

Bibliography of Festival Publications

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Note from the compilers: Music festivals are multi-faceted affairs and invite a wide range of perspectives. Therefore the literature on such events spans several disciplines. This bibliography attempts to address the interests of the CSTM readership; in other words, most festivals in the following publications have a "folk" or "roots" aspect (broadly defined). For the ease of selection, we have divided the publications into topical categories by subject matter. Publications which clearly straddle two categories have been cross-referenced.

1. Festivals: General

Publications which provide a historical survey or "bird's eye view" of the folk/roots festival circuit, as well as studies which attempt to address theoretical issues applicable to all music festivals in general.

Arcodia, Charles, and Michelle Whitford. 2006. "Festival Attendance and the Development of Social Capital." *Journal of Convention and Event Tourism* 8(2): 1-18.

Baumann, Max Peter. 2001. "Festivals, Musical Actors and Mental Constructs in the Process of Globalization." *The World of Music* 43(2-3): 9-29.

Bowen, Heather E., and Margaret J. Daniels. 2005. "Does the Music Matter? Motivations for Attending a Music Festival." *Event Management* 9(3): 155-164.

Cohen, Ronald. 2008. *A History of Folk Music Festivals in the United States*. Lanham and Toronto: The Scarecrow Press, Inc.

Clynes, Tom. 1996. *Music Festivals from Bach to Blues*. Toronto: Visible Ink Press.¹

Dowd, Timothy, Kathleen Liddle, and Jenna Nelson. 2004. "Music Festivals as Scenes: Examples from Serious Music, Womyn's Music, and SkatePunk." In *Music Scenes: Local, Translocal, and Virtual*, eds. Andy Bennett, Richard Peterson. Nashville: Vanderbilt University Press, 149-167.

Frey, Bruno S. 1994. "The Economics of Music Festivals." *Journal of Cultural Economics* 18(1): 29-39.

Greenhill, Pauline. 2001. "Festival, Anti-Festival, Counter Festival, Non-Festival." *Ethnologies* 23(1): 5-11.

Hopkins, Jerry. 1970. *Festival! The Book of American Music Celebrations*. London: Collier Books.

Lim, Su-Chong. 1986. "Canadian Folk Festival Directory 1986." *Canadian Folk Music Bulletin/Bulletin de musique folklorique canadienne* 20(2): 5-19.

Rogers, Tim B. 1983. "Folk Festival Directory." *Canadian Folk Music Bulletin/Bulletin de musique folklorique canadienne* 17(2): 32-35.

2. North American Folk Revival/ Contemporary Roots Festivals

As the heading suggests, these publications examine festivals that grew out of North American folk revival, as well as more contemporary festivals that were modelled after the latter type (of which many can be found across Canada today)

Brauner, Cheryl Anne. 1985. "A Study of the Newport Folk Festival and the Newport Folk Foundation." M.A. thesis, Memorial University of Newfoundland.

Campbell, Rod. 1994. *Playing the Field: The Story of the Edmonton Folk Music Festival*. Edmonton: B. Evan White Publishing.

Cohen, Ronald. 2008. *A History of Folk Music Festivals in the United States*. Lanham and Toronto: The Scarecrow Press, Inc.

Greenhill, Pauline. 1995. "Finding a Place for Research at the Winnipeg Folk Festival." *Canada Folk Music Bulletin* 29(3): 14-6.

_____. 1999. "Backyard World/Canadian Culture: Looking at Festival Agendas." *Canadian University Music Review* 19(2): 37-46.

Gruning, Thomas. 2006. "The Folk Festival". Chapter 6 of *Millennium Folk: American Folk Music Since the Sixties*. Athens: University of Georgia Press.

King, Emily Margaret. 2003. "Accounting for Culture: A Social Cost-Benefit Analysis of the Stan Rogers Folk Festival." M.D.E., Dalhousie University (Canada).

MacDonald, Michael B. 2006. "This Is Important! Mitch Podolak, the Revolutionary Establishment, and the Founding of the Winnipeg Folk Festival." M.A. thesis, Carleton University.

_____. 2008. "'The Best Laid Plans of Marx and Men': Mitch Podolak, Revolution, and the Winnipeg Folk Festival." *Ethnologies* 30(2): 73-91.

_____. 2010. "Back to the Garden: Territory and Exchange in Western Canadian Folk Music Festivals." PhD diss., University of Alberta.

Moe, John. 1977. "Folk Festivals and Community Consciousness: Categories of the Festival Genre." *Folklore Forum* 10: 33-40.

Phillips, Paul. 2001. "Death of a Folk Festival." *Canadian Dimension* 33(5): 40-41.

Posen, Shelley. 1993. On Folk Festivals and Kitchens: Questions of Authenticity in the Folksong Revival. In *Transforming Tradition: Folk Music Revivals Examined*, ed. Neil Rosenberg. Urbana: University of Illinois Press, 127-136.

Tsai, Sija. 2007. "'People and Music': The Winnipeg Folk Festival in Public Discourse." M.A. thesis, York University.

_____. 2008. "Electric Picking, Ethnic Spinning: Redefining the 'Folk' at the Winnipeg Folk Festival." *MUSICultures* 34/35: 71-94.

_____. 2011a. "Mariposa: Surface Sketches of a Wandering Festival." *Canadian Folk Music/ Musique folklorique canadienne* 45(1): 8-14.

_____. 2011b. "Public Policy and the Mariposa Folk Festival: Shared Ideals in the 1960s and 1970s." *MUSICultures* 38: 147-158.

Turnbull, Gillian. 2010. "The Dilemma of Representation: Local Content at the Calgary Folk Festival, 1999-2009." *Canadian Folk Music/ Musique folklorique canadienne* 43(4): 4-12.

Whittall, Geoffrey. 2011. "Notes from the Field." *Canadian Folk Music/Musique folklorique canadienne* 45(2): 31-35.

3. Ethnicity, Regionalism, and Tradition at Festivals

Many of the festivals featured in this section purport to represent a particular region, ethnic group, or style of performance. Common themes among these publications therefore include identity, representation, hegemony, negotiation of tradition, etc.

Audet, Véronique. 2005. "Innu Nikamu: Expression musicale populaire, affirmation identitaire et guérison sociale en milieu innu contemporain." M.A. thesis, Université Laval.

Auerbach, Susan. 1991. "The Brokering of Ethnic Folklore: Issues of Selection and Presentation at a Multicultural Festival." In *Creative Ethnicity: Symbols and Strategies of Contemporary Ethnic Life*, eds. Stephen Stern and John Allan Cicala. Logan: Utah State University Press, 223-238.

Baumann, Richard, Inta G. Carpenter, and Patricia Sawin. 1992. *Reflections on the Folklife Festival: An Ethnography of Participant Experience*. Indiana University Press.

Bealle, John. 1993. "Self-Involvement in Musical Performance: Stage Talk and Interpretive Control at a Bluegrass Festival." *Ethnomusicology* 37(1): 63-86.

Bendix, Regina. 1989. "Tourism And Cultural Displays: Inventing Traditions For Whom?" *Journal of American Folklore* 102(404): 131-146.

Butler, Susan. 1986. "The Miramichi Folksong Festival." *Canadian Folk Music Bulletin/bulletin de musique folklorique canadienne* 20(1): 25-26.

Cantwell, Robert. 2008. "Feasts of Unnaming: Folk Festivals and the Representation of Folklife." Chapter 5 of *If Beale Street Could Talk: Music, Community, Culture*. Urbana: University of Illinois Press.

Cavanagh [Diamond], Beverley, M. Sam Cronk, and Franziska von Rosen. 1988. "Vivre ses traditions: Fêtes intertribales chez les Amérindiens de l'est du Canada." *Recherches amérindiennes au Québec* 18(4): 5-21.

- Cohen, Judith. 1999. "Constructing a Spanish Jewish Festival: Music and the Appropriation of Tradition." *The World of Music* 41(3): 85-113.
- Diamond, Heather A. 2004. "American Aloha: Hawai'i at the Smithsonian Folklife Festival and the Politics of Tradition." Ph.D. diss., University of Hawai'i.
- Duong, A. 2008. "Smithsonian Folklife Festival 2007 and the Presentation of Cultural Diversity in America." M.A. thesis, University of Maryland, College Park.
- Elschek, Oskar. 2001. "Folklore Festivals and Their Current Typology." *The World of Music* 43(2-3): 153-169.
- Greenill, Pauline. 1997. "So Many Tunes, So Little Time: A Festival Co-Ordinator's Perspective on Winnipeg's Irish Fest." *Canadian Folk Music Bulletin/Bulletin de musique folklorique canadienne* 31(3-4): 18-23.
- _____. 1999. "Backyard World / Canadian Culture: Looking at Festival Agendas." *Canadian University Music Review* 19(2): 37-46.
- Harrison, Klisala. 2000. "Victoria's First Peoples Festival: Embodying Kwakwaka:wakw History in Presentation of Music and Dance in Public Spaces." M.A. thesis, York University.
- _____. 2002. "The Kwagiulth Dancers: Addressing Intellectual Property Issues at Victoria's First Peoples Festival." *World of Music* 44(1): 137-51.
- Henderson, Stuart. 2005. "'While there is still time...': J. Murray Gibbon and the Spectacle of Difference in Three CPR Folk Festivals, 1928-1931." *Journal of Canadian Studies* 39(1): 139.
- Johnson, Sherry. 2008. "'I Don't Want to Sound like Just One Person': Individuality in Competitive Fiddling." In *Driving the Bow: Fiddle and Dance Studies from Around the North Atlantic*. Aberdeen: Elphinstone Institute.
- _____. 2006. "Negotiating Tradition in Ontario Fiddle Contests." Ph.D. diss., York University.
- _____. 2000a. "Gender Consciousness Among Women Fiddlers in Ontario Fiddle Contests." *Canadian Folk Music Bulletin/Bulletin de musique folklorique canadienne* 34(1/2): 3-6.
- _____. 2000b. "If You Want to Win, You've Got to Play Like a Man." *Canadian Journal for Traditional Music* http://cjtm.icaap.org/content/27/27_johnson.html.
- King, Stephen Alan. 2004. "Blues Tourism in the Mississippi Delta: The Functions of Blues Festivals." *Popular Music and Society* 27(4): 455-475.
- Kirschenblatt-Gimblett, Barbara. 1998. "Confusing Pleasures." Chapter 6 of *Destination Culture: Tourism, Museums and Heritage*. Berkeley: University of California Press.
- Lapointe, Olivier. 2009. "Le discours de patrimonialisation de la chanson canadienne-française: Identité, légitimité, valorisation: L'exemple des festivals de la chanson et des Métiers du Terroir de Québec (1927, 1928, et 1930)." MA thesis, Université de Laval.
- Matheson, Catherine M. 2005. "Festivity And Sociability: A Study of a Celtic Music Festival." *Tourism Culture and Communication* 5(3): 149-163.
- McNaughton, Janet. 1981. "John Murray Gibbon and the Inter-war Folk Festivals." *Canadian Folklore* 3(1): 67-73.
- _____. 1982. "A Study of the CPR-Sponsored Quebec Folk Song and Handicraft Festivals, 1927-1930." MA thesis, Memorial University of Newfoundland.
- Ostaszewski, Marcia. 2001. "Women Playing the Bandura: Challenging the Discourses of Nationhood." *Ethnologies* 23(1): 123-45.
- Thoroski, Cynthia, and Pauline Greenhill. 2001. "Putting a Price on Culture: Ethnic Organisations, Volunteers, and the Marketing of Multicultural Festivals." *Ethnologies* 23(1): 189-209.
- Titon, Jeff. 1999. "'The Real Thing': Tourism, Authenticity, And Pilgrimage Among the Old Regular Baptists at the 1997 Smithsonian Folklife Festival." *The World of Music* 41(3): 115-139.
- Whisnant, David. 1983. "'This Folk Work' and the 'Holy Folk': The White Top Folk Festival, 1931-1939." Chapter 3 of *All That is Native and Fine: The Politics of Culture in an American Region*. Chapel Hill: University of North Carolina Press.

Wrazen, Louise. 1990. "Changing Contexts: The Festival as a Setting for Górale Traditional Music Performance – A Précis." In *Ethnomusicology in Canada*, ed. Robert Witmer. Toronto: Institute for Canadian Music, 105-107.

4. Woodstock and other Pop/Rock Festivals

While Woodstock is often remembered as a rock festival, it took place against the same social backdrop as many revival-inspired folk festivals, and also shared many of the same artists. Indeed, many authors (e.g., Laing 2004, MacDonald 2010) clearly place it on the same historical continuum as North American folk festivals. Other musical events in the 1960s and 70s shared the same "utopian" ideals as Woodstock; these include the Human Be-Ins of the 1960s, and later, the Michigan Womyn's Music Festival, founded in the 1970s. Also, many post-Woodstock "mega events" (a.k.a. mass-mediated benefit concerts), which are mostly pop/rock-based, are often compared to Woodstock for their shared set of social ideals (see, for example, Garofalo 1992). This section therefore includes studies of Woodstock and other 1960s/1970s rock festivals, women's festivals, "mega events," and other related events.

Bartmann, Manfred. 2001. "Spotlights on Festival History and Communication: Folk Legends Work on The Greatest Hits of Rock and Popular Music." *The World of Music* 43(2-3): 193-206.

Bennett, Andy, ed. 2004. *Remembering Woodstock*. Ashgate Popular and Folk Music Series. Aldershot, Hampshire; Burlington, VT: Ashgate.²

Coates, Norma. 2006. "If Anything, Blame Woodstock: The Rolling Stones: Altamont, December 6, 1969." In *Performance and Popular Music: History, Place and Time*, ed. Ian Inglis. Aldershot: Ashgate, 58-69.

Collas, Sara F. 2005. "Conflict and Community in a Lesbian Feminist Space: An Autoethnography of Workerville at the Michigan Womyn's Music Festival." Ph.D. diss., University of Kansas.

Delhomme-Cutchin, Claudine. 2002. "The Altamont Festival Revisited: Myth, Reality, and the Uses of the Past." Ph.D. diss., Southern Illinois University at Carbondale.

Dowd, Timothy, Kathleen Liddle, and Jenna Nelson. 2004. "Music Festivals as Scenes: Examples from Serious Music, Womyn's Music, and SkatePunk." In *Music Scenes: Local, Translocal, and Virtual*, eds.

Andy Bennett, Richard Peterson. Nashville: Vanderbilt University Press, 149-167.

Eder, Donna, Suzanne Staggenborg, and Lori Suderth. 1995. "The National Women's Music Festival: Collective Identity and Diversity in a Lesbian-Feminist Community." *Journal of Contemporary Ethnography* 23(4): 485-515.

Garofalo, Reebee. 1992. "Understanding Mega-Events: If We are the World, Then How Do We Change It?" In *Rockin' the Boat: Mass Music and Mass Movements*, ed. Reebee Garofalo. Boston: South End Press, 15-35.

Gebhart, Mary Alice. 1998. "The Michigan Womyn's Music Festival: Building a Lesbian Community." M.A. thesis, Michigan State University.

Jowers, Peter. 1993. "Beating New Tracks: WOMAD and the British World Music Movement. In *The Last Post*, ed. Simon Miller. New York and Manchester: Manchester University Press, 52-87.

Kendall, Laurie J. 2006. "From the Liminal to the Land: Building Amazon Culture at the Michigan Womyn's Music Festival." Ph.D. diss., University of Maryland, College Park.

Little, Tracy Leigh. 1995. "An Ethnographic Study of Neo-Pagan Folklife: Festivals and the Creation of Neo-Pagan Identities and Cultures in the United States." Ph.D. diss., The Ohio State University.

Morris, Bonnie J. 2005. "Negotiating Lesbian Worlds: The Festival Communities." *Journal of Lesbian Studies* 9 (1/2): 55-62.

_____. 1999. *Eden Built by Eves : The Culture of Women's Music Festivals*. 1st ed. Los Angeles: Alyson Books.

Pattacini, Melissa McCray. 2000. "Deadheads Yesterday and Today: An Audience Study." *Popular Music and Society* 24(1): 1-14.

Pegley, Karen. 2004. "Waiting for our Miracle: Gender, Race and Nationhood in *Canada for Asia*." *Canadian Journal for Traditional Music* 31: 1-9.

Peterson, Richard A. 1973. "The Unnatural History of Rock Festivals: An Instance of Media Facilitation." *Popular Music and Society* 2(2): 97-123.

Rycroft, Simon. 1998. "Global Undergrounds: The Cultural Politics of Sound and Light in Los Angeles, 1965-1975." In *The Place of Music*, ed. Andrew Leyshon, David Matless, and George Revill. New York: The Guilford Press, 222-248.

Santelli, Robert. 1980. *Aquarius Rising: The Rock Festival Years*. New York: Dell.

Schowalter, Daniel. 2000. "Remembering the Dangers of Rock and Roll: Toward a Historical Narrative of the Rock Festival." *Critical Studies in Media Communication* 17(1): 86-102.

5. Festivals Outside of North America

Cooley, Timothy. 2006. "Folk Festival as Modern Ritual in the Polish Tatra Mountains." In *Ethnomusicology: A Contemporary Reader*, ed. Jennifer Post. New York: Routledge, 67-83.

Duffy, Michelle. 2000. "Lines of Drift: Festival Participation and Performing a Sense of Place." *Popular Music* 19(1): 51-64.

Harnish, David. 2005. "New Lines, Shifting Identities: Interpreting Change at the Lingsar Festival in Lombok, Indonesia." *Ethnomusicology* 49(1): 1-24.

Hetherington, Kevin. 1992. "Stonehenge and its Festival: Spaces of Consumption." In *Lifestyle Shopping: The Subject of Consumption*, ed. Rob Shields. Florence, KY: Routledge, 83-97.

Karlsen, Sidsel. 2007. "The Music Festival as an Arena for Learning: Festspel i Pite Älvdal and Matters of Identity." PhD diss., Luleå University of Technology.

Kinney, Sylvia. 1970. "Drummers in Dagbon: The Role of the Drummer in the Damba Festival." *Ethnomusicology* 14(2): 258-265.

McKay, George. 1996. "The Free Festivals and Fairs of Albion." Chapter 1 of *Senseless Acts of Beauty: Cultures of Resistance Since the Sixties*. New York: Verso.

Neuenfeldt, Karl. 2000. "The Transformative Effects of CDs on the Australian Folk Festival Scene." *Transformations* 1: 1-10.

Piškor, Mojca. 2006. "Celebrate Cultural Diversity! Buy a Ticket! Reading the Discourses of World Music Festivals in Croatia." *Narodna umjetnost – Hrvatski časopis za etnologiju i folkloristiku* 43(1): 179-201.

Ronström, Owe. 2001. "Concerts and Festivals: Public Performances of Folk Music in Sweden." *The World of Music* 43(2-3): 49-64.

Thedens, Hans-Hinrich. 2001. "'How Funny – I Am at a Folk Music Event and I Don't Know a Soul Here!': Musicians and Audiences at the International Folk Music Festivals in Norway." *The World of Music* 43(2-3): 171-181.

Notes

¹ A travel guide which includes extensive representation of "folk"-oriented festivals across North America (including smaller bluegrass festivals and local jamborees, to large-scale roots festivals; Canadian events are well-represented).

² Contributors: Andy Bennett, David Laing, Sheila Whiteley, John Street, Simon Warner, Allan Moore, George McKay, Dave Allen, and Gerry Bloustien.