

How Live Music Improves Community on College Campuses

by

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Whether it has been in the mid 20th century, late 90s, or throughout the current century, music festivals have played an integral cultural role in society. They act as a gathering for not only lovers of all types of music, but social butterflies as well. Music festivals are not just for the music itself, but for bringing people together under a similar cause, and to artistically function as a massive hub for expression in any given group or identity.



Figure 1: Promotional Poster for SUNY Stock

Music festivals are incredibly significant to the younger demographic, specifically college students. Many colleges simultaneously act as a hub for expression and community as music festivals do, therefore the presence of a festival on any campus is not only beneficial, it could be considered quite necessary to build community and express identity within said community. The contents of this paper will go into depth on what music festivals do for communities, how to adapt those benefits to college campuses, and how to create and promote your own music festival on a college campus.

Music Festivals in Society

The social benefits of music festivals are not so prominent to the naked eye, yet they are just as, if not more, important. Festivals can unite a community through a common purpose of love for music. Music in general has proven the ability to build kinship and community, however the impact of music festivals operates on a much larger scale given the combination of many different artists and their followings. A regular festival can give a city or region purpose: an annual or regular event to look forward to.

To express the ability for music festivals to build community and express identity in even the most niche of genres, Webster and McKay write about the remarkable role of jazz and reggae music in reaching beyond racial and cultural barriers, particularly through jazz festivals (Webster and McKay, *Impact of British Music Festivals*). High profile or low profile, jazz festivals have the ability to house social and political debate, given that jazz has been a hub for the fight for civil rights and black/racial history in America. Although jazz is deeply established in the culture and history of many areas of the world (most notably the United States), many question jazz's ability to make a large impact on society due to its “minority status and historical ties to hegemonic authority,” (Webster and McKay, *Impact of Jazz Festivals*). Jazz festivals are also surrounded by many socio-political issues, such as the debate on their impact on local culture and their representation (or lack thereof) of marginalized groups such as women or queer people. It is no question that jazz has been historically bastardized by the white man and treated as a surface level form of entertainment; discounting all cultural significance and history of strife and discrimination in the black community. In general festivals are often so much more than a lighthearted, all-for-fun event. They host art which might question deep philosophical beliefs or controversial topics. The appearance of niche genres in festivals may also attract and unite

different groups of people with different beliefs all in one environment: a perfect metaphor for the world itself.

As part of her analysis of how mature, female Kate Bush fans share their interests, Vroomen held a case study which highlights the focus on youth music lovers and the assumption that “intense popular-music investments cannot be carried over into adult life, and that contradictory identifications and practices cannot be sustained” (Vroomen 243). She demonstrates the bias of these views, while showing how such mature listeners' uses of music demonstrate both resistance and conformity to their social norms (Bennett and Peterson 238-254).

In today's day and age of technology and hyper awareness of current events, music festivals are important to the younger generation more and more. This demographic of music lovers has the ability to have such a mature interpretation of music and art altogether. Yes, concert going has the face-value aspect of entertainment, but as time goes on the community building and sense of identity within festival-goers reaches younger and younger people. In the past four years, many significant movements occurred, with young people on the front lines: Black Lives Matter, the Me Too movement, the supreme court ruling of overturning Roe v. Wade, the anti-palestinian genocide movement, and the list goes on. Although many of these examples are mainly based in America, it proves that young people have a growing interest in real world problems. Juxtaposed to the hippie movement of the 60's, many young people also had interest in similar movements such as the civil rights movement or the anti-war movement in relation to vietnam. This same group of young folks from the mid-20th century expressed themselves in many art forms, including music festivals like *Woodstock*.

As culturally significant as it was, we know that Woodstock did not stop the Vietnam War, nor did civil injustice end in 1970. Woodstock did, however, serve as a route for expressions and release of social turmoil for the sociopolitical pressures that existed in the country at this time. Woodstock and the music that was a part of it functioned as the glue to keep the country together at a time when many thought collapse was imminent (Ramsey 4). As Atsuko Sato said, “Social movements can be viewed as collective enterprises to establish a new order of life. They have their inception in the condition of unrest, and derive their motive power on one hand from dissatisfaction with the current form of life, and on the other hand, from wishes and hopes for a new scheme or system of living” (Ramsey 9).

Woodstock occurred over half a century ago, and as time has gone on, American culture has gone through a sort of horseshoe where at a certain point, between the 1990s - 2010s, society wanted a more overproduced, positive artistic experience that might function as an escape from everything bad in the world. Today’s youth, rather wishes to tackle socio-political turmoil head on and wishes for a more authentic, raw, human festival experience like Woodstock in the 60’s.

Authenticity, for example, is one of the main factors in which today’s audience (especially youth) need from a music festival and its creators. As seen on social media, the young generation denies any creator or content that does not seem real or authentic. People are clearly growing tired of being treated like consumers, and wish for a more unique, human experience in expression. This is deeply critiqued in David Grazian's study of recent Chicago blues audiences, as he observes the ways clubs and artists construct the authenticity their audiences crave (Grazian 125-164). Self-awareness of needing authenticity is not quite apparent in these people,

but it can be inferred that it has to do with having a real relationship with an artist, where the show might occur (such as a more down-to-earth venue rather than a stadium), and a more humble, organic attitude from the artist rather than one of stardom.

Woodstock was the glue that held the country together in a time where people thought the country was on the fritz. It was only possible because it was genuinely what the people wanted. That is why Woodstock remains so ethereal and mystifying, and also why recreation is likely impossible. The reason Woodstock was so unifying was the music. The art form resonated with people in a time where disarray was common in society; they needed stability/unity.

How Music Festivals Impact Communities

The impact of music festivals on their host communities can be seen in many different social and economic forms. “Despite argument that the pandemic would rapidly change the entertainment industries as we know it, and strip the average consumer of their attention span, live music (to the theory of this article) will remain the same, and the experience of seeing an artist live will continue to be a different beast than streaming or media” (Johnstone 1).

Johnstone theorizes that the COVID-19 pandemic—which has made a negative impact on most industries and played a large role in the shrinking attention span/uptick of ADHD tendencies of younger people—will not affect the live entertainment industries. I believe this claim has merit considering the online experience of media consumption versus a live experience are completely different beasts. Taylor Swift’s Eras Tour, for example, broke records upon records in sales and concert attendance. This tour was post pandemic, and it showed that the age of live music was not dead, but rather revitalized in a world where people were itching to rejoin society and contribute to their community. As well as the authenticity which was previously

mentioned, other extremely important aspects of a live music festival which are important to a younger audience are diversity and a sense of adventure/exploration. Diversity and exploration go hand in hand, as surrounding yourself by people different than yourself and placing yourself in their experience is in itself an adventure. Many modern music festivals such as Coachella, Burning Man, Govball and more cater to a diverse musical audience with many different artists of different backgrounds.

Although most modern well-known festivals have a significant influence on the urban community, they can be considered as a component which creates a broadly understood social capital. This is formed by interpersonal relationships and social norms, expressed collectively within the group.

This is not the only role for festivals, as they are also connected to tourism and consider them as an attraction to visitors. Tourists enjoy the art, culture and entertainment offerings that make festivals become one of the fastest growing branches of industry. Tourists spend money to participate in festivals and contribute to the local economy which hosts said festival. As a result, the city can be recognized as a tourist destination. The economic impact of such urban festivals on the host society goes beyond the festival itself. People who do not usually seek out cultural facilities can be introduced to venues they might have not previously attended.

Festivals do not attract only tourists but also talented performers, as it is a platform for supporting and promoting them. It is incredibly common for a form of “payment” to any artist in festivals being exposure to a new audience. They can have a good opportunity to meet people who are interested in their own particular art forms. Many festival promoters also might offer free concerts and exhibitions, which often take place in easily accessible public spaces such as

streets, squares, parks, or markets. In addition, organizers can mix between popular and talent performers in order to suit all tastes of music and art.

Rick Everts conducted a study that shows how the career of an artist develops, and the variables that go into how much success they will have in coming years. This study also contributes quantitative data to an otherwise unexplored academic territory, and adds insight to a mysterious industry where success has since seemed coincidental, (Everts, p. 1). The conclusion of said study proves that as the careers of live music acts develop overtime, there is a trend of shows decreasing while revenue to the artist/band increases. This could prove the claim that by developing a following, the artist may have more autonomy in how many shows they wish to play, while still gaining a substantial living in the process.

The music industry has grown more dependent on live events and live music. Seen in the growth of Live Nation — among other examples — the profit margin for live events is extensively large and variable compared to other facets of the music industry, (Federico, p. 1-2). Live nation has surpassed many major labels such as Universal, Warner Music Group and Sony in growth. On a greater scale rather than that of a smaller live show or festival, Live Nation shows that its' sources of revenue have grown to be more significant and more impactful in live entertainment than that of its' sister industry, publishing and distribution of recorded/master music works.

As time has continued, local festivals are being used more and more to bring tourism and boost the regional economy. Society has also reflected that these local festivals provide a positive impact on the lives and well beings of music lovers and concert attendees. These positive impacts are often met with a group of talented, dedicated music lovers who will stop at nothing to organize a positive and memorable experience for the general public. Well planned and ran

music festivals also offer several economic and social benefits to their communities, (Brecht, p. 38).

Economic impact studies of music festivals and live events show a positive impact on local communities, (Brecht, p. 39). Festivals are an event; a regional phenomenon of which folks travel to. With travel comes destination economic boosts, not only in ticket sales and taxes, but in food, hospitality/living quarters, other attractions around the region and job creation. The economic benefits of successful festivals create a domino effect in the local economy, aiding related and unrelated (to music) businesses alike.

Live music is not paid too much attention to when outside known, regular venues. However, live festivals are rapidly growing in number as well as funding for them. More research should be conducted in the future as sample size increases. Altogether, all of the previously listed attributes of festivals and live entertainment can turn festivals into a meeting space for creative people and a place of popularizing high culture and developing cultural capital which consist of several elements like taste, familiarity with high culture, social and cultural convention, formal education and culture-related property which subsequently helps in renovating the existing cultural infrastructure and growing of other cultural development.

According to some studies regarding the satisfaction of visitors during festivals, it was found that it depends on the ability of attendees to adapt with the festival atmosphere as a socially integrative, interactive and emotionally engaging experience. Moreover, this can be achieved and facilitated for gaining experience under certain conditions that urban designers and organizers should take it into consideration like: Permeability, which means the ability of visitors to move freely and comfortably along a diversity of paths between different spaces and creates personal itineraries; Centrality as the event should act as a web where every act is connected in

some way (location, genre, theme, etc.); The availability of un-programmed public spaces and private business nearby festivals to play a role in simply being entertaining or significant to concert goers, which in turn then generates local economy.

The Impact of Music Festivals on College Campuses

Now, specifically to college campuses, music festivals are incredibly significant and (I claim) necessary to any college community. Many college communities across the country are in ‘college towns’; small towns built around the college itself, such as Oneonta or Potsdam in New York State.

I have conducted qualitative interviews with peer students on other college campuses about the impact of music and music festivals on their respective campuses. Qualitative interviewing is a method of collecting data via a dynamic interview process. Qualitative data is not seen much in numbers, more in the content of the research.

Below, I have interviewed two very close high school friends of mine, whom attend their respective schools for music in their own subjects. These interviews contain first person points-of-view proving the significance of music scenes at colleges and how festivals at said colleges would be beneficial to the community.

First, I have interviewed my friend Zach Torncello, an attendee of SUNY Oneonta for Music Industry, and a guitar player, producer and songwriter for most notably the internet hit band ‘Seeing Double.’ Seeing Double has unfortunately since disbanded due to creative differences, but Zach’s memory of the impact him and his band made to their community lives on. Zach expressed during his interview that the music community at Oneonta changes frequently. He references how it used to be a tight community; a network of artists and venues,

but since the graduation of many key members of that network, Oneonta is now a bit looser in community and more DIY. Zach wondered if the change from a structured network of live music to a DIY, grungier more personal show setting is generational. This goes hand and hand to the previously claimed authenticity which our generation of music lovers crave.

Bigger festivals used to occur but don't as much anymore. House venues like Dog House and Treehouse played an integral part in the community when they've been around. Zach references the impact of COVID-19 and how it left many Oneonta residents wanting to go out and have fun, but it seems to be plateauing in the community. Due to the plateau, Zach wishes to see more music with a larger variety of venues and diversity in artists. Music has made a great impact on him and his community, saying "[Music is] a great outlet... it's an amazing expression for emotions without words." He references, "At the end of every show there was a routine where someone would sell merch, someone would pack up, and others would talk to fans. a lot of us looked forward to it because as a small musician whose song has such an effect on peoples' moods." Oneonta has had a lull since this golden age of live music, but there is no doubt that the occurrence of a large scale music festival could revitalize the community.

Next, I interviewed my close friend Chris Connors, attendee of the Crane School of Music at SUNY Potsdam. Chris claims that the music program at Crane is heavily classical, a lot of people who go here are very talented and understand music, but until recently there haven't been any bands [modern music]. Before covid, there were more bands that played regularly and since then the scene died. In terms of student bands, not much happened until around a year to a year and half ago. There is a slowly growing niche punk scene and an electronic music scene as well. Chris recorded with Past Doubt, and there are other artists like Sunflower, Young Mischief, and Chris's own band called Everbound. "Everbound just started this semester but we're looking

to have more shows shortly. Slow and steady wins the race,” said Chris with high hopes looking to the future. Madstop records is the record label on campus, and there is a student recording club. It is an opportunity to learn all the skills to be in a record label, sound engineering, and they put on a music festival every spring semester -- called Madfest. Loco and SLC Arts (local organizations) help fund the show as well. The music scene at Potsdam definitely gets people out and exposed to new stuff, many people here don't listen to too much niche stuff, so it warms them up to new stuff and live music in general. While speaking about the music scene at Potsdam, Chris recalls “It has impacted me a lot personally, there's nothing like [experiencing music live with good people]. It's made me become friends with a lot of people I wasn't before, [and] it gives me a lot of good skills that would be important to me later in life. Most of all, it makes me feel good.” Chris then references their niche musical taste and how it has given them a sense of community; “The significance of music is that it brings people together. I mean look at how I get when I meet someone who likes burial. All art does this but something about music just does more. It also challenges you to get better and better at it. It brings people together and it helps with personal growth. It's pretty darn cool!” Lastly, Chris finished with hopes that more people give electronic music a chance: “Hopefully I can inspire other people” -- having an open mind about other niche genres, and being more experimental.

A Critical Reflection on A Self Produced Music Festival at Purchase College

The first stage in organizing any event is preparing for the festival itself: Producing the idea and figuring out what we need, building a budget and fundraising, planning the operations of the festival itself and what to do afterward. Some colleagues and I at SUNY Purchase decided to organize and promote our own music festival which would be documented via audio and

video. This festival would be raw, authentic, diverse in genre and showcase the SUNY Purchase art culture at this moment in time; much like a time capsule. The idea was culturally based off of Woodstock, and would showcase SUNY Purchase artists. It would be known as SUNY Stock.

We decided the show would be around 4-5 hours with around 8 different acts on the bill; each act getting around 30-45 minutes to do its' thing. My own band, APLO, played last on the bill and we went a bit overtime seeing as the crowd didn't want to leave once the show was over. The target audience is the show-goers of our campus. The artists themselves and the people who love supporting it on campus, and generally speaking the people who like having fun by going out to hear live music. This festival has 8 acts, with a host in between and will have a little vinyl giveaway in collaboration with WPSR (our campus radio station). It was my job to produce it: meaning I would book the venue, book the talent, hire the crew, advertise and market the show, organize hospitality for the teams, communicate between all the teams and generally make everything happen. We will be left with 4-5 hours of footage and music to build our film with at the end of the show. Collaborators are Ethan Famodu: Director of Audio; Gray Taylors: Director of Film; Luke Munson: Director of Live Audio; Jeremy Burd: Director of Lighting; Cam Rose: WPSR Representative; Vanessa Camacho: Stood (venue) Representative; and James Lewis: Director of Photography.

At the end of the day, I wanted this project to happen to be something cool that can leave this generation of our school with something memorable. I also wanted it to be a good opportunity to support Purchase artists; buy merch, see them play, and gain publicity. For the past few years I've been on campus, I've heard the stories of our college years past; the legends of the Danny Devito shrine, Death Grips caving in an apartment in the olde, Drake playing a set, Mac Demarco playing a set; countless stories. Those memories-- at least I feel -- have all but

dwindled to history. Why? I'm not quite sure, and we can debate this for hours, be it covid, or simply a lack of interest.

I was looking to contribute to bringing entertainment back to Purchase, or at least aiding in opening that door. It was a team effort with many generations of students looking to achieve the same, but I wished to reunite the artists on campus with concert goers, or even simply people looking for a good time. Using the music festival model, I wanted to create a time capsule out of a show featuring both the artists and their audience. Our production team has planned to create a documentary out of the show, in hopes that all attendees and performers might see themselves in the film and feel a sense of community; feel that they were there. It's my senior year so naturally I wanted to make this my senior project. I had another project lined up, and I was going to do this anyway regardless of the credit-- I simply wanted to double dip so I could focus all my energy and time into this, as I already have. I've already received props from the artists and production team alike of how great this show will be and how efficiently it's being put together. Then, the production team got to work.

In idea conception, we watched the film "The Last Waltz" by Martin Scorsese and wanted to recreate it in our own way. We took influence from Woodstock and made it more of a festival with different artists. We decided our Purpose was to promote community in the arts and music arts culture on campus, and make a high production (for college kids) documentary out of it. We wanted to create a time capsule for Purchase College's arts culture and music scene at this moment in time. We decided we would film a music festival of 8 music acts, and record the audience as well. We wanted to give Purchase an enjoyable festival while also capturing their reactions; giving the viewer of the film a full-immersion experience. This was our purpose, and this is what motivated us to execute the festival.

In early planning, we decided what we wanted to do with the festival: It would be at the Stood on November 18th from 8-12, there would be a lineup of 8 Artists/Bands, we would record everything on audio and video, made an equipment list of what we would need for backline (instruments/equipment) what microphones we would need. We then made an equipment list of what cameras and video equipment we would need, as well as a budget for staffing and editing, and teamed up with a Chief Live Audio Engineer (Luke Munson) at the Stood to plan staffing and equipment needs. Later, we teamed up with a lighting designer from Design Tech on campus (Jeremy Burd). With the full five production team being myself, Ethan, Gray, Luke and Jeremy, we met at the Stood to plan the equipment, sound checks, video checks, and get accustomed to the space. We also spoke about posting visual art to stay true to the original woodstock. Artists can also sell merchandise to make some money for them. This did not end up happening due to denial by the student government, but it definitely would have progressed our purpose. We started a GoFundMe to help raise money for the show. This didn't help too much but it definitely supplemented a little.

Later, I inquired on our student radio station to collaborate on the show. I learned the significance of radio stations and concert promotion from my internship with Ted Etoll at Empire



Live Albany, and it proved correct. In collaboration with our director Gray, The Stood and WPSR, I organized a series of promotional tactics to spread the word about our show. WPSR featured some members of my band, APLO, including myself. They also made a Spotify playlist of the artists on the SUNY

Stock bill and sponsored a giveaway at the show. We also drafted many different posters and social media content for the show, posted posters all across campus religiously, and sent content to all the artists and collaborating entities to post about the show. Notably we created a mascot who would be dubbed 'Rosco'. Rosco was a raccoon with duck feet, meant to resemble the bird on the guitar of the original Woodstock promotional poster, with a native Purchase twist. We made stickers of Rosco and planted them across campus as easter eggs for our show; it was the hook that got people interested. After that, we launched posters with Rosco on them so people would connect the dots. We also later collaborated with Chloe Smith (also performed at the festival with Car Becomes Airplane) at Purchase TV to draft a catchy, entertaining instagram ad for the show. It was a huge hit; it was vintage, it had good vibes, and it put the important information right in front of everyone's faces.

We then booked our lineup: artists Kaia Dedek, Hudson King, Luna Starr, Side B, Car Becomes Airplane, Bird Week, Vanessa Camacho and APLO; all Purchase Students, Artists and Alumni. We then created, coordinated and sent out a plan for soundchecks before the show so the audio crew and lighting can become acquainted with the set lists. Luke Munson and I sent a google doc to all the artists to fill out with their point of contact, tech rider and hospitality rider. We then booked the Stood officially with the booking agent, Bernie. This took a lot of communication and persistence given that the Stood only books a month at a time, but I did the work of planning the seeds in Bernie's head months out, guaranteeing that we had the date of the event secured on the Stood's Main Stage.

Next, we organized our staff and crew. This contained of a lighting crew of Jeremy and his assistant, Luke and his entire staff of Stood audio engineers, a team of four photographers and 5 camera people (video) to capture the events on stage. As for hospitality, we took the

requests from our hospitality riders, made a budget and purchased refreshments for the team and artists in our green room.

We set up a stageplot with Luke Munson and Ethan Famodu for the show and equipment planning. Not only did this include the audio equipment, but also included props for the show: a carpet, couch and chair, lamps for organic lighting and plants. We decided we wanted the stage to appear as a living room given the theme of community, comfort and authenticity. We had planned for artists not performing during their own set to even sit on the couch and chair placed on stage to enjoy a “front row seat” of the show.

As for managing money, we rented the necessary video equipment and are saved up to pay for staff and catering. We also wanted funding aid from WPSR as well but they didn't have much to give— much of this festival was expensive, and fundraising had been tough the whole time. It was always incredibly important to be kind and understanding while asking for money. It never hurts to ask while you fundraise, but it is best practice to be conscientious of the financial state to whom you ask. The video equipment budget led to an error where we rented a drone for air-borne footage, but the drone was unfortunately broken mid-flight and the idea died there with \$300 wasted. This, unfortunately, would only be the beginning for our losses in the film aspect of the show.

The show was coming up so I had to draft a schedule of the entire day-of show. This meant call times for the entire crew, when sound checks would occur, when certain set ups would occur, who would perform when, when we would have the WPSR giveaway, and lastly how tear-down would go. I had organized spreadsheets of every artists' setlist, what they need both tech and hospitality. I also created agenda for day of from the moment we enter to the moment

we leave; call times and scheduled extra rehearsal days for groups that can do it in the concert space.

Conclusions

In hindsight, communication had by far been the toughest aspect of promoting and producing a show of this magnitude. Some of the artists had specific requests, some of the production team have been tough to get a hold of or receive answers in a timely manner... To be more specific, one of the artists has at times made absurd requests such as recording abstract or difficult instruments for his set, such as upright bass and violin, and has also made an absurd request regarding his catering in his hospitality rider. He also seemed naive to how you speak to certain team members as he'd come across as rude and impatient in some areas. This can all be expected, but this specific artist also solicited at the beginning stages of show conception, and made a case to be on the bill; he wasn't part of the original plan. At other times it's been difficult to schedule certain meetings and sound checks due to a lack of communication from those I'm contacting. I'd found it difficult to do my job without the answers I need from artists or crewmembers. Lastly, the biggest problem of the entire show was problems related to our harddrives. This had more to do with film documentation, but we had accidentally broke a backup harddrive and lost all of the audio on that harddrive. Simultaneously, there was a recording error for Hudson King's set, and with no backup drive, we had lost all of his audio and could not mix his music for the movie. This was incredibly unfortunate, and hurt both professionally and personally. It would affect the entire film and the relationships within the production crew for the remainder of the film's creation. Later on, shortly before the film's preview, the only harddrive left with the finished movie had then become corrupted, so our director Gray had to stay up for 24 hours to slowly screen record every scene and put them onto

a safe harddrive. This was incredibly taxing, and the film led to financial troubles on myself as the producer. In summary, we had the film at the end of the day but it truly was a hair close to disaster.

My favorite part of the entire process though has been planning and schedule. Although proven difficult with miscommunication, once I became comfortable in my role I have done more planning ahead for the show, reaching out to who I need to reach out to, and generally making things happen. I've received props from my teammates on my ability to make things happen, which has been flattering. Being a producer in this regard has been my dream career. I always wanted to work in some aspect of the music industry where it's my role to make sure what needs to happen, happens. It feels successful and I feel in the best way, I am carrying this festival on my shoulders. It takes a lot of my time out of the week but it's worth it; if only I could get paid for this.

How does a music festival build community? You keep the music playing. (Dayna Blanchard, *The Beat*, 2023). The music scene at Purchase College is certainly less enthusiastic than in the past, but I like to believe with SUNY Stock we pushed the community in the right direction. Blanchard writes in her article on SUNY Stock, "...A larger than average amount of people came to the Stood for the event that night. Between sets, a group of friends huddled together outside the door." As the producer of the event, I recall fear that after each set, friends of the artist would leave. That did not happen, as throughout the night the group of well over a hundred people left and re-entered the Stood after their smoke breaks, ready to enjoy more music. According to my co-producer Ethan Famodu, it is incredibly important that we as Purchase artists support each other and bring platform to one-another. At this stage of being

musicians in our youth—attempting to navigate the labyrinth that is the music industry—our active support for each other is what will keep us afloat while we search for success.

We had kept the music playing that night, and it built an entire community. SUNY Stock is a single example of how music festivals can be a positive contribution to their community on college campuses. It had certainly made a large social impact on the community, and if Purchase was a college town I am sure there would have been economic benefits as well. After all, the band Side B did sell some merchandise after their performance at SUNY Stock, being the only artists that set up to sell merchandise that night. Music festivals are integral to society today, and when put on college campuses, it can unite an entire community and build an artistic culture for the future generations of our society.

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