is something everyone can understand.⁵³ Conventional wisdom has long suggested

⁵² Dixon, Deborah. Hannah, Matthew. Jones, Martin. Jones, Rhys. Whitehead, Mark. Woods, Michael. *An Introduction to Political Geography: Space, Place and Politics*. London and New York: Routledge, 2015. Print.

⁵³ Singmaster, Heather. “Why Music Is a Universal Language.” *Education Week*. 12 Jan. 2016. Web. 16 Feb. 2016.

that mega events such as FIFA's World Cup, the Olympics, and the NFL's Super Bowl are not just sources of entertainment but events that bring people together. At a minimum, this research suggests that music festivals are worthy of similar consideration. Long. Live. Bonnaroo.

Afterword

Throughout the course of my research, I have found more questions than answer, but I have a particular interest in the fundamental structure of music festivals in relation to churches. Growing up in the “Bible Belt,” there were churches at every corner of the street. I started noting the layout of a festival, in the case of Bonnaroo at least, is set up like a church service. You drive to the festival, like you would drive to church. You are greeted by Bonnaroo volunteers as they direct you where to park, just like greeters at a church welcome you and ushers show you where to sit. People go to Bonnaroo for the main attraction which is usually a specific artist, just like people who attend church go to see the pastor or priest. Some find the power of music to heal them spiritually just like the biblical message during church. People go to festivals to be a part of the community and feel a sense of freedom and belonging -- just as some attend church to be a part of their community and desire freedom through the death of Jesus Christ. A sense of belonging also comes from being a member of a church. I’d love to recreate the survey I gave at Bonnaroo and slightly edit it to be passed out at a church. I think the answers would be similar, expect the population would be primarily older, unlike at Bonnaroo. With Churches constantly closing down or being turned into other facilities such as bars, record stores and museums, and the number of new music festivals only increasing, are music and art festivals becoming the new outlet for spiritual growth for the younger generation? The intentions of a festival-goer might not always be noble just like the intentions of people who attend church might not be that noble. In both cases, people could just attend in order to say they did it and care more about the outward appearance of regularly going to festivals or events. Another option is people could go because they

heard about the life changing impact – one that came from either church or festival attendance, and they want the joy and sense of belonging that comes from being a part of a large and popular gathering. Whatever the motives are for attending, it can be argued that both structures are set up provide a luring device for people to form their identity around. Is it ultimately the music or the bible or the overall experiences ideals, branding and structure that cause such large numbers to gather? One thing is for sure whether it is the power of music at a festival or the power of worship music at a church, music brings people together, and that my friends, has an impact worth studying.

Religion continues to play a critical role in societies, such as the historical relationship of Catholicism and governments around the world for example, and those influences have offered critical insights to subsequent political decisions. I believe the music festival culture cannot be ignored as simply entertainment, an activity people do, or a hobby. It is an experience far more worthy of academic discovery. I hope my contributions here represent part of that journey.

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Appendix

1. Copy of Bonnaroo 2015 Survey Questions
2. Raw Survey Data

Bonnaroo Music and Arts Festival Survey Questions
Distributed June 11-14th, 2015

Bonnaroo Survey**1. How do you identify yourself? (Circle One)**

- Male
- Female

2. How old are you? (Please Circle One)

- 12 years or younger
- 13-18
- 19-25
- 26-35
- 36-50
- 51 and older

3. How many years have you been to Bonnaroo, including this year?

_____ Years

4. Do you attend other music festivals, if so, which ones? (Circle One, and fill in the blank)

- No, Bonnaroo is the only Music and Arts Festival I attend.
- Yes,

5. Where did you travel from, to get to Bonnaroo? (Fill in)**6. Who did you come to Bonnaroo with? (Circle One)**

- Biological family
- Friends
- Co-workers
- Significant other/lover
- By yourself
- Combination of options above

7. How many people came in your group total, with you?**8. Do you plan on intentionally making new friends and personal connections at Bonnaroo in hopes of becoming life-long friends?**

- Yes
- No

9. Have you already made new friends that could turn into life-long connections? (Circle One)

-Yes

-No

10. What is your religious preference?

11. Would you define the Bonnaroo Music and Arts Festival as a community in and of itself? (Circle One)

-Yes

-No

12. How do you BEST DESCRIBE Bonnaroo? (Circle all that apply)

-Music experience

-Spiritual experience

-Social experience

-Artistic experience

OTHER: _____

13. Place these in order from main reason YOU attend Bonnaroo, 1 being the #1 reason why...

_____ A specific artist

_____ the variety of music and stages

_____ the community of Bonnaroo created by all none music facilities (Cinema tent/food and drinks/Yoga activities/merchandise/Fountain)

_____ Freedom of expression

_____ Meeting new people

_____ Spending time with friends and family

_____ Fashion

Bonnaroo Music and Arts Festival Raw Survey Data
150 Completed Surveys

Raw Survey Data Numbers 1-150

Survey	Gender	Age Group	Years at Roo	Attend other festival?	If so, which other festival?	Where did you travel from?	Group Type	Group Size	Plan on meeting new friends?	Made new friends?	Religious Preference	Define Roo as a Community?	Best "experience" to Describe Roo	#1 Reason for attending Roo
1	male	2	2	yes	A Lot?	TN	6	yes?	yes	yes and no	yes?	yes	3	d
2	male	3	4	yes	Music Midtown, Sweetwater 420, etc.	Chattanooga, TN	2	2	yes	yes	none	yes	all + sexual	b,c,d,e,f,a,g
3	female	3	3	yes	Boston Calling, Coachella, Lollapalooza, Farm Aid, WXP, Gentleman of the Road	CT	2,3	3	yes	yes	Christian	yes	all	b,a,c,d,e,f,g
4	female	5	3	yes	Gentlemen of the Road, Lollapalooza, Philly Folk Festival, Rockness	Philadelphia, PA		1	yes	yes	non-religious	yes	1,3	a,b,e,d,c,f,g
5	female	3	4	yes	Music Midtown, Raury Fest	Decatur, GA	4	2	no	no	Christian	yes	1,3,4	f,a,b,c,d,e,g
6	male	3	4	yes	Music Midtown, Raury Fest	Decatur, GA	4	2	yes	yes	Christian	yes	all	b/g,a,c,d,f,e
7	male	4	3	no		SC	2	3	yes	no	Christian	yes	all	d,e,f,b,a,c,g
8	male	3	3	no		SC	2	3	yes	yes	Christian	yes	4	d,e,c,f,g,b,a
9	male	3	3	yes	Lollapalooza	Orlando, FL	2	6	yes	yes	Catholic	yes	2	c,b,d,e,a,f,g
10	female	3	3	yes	Music Midtown, Gentleman of the Road	Woodstock, GA	6	6	yes	yes	Christian	yes	1,3	b,d,f,c,e,g,a
11	male	3	4	yes	Riverbend	Chattanooga, TN	6	8	yes	yes	Christian	yes	1,2	d,b,c,f,e,a,g
12	female	3	2	no		Boone, NC	2,4	6	yes	no	none	yes	1,3,4	a,b,c,f,e,d,g
13	male	3	4	no		Charlotte, NC	2	4	no	no	figuring it out	yes	1,3,4	d,b,a,f,e,c,g
14	male	3	2	yes	Leaf, Boone in Blossom, Boone Harvest	Boone, NC	2,4,6	6	yes	yes	Agnostic	yes	life experience	f,a,c,d,e,b,g
15	male	3	2	yes	Counterpoint, Tomorrowworld	Charlotte, NC	2	7	yes	yes	Agnostic	yes	all	b,c,a,d,f,e,g
16	male	3	2	no		NC	1,2	2	no	yes	rasta/none	yes	1,3,4	a
17	male	3	2	yes	TomorrowWorld, Counterpoint, Electric Forest, Allgood, Hangout	Johnson City, TN	2	12	yes	yes	Christian	yes	2	a,f,d,e,c,b,g
18	female	3	3	yes	Shaky Knees, Music Midtown	Boone, NC	2	4	no	no		yes	1	b,a,d,f,e,c,g
19	male	3	2	yes	Counterpoint, Lollapalooza	Nashville, TN	2	15+	yes	yes	none	yes	1,3	a,b,f,e,c,d,g
20	male	4	4	yes	Summer Camp, Wakarusa, ect.	Nashville, TN	2	8	yes	yes	karma	yes	1,3,4	c,b,d,a,e,f,g
21	female	3	2	yes	Shaky Knees, Strange Creek Campout	CT	2	4	yes	yes	Catholic	yes	1,2	b,a,d,c,f,e,g
22	male	3	3	no		Nashville, TN	2	5	no	no	Atheist	yes	1	g,f,e,d,c,b,a
23	male	2	2	no		TN	2	18	yes	yes	not sure	yes	1,2,3	c,b,d,e,f,g,a
24	female	3	4	no		Murfreesboro, TN	2	15	no	no	Catholic	yes	all	f,b,a,c,e,d,g
25	male	3	2	no		Jamaica	2	15	no	no	Christian	yes	1	b,f,a,d,e,c,g

26	male	4	3	yes	All Good, Appalachian Uprising	Huntington, WV	2	22	yes	no	none	yes	all	f,e,d,a,b,c,g
27	male	2	2	no		Bell Buckle, TN	2	5	yes	yes	Baptist	yes	1,3	b,f,e,c,a
28	male	2	2	no		Murfreesboro, TN	2	15 to 20	no	yes	Christian	yes	1,3	f,a,c,d,b,e,g
29	male	2	2	no		IL	2	15	yes	yes	Jesus	yes	all	c,b,a,d,e,f,g
30	female	3	2	no		KY	2	5	no	no	Catholic	yes	all	b,c,a,d,f,e,g
31	male	3	3	no		GA	6	6	yes	yes	none	yes	all	f,d,e,b,a,c,g
32	male	3	2	no		KY	6	8	yes	yes	Bonnaroo	yes	1	d,e,a,g,b,c,f
33	male	3	4	yes	LEFT BLANK	GA	6	4	yes&no	yes	spiritual faith	yes	1,3	a,b,d,e,f,c,g
34	female	3	2	yes	Beale Street, Shaky Knees, Music Midtown, The Boogie	Atlanta, GA	2	2	yes	yes	Christian	yes	1,3,4,freedom	a,b,f,e,c,d,g
35	male	4	3	yes	Forecastle	KY	2	8	yes	no	Catholic	yes	2	b,d,f,c,a,e,g
36	male	3	3	yes	Shaky Knees, Sweetwater 420, Wanea	GA	6	4	no	yes	spiritual faith	yes	1,3	a,b,e,d,f,c,g
37	male	3	3	no		KY	2	8	no	yes	Catholic	yes	all,amazing	f,b,d,c,e,a,g
38	male	3	3	yes	Ultra	FL	2	8	yes	yes	Christian	yes	2	f,b,d,c,e,a,g
39	male	3	2	yes	Big Guava, Sunset	Naples, FL	2	6	no	yes	n/a	yes	all	a/c/d/e/f
40	male	3	2	yes	Wakarusa, Warped Tour	Naples, FL	2	6	yes	yes	Agnostic	yes	all	b,f,d,a,e,c,g
41	male	3	3	yes	Buku	Baton Rouge, LA	2	12	yes	yes	none	yes	all	c,d,f,e,a,b,g
42	male	4	1	no		Leyes	2	4	no	yes	Christian	no	1,3	e/f
43	female	3	2	yes	Hangout	Cookeville, TN	2	5	yes	yes	Christian	yes	1,3	f,b,e,g,a,d,c
44	male	4	4	no		Indianapolis, IN	2	7	no	yes	Chreaster/ Catholic	yes	all	b,d,f,e,a,c,g
45	male	3	2	no		South Bend, IN	6	7	no	no	Agnostic	yes	1,3,4	f,b,a,e,d,c,g
46	male	4	2	no		Indianapolis, IN	2	7	no	no	n/a	yes	1	c,b,d,a,e,f,g
47	male	3	5	no		Florence, AL	2	6	yes	yes	Agnostic	yes	all	a/b/e/f
48	male	2	2	no		Charlotte, NC	2	6	no	no	none	yes	1	b,a,d,c,f,e,g
49	female	3	2	no		Charlotte, NC	2,4,6	6	no	no	n/a	yes	3	a,f,b,d,c,e,g
50	female	3	4	yes	Hangout, Counterpoint, Electric Forest	5 hours Away	6	15	yes	yes	Buddhist	yes	1,2	a,g,d,b,e,f,c
51	male	3	2	no		Johnson City, TN	2	10	yes	yes	n/a	yes	all	f,b,a,c,e,d,g
52	male	3	4	no		TN	6	15	yes	yes	Christian	yes	all	a,c,b,f,d,e,g
53	male	3	3	no		TN	6	16	yes	yes	n/a	yes	3	d,b,c,a,f,e,g
54	female	3	3	no		Johnson City, TN	2	14	yes	yes	Agnostic	yes	all	a,f,b,d,e,c,g
55	female	3	2	no		WV	2	5	yes	yes	none	yes	1,3,4	b,a,f,e,d,c,g
56	female	3	3	yes	Lollapalooza, Electric Forest, Firefly	WV	2	5	yes	yes	none	yes	all	a,b,e,d,c,f,g
57	female	3	4	no		McMinville, TN	2	30	yes	yes	Christian	yes	3	f,b,a,e,g,d,c
58	female	3	2	no		Cookeville, TN	2	30	yes	yes	Christian	yes	1,3	f,e,g,d,c,a,b
59	female	4	2	yes	Wakarusa, Counterpoint	Corpus Christi, TX	2	4	yes	yes	Atheist	yes	1,3	f,c,e,a,b,d,g
60	male	3	2	no		Johnson City, TN	2	10	yes	no	Deist	yes	all	a,b,f,c,d,e,g
61	male	3	4	no		Johnson City, TN	1,2,4,6	15	yes	yes	Agnostic	yes	all	all
62	male	3	6	no		McMinville, TN	2	30	yes	no	Christian	yes	1,3	f,b,a,c,d,e,g
63	male	3	3	no		McMinville, TN	2	30	yes	no	Church of Christ	yes	1,3,4	d/f
64	male	3	8	no		McMinville, TN	6	30	yes	yes	Christian	yes	all	a/f,e,d,c,e,g
65	male	3	1	no		Boston, MA	2	3	yes	yes	Catholic	yes	3	e,d,c,b,f,a,g
66	male	4	1	yes	Electric Forest, Grey Fox	Boston, MA	2	3	yes	yes	none/Atheist	yes	all	c,b,d,a,e,f,g

67	female	3	1	yes	Riverbend	Chattanooga, TN	1,2,6	16	yes	yes	Christian	yes	all	d,f,b,c,a,e,g
68	female	3	1	no		Johnson, TN	2	15	yes	yes	none	yes	all	a,c,b,f,e,d,g
69	female	3	1	yes	Jamboree in the Hills	Charleston, WV	2	5	yes	yes	Catholic(kindof)	yes	all, awesome	e,f,c,b,d,a,g
70	female	3	1	no		WV	2	5	yes	yes	Catholic	yes	1	b,e,d,f,c,a,g
71	female	2	1	no		Orlando, FL	2,3	6	yes	no	Christian	yes	all	b,a,e,f,c,d,g
72	female	2	1	no		MS	3	3	yes	yes	n/a	yes	1	b,a,d,c,e,f,g
73	female	3	1	yes	Voodoo fest	Gulf Coast, MS	2	3	yes	yes	I really love Jesus	yes	1,3,4	e,b,d,f,a,c,g
74	male	3	1	no		Statesboro, GA	2	7	yes	no	Christian	yes	1,3,4	b,a,f,c,e,d,g
75	male	3	1	no		Macon, GA	2	7	no	no	n/a	yes	all	f,a,d,b,e,c,g
76	female	3	1	no		Columbus, MS	2	15	yes	yes	Episcopal Church/ Christian	yes	all	f,d,a,c,b,d,g
77	male	3	1	yes	Hangout, Tomorrow World	Augusta, GA	2	7	yes	yes	n/A	yes	1,3	a,b,e,f,c,d,g
78	female	3	1	no		Macon, GA	2	8	yes	yes	Christian/ Catholic	yes	all	a,b,f,e,c,g,d
79	female	2	1	no		NC	1,2	8	yes	no	I don't have one	yes	all	f,d,e,c,b,a,g
80	female	3	1	yes	Solidays, Rock en Seine, Weather Festival	France/Charlotte	2	5	yes&no	no	don't have one	yes	4	a,b,f,e,c,d,g
81	male	2	1	yes	Shakori Hills	Cary, NC	2	6	no	no	Atheist	yes	all	b,f,c,d,e,a,g
82	male	3	1	no		Boone, NC	6	6	no	yes	n/a	yes	1	b,c,f,a,e,d,g
83	female	3	1	no		Johnson City, TN	2	11	yes	yes	none	yes	4	d,b,e,a,f,c,g
84	female	3	1	no		Auburn, AL	2	11	yes	yes	Christian	yes	1	a,e,e,d,f,c,g
85	male	3	1	no		Johnson City, TN	2,3,4	11	yes	no	none	yes	all	d,a,f,b,c,g,e
86	female	3	1	yes	Electric Forest, Hangout, Euphoria	Johnson City, TN	2	11	yes	yes	Agnostic	yes	1	f,a,e,c,b,d,g
87	female	3	1	yes	Electric Forest	Auburn, AL	2	11	yes	no	n/a	yes	1	f,b,d,c,a,e,g
88	female	2	1	yes	Music Midtown	Atlanta,GA	2	12	yes	yes	Christian	yes	2	c,b,f,e,d,a,g
89	female	2	1	no		Atlanta,GA	2	12	no	no	none	yes	all	b,a,d,c,f,g,e
90	female	2	1	no		Marietta, GA	2	12	no	yes	Catholic	yes	1	c,f,g,e,d,a,b
91	male	2	1	yes	?Whichever Sound Reel?	Atlanta,GA	2	12	yes	no	Atheist	yes	all	a/b/c/d/e/f
92	female	2	1	no		GA	2	12	no	yes	Agnostic	yes	1	d,b,a,f,e,g,c
93	male	3	1	no		Washington, D.C.	2	7	yes	no	Atheist	yes	3	d,b,a,e,f,g
94	male	2	1	no		AL	2	6	no	no	n/a	yes	3	e,d,a,b,f,c,g
95	male	3	1	no		Nashville, TN	2	6	no	no	none	yes	all	d,f,c,b,e,a,g
96	male	2	1	no		Bell Buckle, TN	2	12	no	no	Agnostic	yes	4	d,b,f,a,e,c,g
97	male	3	1	yes	LEFT BLANK	Bedford County, TN	2	15	yes	yes	Christian	yes	all	d,c,b,a,e,f,g
98	male	3	1	no		Huntington, WV	2	22	no	no	Don't Care	yes	1,3,4	f,b,c,d,e,a,g
99	female	3	1	no		Huntington, WV	2	22	yes	no	none	yes	all	f,c,b,d,e,a,g
100	female	3	1	yes	Firefly, Warped	WV	2	22	yes	yes	none	yes	all	b/d/e/f
101	male	3	1	no		KY	2	8	yes	yes	Catholic	yes	1,2	c,a,b,d,e,f,g
102	male	3	1	no		KY	2	8	no	yes	Christian	yes	1,2,3	f,a,b,c,d,e,g
103	male	3	1	no		Bardstown, KY	2	8	no	yes	n/a	yes	all	a,f,b,c,d,e,g
104	male	3	1	no		Indianapolis, IN and KY	2	8	no	yes	Faith in something larger than me	yes	all	b,d,f,e,a,c,g
105	male	2	1	no		Huntsville, AL	2	6	no	yes	Methodist	yes	1,3,4	a,b,d,c,e,f,g
106	male	3	1	no		Huntsville, AL	2	6	yes	yes	Christian	yes	1,3	b,c,f,e,a,d,g
107	female	2	1	no		Huntsville, AL	2	6	no	yes	Southern Baptist	yes	all	a,d,f,b,g,c,e
108	female	3	1	no		Port orange FL	2	5	no	yes	Christian	yes	2	b/c
109	female	3	1	no		Richmond, VA	2	5	yes	yes	n/a	yes	1,3,4	a/b/d/e/f
110	female	2	1	no		Huntsville, AL	1,2	3	no	no	Catholic	yes	1,3,4	a,f,b,c,d,e,g
111	male	3	1	no		Daytona Beach, FL	2,3	7	yes	yes	X	yes	all	b,a,e,f,c,g

112	female	3	1	no		Richmond, VA	2	5	yes	yes	spiritual	yes	all, best live experience ever	a,b,c,e,f,d,g
113	female	3	1	no		Richmond, VA	2	4	yes	yes	Atheist	yes	all	c,a,e,b,d,f,g
114	female	3	1	yes	Sunset	FL	2	7	yes	yes	I forget	yes	1,2,3	a/b/e/f
115	female	3	1	yes	Ultra, Sunset, Coachella	FL	2	6	yes	yes	Catholic	yes	2	a,f,d,e,b,g,c
116	male	3	1	no		VA	2	7	yes	yes	none	yes	all	a,e,f,b,c,d,g
117	male	3	1	yes	Wakarusa	Naples, FL	2	6	yes	yes	Agnostic	yes	all	b,c,a,d,f,e,g
118	female	2	1	yes	Sunset	Naples, FL	2	6	yes	yes	Christian	yes	4	b,e,d,a,f,c,g
119	male	3	1	no		Orlando, FL	6	1	yes	yes	Christian	yes	all	d,e,c,b,f,a,g
120	male	3	1	yes	Buku, Tomorrow World	Baton Rouge, LA	2	14	yes	no	don't really have one	yes	all	a,e,b,c,d,f,g
121	male	3	1	no		Baton Rouge, LA	2,4	12 to 14	yes	yes	Agnostic	yes	all	c,d,b,e,f,g,a
122	female	2	1	yes	Buku	Mandeville, LA	6	13	yes	yes	Christian	yes	all	a/b/c/d/e/f/g
123	female	3	1	yes	Buku, Hangout	LA	2	12	yes	yes	Catholic	yes	1,2,3	f,e,b,c,d,a,g
124	female	3	1	yes	Hangout, Voodoo, Jazz Fest	LA	2	12	yes	yes	Baptist	yes	1,3	b,f,e,c,d,a,g
125	female	3	1	yes	Voodoo Fest, Jazz Fest	Baton Rouge, LA	2	13	yes	no	Christian	yes	2	c,b,a,e,f,d,g
126	female	5	1	yes	Phish	Alberta Banff, Canada	2,3	4	yes	yes	n/a	no	1	a/b
127	female	4	1	yes	Newport Folk	NYC, NY	2	6	yes	no	n/a	yes	all	b
128	male	4	1	no		Indianapolis, IN	2	7	yes	yes	Agnostic	yes	1,3	f,c,e,a,b,d,g
129	female	3	1	no		CT	2	7	no	yes	none	yes	1,2	b,f,e,c,d,g,a
130	male	4	1	no		Indianapolis, IN	2	7	no	no	Atheist	yes	all	d,b,f,c,a,e,g
131	female	4	1	no		Indianapolis, IN	2	7	no	no	n/a	no	3	f,b,c,a,d,e,g
132	female	4	1	yes	Sunfest	FL	1,2	6	no	no	n/a	yes	1,2,3	c/d/e/f
133	male	3	1	no		Charlotte, NC	2	6	no	no	Agnostic	yes	3	a,d,e,b,c,f,g
134	male	3	1	no		NC	2	6	no	no	none	yes	1,3	a,c,b,d,e,g,f
135	male	3	1	no		VA	2	7	yes	yes	n/a	yes	1	a,b,d,e,f,c,g
136	male	3	1	no		VA	2	3	yes	no	Christian	yes	all	b,a,f,e,d,g,c
137	female	3	1	no		VA	2	7	no	no	Atheist, coexist/respect	yes	all, lasting memories	d,f,b,a,c,e,g
138	male	3	1	yes	Forecastle, Tomorrowworld	Johnson City, TN	2	15	yes	yes	Christian	yes	all	a,c,b,d,e,f,g
139	female	2	1	yes	Hangout	Pensacola, FL	2	7	no	no	n/a	yes	all	a,b,d,c,e,f,g
140	female	2	1	yes	Gentlemen of the Road	Pensacola, FL	1,2	7	no	no	Christian	yes	1,3,4	b,a,d,f,e,c,g
141	female	3	1	no		SC	6	3	yes	no	Open Minded	yes	1,3,4	a,f,d,e,b,c,g
142	female	3	1	no		Paragould, AR	2	1	no	no	Baptist	yes	1,3,4	f,a,b,d,e,c,g
143	female	2	1	yes	Big Guava Music Fest	Orlando, FL	1,2,3	6	yes	yes	Darwinism	yes	all	b,c,d,a,f,e,g
144	female	2	1	no		Orlando, FL	1,2,3	6	yes	yes	I don't care	yes	all	b,a,d,c,f,e,g
145	male	2	1	no		Clemson, SC	2	8	yes	no	Atheist	yes	1,3	e,a,b,f,d,c,g
146	male	3	1	yes	Music Midtown	KY	2	3	yes	yes	Christian	yes	4	a,b,d,c,f,e,g
147	female	3	1	no		Pocahontas, AR	2	2	no	no	Christian	yes	1,3,4	a,c,d,b,e,f,g
148	male	2	1	no		Tupelo, MS	2	15	no	yes	Christian	yes	1,2,3	b,a,f,c,d,e,g
149	male	2	1	no		Chattanooga, TN	2	4	yes	yes	Agnostic	yes	3,4	a,f,b,e,d,c,g
150	female	3	1	no	Hulaween	Woodstock, GA	1,2	7	yes	yes	Christian	yes	1,4	a,f,b,d,g,c,e