HEEDING THE CALL: AN HISTORICAL OVERVIEW OF PHILANTHROPY IN ROCK

By

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To everyone who nurtured my intellectual curiosity, academic interests, and sense of scholarship throughout my lifetime, making this dissertation possible

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Sometimes, the social and political involvement of rock musicians goes beyond simple

songwriting or protest and instead takes the form of a spectacular concert, recording or televised

event, for the purpose of fundraising and raising public awareness in various social and global

issues. Somewhat lost in these performances was the sense of rebellion, opposition, subversive

attitude, or radical politics that have been associated with rock music since the birth of rock and

roll in the 1950s by the public. While philanthropy from one field can have an impact on the

other fields, some major efforts in rock music to help the welfare of others have often been

overlooked. Thus, relatively few studies have been conducted to look back upon charity

recordings or events in rock music. By examining key charity events in rock music employing

historical analysis, my study aims to help understand philanthropy in rock music as a social and

cultural trend.

CHAPTER 1
INTRODUCTION

Prologue

"There comes a time when we heed a certain call, when the world must come together as one. There are people dying, and it is time to lend a hand to life. The greatest gift of all" (Jackson & Richie, 1984). The big day was January 28, 1985. Quincy Jones was the producer and conductor, and two of the most iconic pop culture figures of the time, namely, Michael Jackson and Lionel Ritchie, were the songwriters. Alongside them, no less than 47 North American popular musicians lined up to sing one of the most memorable choruses in the history of rock music.

The participating musicians were some of the most popular and influential names in rock music in America, both legends and up-and-coming: Ray Charles, Bob Dylan, Harry Belafonte, Diana Ross, Dionne Warwick, Stevie Wonder, Paul Simon, Willie Nelson, Bruce Springsteen, Billy Joel, Tina Turner, Smokey Robinson, Huey Lewis, Cyndi Lauper, Kenny Loggins, James Ingram, and the list goes on and on. The project was USA for Africa, the super group formed to relieve the famine in Africa, and the song was "We Are the World," one of the most well-known and successful contemporary popular songs of our time. Arguably, one of the biggest charity efforts in rock music history was happening right before our eyes, and the entire world was watching.

The impact of rock music is far-reaching and has had significant influence across the globe over the course of time, and the popularity and international scope of rock music may have resulted in a high level of social consciousness and awareness. Popular music, in general, has qualities prototypical of mass culture because it is commercially produced and disseminated through the mass media but at the same time has led social changes. Think about how many

musicians and the industry's executives, producers and songwriters deployed their skills and talents in response to social and cultural upheavals.

Beyond a mere music style, rock music has influenced our lives, attitudes and ways of thinking in a manner few other entertainment forms have. Rock music has come a long way since its early years in the 1950s; as the early generations of rock music fans grew older, the music became more accepted. The international popularity of rock music proved that it has become a big influence on our cultural beliefs and social attitudes (Brake, 1990).

As the music evolved, some of the most well-known and famous rock artists from all over the world have adopted issues ranging from environmental concerns (Marvin Gaye's "Mercy Mercy Me"), anti-racial movement (Bob Marley's "Buffalo Soldier"), violence and wars in the world (U2's "Sunday Bloody Sunday"), to economic policy (The Dead Kennedys' "Kill the Poor"), encompassing different music genres. According to Shuker (1994), this ubiquitous popularity of rock music to the world has been interpreted as a form of "cultural imperialism" (p. 44), a process of cultural products of the first world moving on to the third-world local culture, as defined by Alexander (2003). However, their efforts did not stop there.

Sometimes, this active social and political involvement of musicians goes beyond simple songwriting or protest and instead takes the form of concerts, songs or televised events, for the purpose of fundraising and raising public awareness in social and global issues. However, somewhat lost in these performances was the sense of rebellion, opposition, violence, or radical politics that have been associated with rock music by the public. Although rock music inherited the folk tradition of protest songs by making political commentary on topics such as war, poverty, religion, justice, civil rights, and the environment (Scheurer, 1989), this so-called political and social activism reached a mainstream peak with the "Do They Know It's

Christmas?" single in 1984 and "We Are the World" in 1985, but with a different sense than in the past (Shepherd, 2003). Though the two singles were not the first of their kind, they signaled the arrival of the philanthropic movement in rock music in a completely new way, showing that contemporary music can still carry compassionate and challenging ideals on a much higher level than anyone could have ever imagined.

The two charity singles ultimately led to another global and cultural extravaganza, Live Aid, on July 13, 1985, a cross-continental benefit music concert for the dying and suffering people in Ethiopia. According to Ullestad (1987), it is generally regarded by many music fans that Live Aid was among the first and foremost global music media event of the highest order. He said that in Live Aid "the music and the musicians were rather secondary to the event itself" and that it was a unique opportunity that allowed us to reach out from our rooms to the world and "made it legitimate to care and called on us to act" (p. 72).

Still, the history goes back in time when it comes to the beginning of humanitarian efforts in rock music even though there seems to be constant debates as to which project truly qualifies as the very first philanthropic—either charity, benefit or non-profit—event, depending on people's own definitions of "philanthropy." However, the point is not about who did it first. As Rieff (2005) contended, the point of events of this kind is to "wake people up" to what is really going on in addition to "raise funds for the people seeking help" (p. G2).

According to Campbell and Brody (2008), the massive fundraising efforts signaled the return of the consciousness of rock music, but with a huge difference compared to the early days of rock and roll. They contended that in the 1960s, rock music sent a message to a generational revolution and "provided the soundtrack for an assault on the establishment" and by doing that, it also "led by example" (p. 423). As a result, it could leverage the celebrity of its artists in projects

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that served a greater good. However, it was in the 1970s and 1980s that "we" in rock not only

included "the musicians, the music industry, and the audience, but also those whom they sought

to help" (p. 423). The success of their efforts was a strong signal of the "enormous cultural

presence of rock-era music in the latter part of the 20th century" (p. 423).

Even though an endless number of charity projects and events have been organized to reach

out to those people in need of help—dating back to the early days of popular music even before

there was rock and roll—my study presents a detailed look at some of the most notable and

significant philanthropic fundraising events in the latter half of the 20th century, with a focus on

the decade of the 1970s and 1980s. It illustrates how the philanthropic movement has developed

and progressed over the course of time and peaked during the two decades. Some of the most

prominent events discussed are The Concert for Bangladesh in 1971, Band Aid in 1984, USA for

Africa in 1985, and Live Aid, also in 1985. These events not only epitomized the success and the

significance of charitable efforts in rock music in the 1970s and the 1980s but also set the tone

for all future philanthropic music events and projects.

My study is presented in the form of historical analysis, with the examination of key benefit

and charity events in rock music, focusing not only on the events but also on the key

humanitarians who used their star power and visionary leadership to influence social, cultural,

and political changes. Overall, my study offers a critical insight by detailing the events' idealism,

legacies, impact, influences, reception, and criticism. A key contention in my study is that rock

music has worked to educate and enlighten the public to raise awareness over the course of its

history and to present similar possibilities in the new millennium.

I chose the two decades (the 1970s and 1980s) as the main period of the discussion because

the seminal philanthropic and charity events from this era—namely, The Concert for

Bangladesh, Band Aid, USA for Africa, and Live Aid—worked at a level that built on feelings of compassion in order to encompass a social and global outpouring of concern across society (Ullestad, 1987). In this regard, these events, indeed, influenced the feelings and emotions of rock music's audience and allowed them to take part in lending a helping hand in world crises and tragedies. As Williams (1977) contended, these events "affected meanings and values as they are actively lived and felt" (p. 132).

Background of the Study

Purpose of the Study

While philanthropy from one field can have an impact on the other fields, the endeavors in rock music to help the welfare of others have often been overlooked in the field of academia. Rock music has historically played an important part in shaping the social, cultural, and political history of the second half of the last century, and it has constantly reminded us that it can help lead social changes (Haycock & Anderson, 2006). Given the prominence and popularity of rock music and the music's openly political and social involvement, a lack of research in terms of the involvement of humanitarianism in rock music is rather alarming.

Whereas a number of charity recordings and concerts became hugely successful and influential, some of them have somehow missed the mark and remained lesser known to the general audience. Those less successful events often limited their audiences and media exposure to a certain degree, which ultimately failed the objectives of raising funds and public awareness for the charities targeted. However, those forgotten or lesser-known events do not make their place in history any less meaningful from a humanitarian standpoint.

My study aims to detail the history of philanthropic charity events that have showcased the generous nature of rock music by implementing a decade-by-decade breakdown structure, which illustrates how this trend has evolved over the course of time and in what ways. After all, despite

the fact some events failed to generate long-standing or formally recognized movements per se, all of the events discussed in my study put issues on the social and political agenda that "would not themselves be engendered by the system and the official public sphere" (McGuigan, 1998, p. 94). I aim to explore the altruistic and philanthropic power of rock and roll and its role in social and cultural change by exemplifying major charity events and main figures behind them with an emphasis on their humanitarianism. I argue that rock music can be used to help engage us to take part in social and cultural changes and rock musicians do more than just "entertain."

Another intention of my study is to look at these media events to help better understand the history in the ever-changing music landscape. Within the historical process of rock music, some major philanthropic events have been inextricably linked and are structurally similar in how they came together, in how they functioned, and in how they have generated social and cultural impact. Observing and analyzing major philanthropic events and figures in the history of rock music will enable us to see philanthropy in rock music as a cultural, social, and political statement and understand the trajectory of rock music in the new millennium. My study contends that rock music is an example of popular culture that highlights the educative power to the masses and has ability to motivate and inspire them.

Justification for the Study

My study is significant from an academic standpoint because whereas a number of studies in the past have dealt with social and political effects in terms of rock music's influence—either artists or events that exemplified the music's subversive power and political activism—it takes a rather different yet unique approach by focusing on the charity and benefit projects that not only raised funds but also public awareness on top of saving people's lives. In other words, the key events discussed in my study are more about aid and less about politics. Especially in the 1970s and1980s, rock music fans saw a step in a new direction that showed more concern for human

rights, and it meant an emergence of humanitarian concern by rock musicians and audiences, without protest but with an impressive amount of support. They might have contained a little bit of political intention, but their goal was focused on compassion for the dying, the underprivileged, the oppressed, and the disenfranchised. That is, they dealt less with party politics and protests than the previous decade when rock music was an outlet to voice political messages.

From a social standpoint, my study lends a new social perspective because it was rather groundbreaking that these philanthropic charity events were mainly driven by humanitarian pulse and by political ideas or views because it is rather obvious that there is a fine line between purely philanthropic acts and socio-political protests, not to mention profit-making ventures. After all, as Cloonan and Street (1997) contended, it was with the events like The Concert for Bangladesh and Live Aid that historically negative rock music's historically negative rebel image was replaced with one of humanitarian responsibility.

From a cultural perspective, my study brings global insight into scholarly discussion because most of the events illustrated in my study are concerned with world crises and tragedies in world history as a time capsule, such as refugees in Bangladesh, a famine in Ethiopia, and, more recently, a major earthquake in Haiti. According to Barraclough (1974), "The central challenge of a renewed world history at the end of the 20th century is to narrate the world's pasts in an age of globalism" (p. 1041). My study aims to facilitate the revival of world history through storytelling.

Given the fact that the music industry's expansion coincided with the capitalism of the era in the 1970s and 1980s and the business was more money-driven than ever (Oh, 2002), my study serves as a good example suggesting that the "greed is good" philosophy was still leaving a bit of

a spiritual vacuum in our culture at the time. In fact, according to Malm and Wallis (1992), the 1970s and 1980s were characterized by the almost simultaneous emergence of what could be termed national pop and rock music in countries throughout the world, which further asserts rock music's omnipresence and social conscience as opposed to strictly capitalistic and commercial enterprise.

In addition, from a popular culture standpoint, currently, there are ongoing and ubiquitous re-evaluations of key philanthropic figures and events discussed in my study, such as George Harrison and Michael Jackson, especially in line with The Beatles' recent resurgence in global popular culture with the much-hyped remastered back catalog CD releases and Jackson's sudden and tragic passing last year. Jackson was active in humanitarian activities, and the causes he sought out during his career included "famine relief, research for HIV/AIDS and cancer, protecting children from abuse and prevention of alcohol abuse" (Shriver, 2009, p. 16). Much similar to Jackson's status as an indispensable popular culture icon, not only was Harrison a revered music artist but a respected humanitarian. Inglis (2003) said that he was "a much-loved musician, composer, and humanitarian who never sought to change the world, but always yearned to understand it" (p. 226). Furthermore, as far as philanthropy is concerned, there has been continued interest and endeavors in rock music throughout the 1990s and 2000s. Such events as The Freddie Mercury Tribute Concert in 1992, The Concert for New York City in 2001, Live 8 in 2005, Live Earth in 2007, and the recent 25th anniversary re-recording of "We Are the World" in 2010 by today's music superstars in support of Haitian earthquake relief all suggest that the philanthropic movement in rock music is not ephemeral but a persistent phenomenon in our culture.

Definition of Terms

Rock: Some may argue that an electric guitar, bass, drums, and a driving beat are the only constants in the world of rock music, but these rules have been stretched over the years as the genre has mutated to encompass everything from singer-songwriters to heavy metal. I use "rock" in its widest conventional meaning, including a large variety of sub-styles of popular music (Christgau, 1994). We have to understand that "rock" and "pop" are somewhat interchangeable, "comprising all music identified primarily with modern industrial circuits of mass distribution and use and containing intrinsically electrified tunes directed primarily at young people" (Fornäs, 1990, p. 291). However, I will discuss this rather complicated field in general terms and use "rock" instead of "pop" because the latter can be too generic, broad, and ambiguous for this kind of study. Also, there are no clear guidelines in the usage of these musical vocabularies in scholarly work; thus, the term "rock" is used in most cases although either "pop" or "rock and roll" may be used by itself depending on the context or if placed in a quote.

Philanthropy: What qualifies as "philanthropic" in my study is whether an event is of no pecuniary benefit or advantage to the performers but only to the intended receivers through charity work. In addition, an event has to be driven by humanitarian concern rather than by political motive even though all of these variables are hard to define and maybe even tougher to quantify. However, it is not difficult to see that some events in the past intended to express political views of some performers while other events stayed true to the meaning of charity events. Even if there were funds raised from the sale of concert tickets or records, the so-called politically charged music events are not entirely "philanthropic" because of the lack of a charitable purpose and the involvement of political actions and ideas. Unfortunately, a major reason some of these philanthropic activities intended as moral actions end up less successful is

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that they often appear to "mask political ambitions or search for financial gain" (Payton, 1988, p. 158).

For instance, while the Artists United Against Apartheid's song "Sun City" in 1985 offered serious challenges to the status quo on the South African policy of apartheid, it was a subversive political protest song that failed to generate substantial commercial or cultural impact. It failed to make emotional connections with people around the world, unable to match what "We Are the World" had accomplished on an international level only a few months prior. Danny Schechter, a journalist who was working at the time with ABC News' *20/20*, provided Steven Van Zandt with the idea for the song. He specifically suggested that the song "Sun City" was about political change but not about charity, freedom or famine (Schechter, 1997). In this regard, while some of these politically active events and projects are illustrated in my study in the form of a brief overview, they are not the main subjects of discussion in that they do not fully embrace the true meaning of philanthropy, as defined in my study

What makes philanthropic charity events more significant than benefit-seeking or political music events is simple. Whereas profit-making events are concerned with making money and political protests are concerned with raising public awareness in the specific political views of organizers and artists, the charity songs such as "We Are the World" and "Do They Know It's Christmas?" reached out to billions of people worldwide and asked them to join the cause. These endeavors were with the perceived importance of the cause, helping all the parties involved to set aside different political views and only address the cause at issue.

According to Payton (1988), raising funds frequently involves emotion rather than objective and logical explanation or protest. He said that there is "an appeal to an ill-defined sense of solidarity, a joining of hands across borders and across racial and ethnic lines to give participants

a sense of strength and momentum" (p. 156). The charity event or recording is where those in attendance or who buy records share in being entertained by performers "where the excess of income over expense is donated to charity," and it is "designed to raise funds for the cause and at the same time to call broader public attention" (p. 156-157).

Charity: To fit the purpose of my study, I use the word "charity" to refer to an actual endeavor to raise funds. Charity usually involves the donation of money, goods, and other material resources, as an attempt in promoting human welfare. I use "charity" throughout my study to refer to rock music's philanthropic aid effort in a form of concerts, recordings, or televised events.

In detail, there are two broad categories of philanthropy in rock music to be discussed in my study. First, a charity record (otherwise known as a charity single) is a song for a specific charitable cause, recorded by an artist or a group of artists. For instance, the Music for UNICEF Concert featured a couple of charity singles, namely, ABBA's "Chiquitita" (1979) and the Bee Gees' "Too Much Heaven" (1979), with all the proceeds donated to The United Nations Children's Fund (UNICEF). Band Aid's "Do They Know It's Christmas?" (1984) and USA for Africa's "We Are the World" (1985) started the popularity of the charity single, which turned out to be a huge trend in the music industry throughout the 1980s.

Second, a charity (or benefit) concert is a live concert (or festival) held by musicians and artists for a charitable cause, targeted at a specific and immediate humanitarian crisis or tragedy. This form of event raises money and public awareness to address the cause at issue. Charity concert usually features musicians performing without getting paid, with all the proceeds intended to go to targeted charities.

Disposition and Arrangement

In terms of the organization of my study, the aim of this chapter is to give a comprehensive introduction to the research field and present my study and the research area to the reader. Chapter 2 is the literature review section, in which I focus on the research and scholarly findings of "philanthropy" in academia and then explore how philanthropy has been studied with a variety of perspectives in the past, ranging from such areas as business to popular culture, by reviewing existing literature. Chapter 3 provides the reader with the methodological approach and materials and sources used for my study.

In the main study section (from Chapter 4 to Chapter 7), each chapter is highlighted by information and discussion on major philanthropic charity events of each decade, dating back to the mid 20th century, what we call the early days of rock and roll. The focus is on the history of rock music's social and political awareness and how philanthropy came to permeate rock music's culture over the course of time and what events have left a significant influence and impact in our society and culture. In Chapter 8, I conclude my study with assertions, limitations, and implications, based on the historical overview from the previous four chapters.

CHAPTER 2
LITERATURE REVIEW

Philanthropy and Altruism

The question of the existence of altruism and (or) philanthropy is not new. According to Batson and Shaw (1991), the majority view among philosophers and among biologists and psychologists, is that "We are, at heart, purely egoistic, that we care for others only to the extent that their welfare affects ours" (p. 107). They said the concept has been central in Western thought for a long time, "from Aristotle (384-322 B.C.) and St. Thomas Aquinas (1225-1274), through Thomas Hobbes (1588-1679), the Duke de la Rochefoucauld (1613-1680), and Jeremy Bentham (1748-1832), to Friedrich Nietzsche (1844-1900) and Sigmund Freud (1856-1939)" (p. 107).

Definitions of Altruism and Philanthropy

Well over a century ago, Comte (1875) coined the term altruism in juxtaposition to egoism, but his conception is overly dated. Without changing the basic notion of the term, Batson and Shaw (1991) refined Compte's original concept by employing a more modem view of motives as goal-directed forces within the individual. Employing this view of motivation, they suggested that the contemporary definition for altruism is "a motivational state with the ultimate goal of increasing another's welfare" (p. 108).

The above definition remains fairly accurate, but according to Krebs (1970), social and behavioral researchers have generally refrained from using the definitional issue, which "involves establishing the intention behind apparently other-oriented acts" (p. 262). The everyday common definition defines that altruistic action is motivated by regard for others, but it does not go beyond to state that this prevents one from considering oneself peripherally in the action. Even though the two terms, "philanthropy" and "altruism," are often interchangeable in

practical use, I use "philanthropy," which also has a long history in philosophical and ethical thought, in my study because different interpretations of the terms are rooted in the history and traditions of particular countries.

Originally coined as "philanthropia"—which stands for loving what it is to be human—"philanthropy" was considered to be the crucial factor to world civilization (McCully, 2008). The classic distinction of "philanthropy" drawn by Beveridge (1948) is that philanthropy is entirely selfless and demands further benevolent actions. In other words, philanthropy is understood as somewhat benevolent attitude or stance, such as charitable giving or positive act. That is, whereas altruism is a motive, philanthropy is an act, and an increasingly commanding one.

Changes in Research Area

As far as the academia is concerned, an extensive range of information on philanthropy can be found, with research on the subject appearing in different areas, including philosophy, marketing, economics, social psychology, biological psychology, sociology, political science, anthropology (Bekkers & Wiepking, 2007). However, Katz (1990) noted that previous studies are rather limited to a specific discipline or a certain period of time. They contended since the 1980s, research in philanthropy has developed as a new, multidisciplinary subject in social sciences (Katz, 1999).

Although philanthropy has been studied in a wide range of fields even in social sciences, Sargeant and Woodliffe (2007) focused on the literature review on charitable giving from a marketing standpoint, as techniques of business to philanthropy as a public relations strategy have become a trend. Studies in social psychology have focused more on helping behavior than the concept itself (Piliavin & Charng, 1990; Schwartz, 1970).

In addition, a number of studies have recently pointed out that helping behavior is a very broad category of actions. According to Bekkers and Wiepking (2007), the subject of philanthropy has been popular in mainstream social psychology by the end of the 1970s and continuously explored in the 1980s. Fittingly enough, the 1970s and 1980s are two of the most prolific decades when it comes to charity concerts and recordings in rock music as well (Bekkers & Wiepking, 2007).

The Nature of Philanthropy

According to Rohe (2002), philanthropy answers to the needs of either the current or the future, and the charitable giving to a crisis or disaster is an action of philanthropy. Also, it offers honor for the philanthropist but does not require foresight. Nonetheless, answering to future needs depends on the donor's decision but does not always recognize the donor. The common ground is that philanthropy often involves various mechanisms, and often results in fundraising and donation (Bekkers & Wiepking, 2007).

According to Rachlin (2002), philanthropy, is a temporally extended pattern of behavior. Like self-control, philanthropy or altruism may be "learned and maintained over an individual's lifetime" (p. 239). He said it does not require special inherited mechanism, and individual acts of philanthropy, which may not necessarily be benefit to the actor, can be still beneficial if the acts are repeated over and again. People can benefit from philanthropic behavior "only when they are committed to a philanthropic pattern of acts and refuse to make decisions on a case-by-case basis" (p. 239).

<div align="center">Charitable Fundraising</div>

Frank (1996) argued that the most effective approach to understand motivations for charitable giving lies in altruism, and charitable fundraising is the most common action of philanthropy. Although the term "fundraising" can be broadly defined to include political

fundraising and even raising capital for business ventures, it often refers to the efforts involved in

raising support for charitable nonprofit organizations (Lindahl & Conley, 2002). According to

Andreoni (1998), charitable fundraising is a "vibrant, innovative, and highly professional

industry" (p. 1186), and common in charitable fundraising is launching the fund drive or event to

generate funds, goods, or gifts from donors. He argued that the fundraisers have a natural and

important role in making "a small amount of seed money grows into a substantial charity" (p.

1186).

Motivations for Charitable Giving

Frank (1996) explained why people oftentimes make gestures of voluntary and selfless

kindness as in fundraising events and indicated that these behaviors are based on emotion rather

than rationality. It is why we find otherwise self-minded individuals occasionally exhibiting

philanthropic behaviors in a form of charitable giving. Researchers have emphasized that a

combination of psychological motives and sociological influences (Lindahl & Conley, 2002),

and the participants have unspecified social conscience, and their selfless sense of duty may lead

them to make philanthropic decisions as fundraising (Rose-Ackerman, 1982).

Research that depends on statistical data and surveys has offered specific information on

charitable giving. Knowledge on "who gives what" is useful for fundraising professionals and

policy makers and often considered as more useful than knowledge on why people give (Srnka,

Grohs, & Eckler, 2003). They posited that religion, education, income, age, marital status,

having children, gender, place of residence, race, and personality, and many other variables play

an important role for fundraisers and policy makers in targeting certain campaigns.

Webber (2004) posited that charity fundraising events share one defining attribute, which is

private benefit of the participant, whether it is "a sense of personal achievement, an opportunity

to show their generosity or simply having fun" (p. 122). He said that the donors' support and

giving might not be as important to them as the private meaning they receive from holding or attending the event. He concluded that fundraising events "provide a means for charities to broaden their donor bases beyond those whose motivation to support the charity is their fundamental belief in the particular charity's cause" (p. 122).

Fundraising often target a broader group of supporters outside the charity's core philanthropically motivated base. A fundraising event quickly allows the charity to go after those who may not be essentially interested in its cause but will enable it to donate funds to further its cause. Furthermore, we should not overlook "awareness" as an objective of fundraising because events are organized to raise awareness for the cause, "often without the objective of maximizing funds raised because awareness from fundraising events increases in relevance and importance, free from achieving financial and monetary goals" (Webber, 2004, p. 124).

Fundraising and Celebrities

Celebrity activism for worthy causes has been taking place for a number of decades. In terms of raising public awareness and raising funds, empirical studies in the past suggested that celebrities are more effective and efficient as endorsers and fundraisers. Celebrities help raise funds and public awareness for the cause in addition to providing the public with a high level of personal involvement themselves (Wheeler, 2002). He also contended that celebrities connected to a variety of causes generate "a high source credibility and intention to volunteer time and donate money" (p. 44).

According to a study by O'Mahony & Meenaghan (1997), the celebrities participating in charity fundraising became a media, social, and cultural phenomenon last century. They argued that celebrities offer credibility and dependability to the public. Huddart (2005) said that people do idolize their favorite actors and musicians, believing that they have the power and ability "to inspire, to dictate fashion and diet, and to lead us where we might not otherwise go" (p. 7).

Richey and Ponte (2008) also noted that international aid celebrities "embody a new positive, win-win approach to solve poverty and disease" (p. 716). They also emphasized, "More than simply exercising their networking capabilities, aid celebrities act as emotional sovereigns" (p. 719). Despite the fact any initiative they make with such hype and crass consumerism, especially when it is linked to a certain product, they would struggle to gain credibility as a legitimate contribution to international aid, the celebrities have the power to make consumption "compassionate" and at the same time "conspicuous" (p. 714).

Atkin and Schiller (2002) argued that celebrities are able to grab attention to otherwise unattractive or upsetting topics, as exemplified by director Rob Reiner's endorsement of the "I Am Your Child" campaign, which was aimed to enlighten the public on early brain development and to demonstrate the far-reaching effect of celebrity's role in charity fundraising. Through association with Reiner, a one-hour, prime-time special on ABC was given to the campaign, in addition to a week-long series on brain development on Good Morning America. The campaign also earned a spot on the cover of *Newsweek*. Rob Reiner was able to "move the issue ahead in a way national research studies usually do not" (p. 24).

Fundraising: A Global Media Trend

From a media perspective, charitable fundraising is usually fueled by the media coverage. The extensive news coverage elevates the response level to fundraising appeal, "especially if the reports have a strong human interest angle in the world" (Bennett & Kottasz, 2000, p. 354). In other words, fundraising effort arises from the nature of a disaster or a social issue in line with public and global interest in tragic events (Payne, 1994).

On a global level, Moeller (2006) posited that throughout the history, reports on the horrifying disasters or other international issues have been globalized with a plethora of the media technology. He said, "The intensity of this layered communication created a sense of

humanitarian solidarity, motivating many to care about those in harm's way" (p. 178). A decision by the media to report a particular disaster "transforms it from a local event into an international tragedy" (Bennett & Kottasz, 2000, p. 352). The media contributed to global charitable fundraising and post-disaster relief effort, as evidenced in recent history.

Wagner (2004) contended that our world has become borderless society, and in our global community, people need to be more culturally aware because "as discernible borders come down and information flow as well as movement of peoples occurs, cultural barriers go up and present new challenges and opportunities and learning about fundraising" (p. 7). She argued that there exists a common factor within cultural differences shaping fundraising practices. According to her, we can share the same view in the process of considering culture and its importance "in forming the foundation of philanthropy and fundraising anywhere in the world" (p. 8).

As Anheier and Daly (2004) suggested in their study, the increasing scale of global philanthropy is a response to the prevalence of issues, problems and events that make us think about how we can make an impact beyond our own domestic contexts. The efforts can use "philanthropic programs to open new markets and forge a unified global image" (Simon, 1995, p 36). After all, in the age of globalism, as Rosen and Digh (2001) contended, "Culture is no longer an obstacle to be overcome. Rather, it is a critical lever for competitive advantage" (p. 74).

Philanthropy in Music

According to Plotinsky (1994), as early as in nineteenth-century America, music was "a participatory activity, its performers and audiences drawn from the entire community without distinctions of class, wealth, or education" (p. 371). Arousing the philanthropic efforts of performers and audiences and enabling the exercise of a moral influence, music was "explicitly understood to be an indispensable source of positive values" (p. 371). This not only helped raised

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funds for civic and cultural causes but even strengthened the communities and brought people together.

As evidenced by Yonker, McGinty, and Donaldson (2002), relationship building is the foundation on which most fundraising takes place, and rock music can be a bonding force to raise funds through emotional relationship-building process between musicians and performers. Music involves people who formed voluntary associations to meet needs that could not be met either in the marketplace or by government. That is, music plays an integral role in building a relationship between performers and listeners.

Music's Emotional Appeals

Lewis (1992) said that music is symbolic communication that can be "a theme, a rallying cry, and a protest around which we gather to speak out against social injustice" (p. 135). He asserted that music is a medium chronicling the feeling and life experience of group of people, where "an affective grounded aesthetic can be developed to enable personal and private feelings to be expressed and shared" (p. 135). It is only natural, then, that rock music can bring people together in many different ways by evoking feelings and emotions.

Lull (1987) described the experiential and affective conjunction and universal appeal of pop music by saying, "Music is a passionate sequencing of thoughts and feelings that expresses meaning in a manner that has no parallel in human life" (p. 10). Music is universal language and a combination of personal, social, and cultural signification. Rock music, in this sense, is crucially important in the times of uncertainty and crisis and "has been employed spontaneously in countless healing vigils and public demonstrations and in highly organized media mega-events" (Forman, 2002, p. 191).

The potential of music to influence emotions is obvious, and research has indicated that mood can affect the motive of an individual to help others. One previous laboratory study by

Fried and Berkowitz (1979) showed that music can generate a positive feeling that facilitates helping and lead to social cohesion by offering shared experiences. However, the role of music has received little attention even though research on the effect of mood on helping has employed a variety of mood induction techniques and the potential of music to influence emotions is obvious.

Small (1998) introduced the concept of "musicking" to describe active social processes of weaving our collective worlds of experience and affect together through music. He defined musicking as an activity by means of which we bring into existence a set of relationships of our world. Small's focus is not solely on music or musical performance but, more expansively, broader extra-musical relationships "between person and person, between individual and society, between humanity and the natural world, even perhaps the supernatural world" (p. 13).

Rock Music's Involvement in Philanthropy

According to Huddart (2005), not only did rock musicians amplify their messages in their music, but it also "helped to raise funds, build organizations and forge coalitions in support of them" (p. 8). He said that Bob Dylan, Pete Seeger, Joan Baez and Peter, Paul & Mary in the 1960s are as equally influential as the politicians they fought against. According to him, they might have helped the proliferation and evolution of rock music's new style of activism during the 1960s.

According to Cloonan and Street (1997), rock music in the 1970s and 1980s bore social responsibility, as it became part of the mainstream mass entertainment industry. They argued, "Just as pop could sell cars or insurance, so it could sell compassion" (p. 232). They said that pop stars began to change and were not representatives of teenagers anymore but instead became part of the family in joining the cause they believed in. "They became part of showbiz and transferred the conscience that was part of rock to the worthy enterprise of fundraising" (p. 232).

Straw (1989) noted that the most overlooked contribution rock artists can make to politics is their money or ways how money might be raised. That is, they take actions than just protest and plead. He said that although some artists have stepped forward on occasion on behalf of other artists for an array of political issues, the most consistent contribution among musicians involves their actual musical participation in fundraising records and concerts (p. 20).

Rock Music's Role in Raising Awareness

Forman (2002) said that the benefit and relief concerts and recordings provide entertainment, but they also present "important contexts for collective mourning" (p. 33). Yet the plurality of meaning accompanying these events, and arguably accompanying the music and artists they featured, also shows the sign of corporate capitalism. He emphasized that the major media charity events have displayed unprecedented cooperation among competing commercial and corporate entities, and not only a variety of musical genres but also many corporate record labels that stand to benefit from their artists' public display.

Westley (1991) also contended, one of keys to a successful performance for rock stars is "to connect with fans with tremendous level of energy and motivation" (p. 1029), and their background and career as rock stars gave them a direct experience of music's emotional power. They experienced on the direct link between music and emotion and then emotion into action of philanthropy. That is, they built upon their relationships with people to raise awareness. "Each production had qualities of a self-designing system, the artistry lying in the combination of particular skills and people, as much as in the combination of particular technologies and resources" (p. 1024).

According to Silk (1998), charitable fundraising transcends place and space and extends care and caring from the context with which they are traditionally associated, which are face-to-face encounters within a shared physical locale. He specified that mass media and electronic networks

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have played an integral part in extending the scope of beneficence beyond our nearest and dearest to embrace distant others. He contended that Band Aid and Live Aid were classic examples of international spectaculars and exemplified a wide variety of fundraising activities.

Huddart (2005) contended that the musicians from pre-rock and roll days such as Woody Guthrie and Paul Robeson did not directly respond to social concerns using philanthropic behaviors. However, they were still the early prototypes who became founding fathers and led the proliferation and popularity of celebrity activism in later years, as evidenced by such contemporary rock artists as Bob Geldof and Bono. He also asserted that just as any music genre makes a development based on adaptation and progression, celebrity activism involves "verticality (the adaptation of forms over time) and adaptive cycles (encapsulating previous forms in a process that combines continuity and learning)" (p. 30).

CHAPTER 3
METHODS AND MATERIALS

Methods

Historical Analysis

According to Marshall and Rossman (1998), a history is defined as an account of some past event or combination of events. In other words, historical analysis attempts to discover, review, and explain, based on records and accounts, what happened in the past. In this method, historians make use of various historical resources such as magazine articles, newspapers, interviews, and books. I employ a narrative framework for storytelling to discuss key elements of each event of the discussion in chronological order. Even though each of the post-rock and roll decades (from the 1950s to present) will be discussed a brief decade-by-decade breakdown with historical and thematic background, my study is presented with an emphasis on the 1970s and 1980s, looking at the historical contexts and trends of major philanthropic events in rock music history.

By using facts, information, and diverse views on the charity events of the discussion, I will illustrate their meaning and effects in the fullest sense, musically, socially and culturally. In addition, this decade-by-decade categorization will help illustrate how social and cultural circumstances and historical contexts, in line with the evolution of rock music and technology. There will be additional discussion on different issues and questions for each decade, such as economical, political, and social landscapes of the era.

Decade-by-Decade Breakdown

Kotarba (2002) contended that journalists and other mass media workers have popularized the idea of the "decade" by using it as a simple and convenient framework for portraying history in a nostalgic framework. He illustrated that the journalistic use of the 10-year period has become a taken-for-granted feature of our public culture. In addition, every decade has had its

own personality and uniqueness to many historians, since it was formed by both the people and the events that dominated it.

Identifying distinct decades necessarily involves some oversimplification. Each decade is represented by well-known recordings and concerts that have been deemed historically significant and important. My study, thus, is not intended to exhaustively subsume all thinking on the subject. Thus, some of the examples to be discussed are outside the mainstream attention and therefore do not fit comfortably into my study. However, they will be discussed to the extent that they fit into the overall historical flow. This means that the historical timeline outlined here would not necessarily be relevant in different contexts or societies.

This is why my study is presented in a form of overview rather than as an in-depth analysis. According to Shemilt (2000), history "cannot be disaggregated and plundered for bits and pieces that can validly and usefully inform the present" (p. 83). He said that an historical overview, as a big picture, gives perspective to how something has evolved over the course of time into the present by "prompting us to take the long view and to look beyond what is happening to what might be going on, and also allows us to fit present phenomena within a narrative and polythetic framework" (p. 83).

Historic and Critical Approaches in Pop Music

For my study, in order to illustrate the proliferation of rock music's involvement in charity during its history, I specifically use a combination of two approaches that Lewis (1983) described as "historic" and "critical" (p. 133). The focus of the "historic" tradition is the influence of music in society with the music being reflective of social structures while looking at historical development of certain styles or trends in music. The "critical" approach sees popular music as a commercial product, which subordinates it to economic demands and divorces it from aesthetic considerations. In that regard, the focus of this approach is on the commercial aspects

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of the music industry and the exploitative nature of popular music production. Thus, I treat rock music as a social, cultural, and economic phenomenon.

One more crucial factor to consider is rock music's current position as a worldwide phenomenon. My study expands the discussion from a global perspective. Geyer and Bright (1995) contended a body of scholarly work has been blooming, branching out from the discontents of Western civilization surveys and addressing world historical issues. They said that presenting the world's pasts as history is a shared concern, and it emerges as "the agenda for world history today" (p. 1038).

Thus, my study is not only about social phenomenon but also about global phenomenon because a majority of charity recordings and concerts were concerned with global issues ranging from Ethiopian famine to global warming. In addition, many of these events were promoted as gigantic global media events, which were seen or heard by millions and billions people worldwide. These events ultimately created an integrated global space of human practice as they were transmitted over the entire world.

Materials and Sources

In the field of social science, a primary source is often an artifact, a document, an article, or other forms of information generated at the time of study and works as an original form of information on the topic. In contrast, a secondary source involves generalization, analysis, synthesis, interpretation, or evaluation of the original information (Kragh, 1989). However, according to Delgadillo and Lynch (1999), in historical analysis the difference between primary and secondary sources is very "subjective and contextual, depending on how it is used" (p. 253).

In my study, I consider firsthand written evidence and factual information that is "direct, unmediated information about the object of study" to be primary (Dalton, 2004, p. 416). On the other hand, I consider opinionated, analyzed, and evaluated information that is "written accounts

of history based upon the evidence from primary sources" to be secondary (p. 416). I have combined both primary and secondary sources to derive a new historical conclusion in the very end.

My primary sources are interview notes and direct quotes from the industry personnel, artists, and producers involved in the projects, in addition to official documents such as actual audio and video recordings of the events. Because of difficulty in getting in touch with the people involved in the events discussed—which kept me from contacting them in person for their own accounts—I rely heavily on their published interviews or quotes. My secondary sources are any documents that build upon primary sources and will be the main sources of my study. They include published accounts, published works, or published research. Some of the sources are the articles from major popular culture periodicals and magazines such as *Time, Rolling Stone,* and *Billboard* and major daily newspapers such as *The New York Times, The Washington Post, USA Today,* and *Los Angeles Times*.

CHAPTER 4
FROM THE EARLY ROCK AND ROLL ERA THROUGH THE 1960S

Popular culture is intertwined with many different social and cultural factors situated around us, and Garofalo (1999) posited that the evolution of rock music has been immensely affected by "the technological advances that have determined the production, dissemination, and reception" (p. 318). Compared with the past, we have different social, cultural, and political landscapes today, as well as new technology. Furthermore, the complex processes of internationalization and globalization have profoundly altered and transformed our ways of life and changed the way people perceive the world.

Thus, in order to understand the history of philanthropic efforts in rock music over the course of its history as a mass culture to its current state as part of a global phenomenon and cross-national culture, we have to consider cultural development, technological progression, social and political struggles and economic changes as well. Tracing back some of the most historically significant and successful philanthropic charity events in rock music over time, then, can not only serve as a valuable history lesson that can help us see philanthropy in rock and roll as a social, cultural and global trend but as an ever-evolving, continuing phenomenon into the new millennium.

Music as a form of social protest "has been a recurrent theme in the critique of pop music, especially in line with the music of political subcultures, such as "the American left of the 1930s and 1940s" (Lewis, 1983, p. 133). However, it was not until the 1950s and 1960s that popular music became commercially profitable business in line with the prosperity of the music industry and the mass media in general. Popular music in the 1950s and the 1960s was marked by a burst of innovation and diversity, such as progress in technology and diversity in music genres (Peterson & Berger, 1975). Regev (1994) noted, "The use to which these components have been

put by the music industry has gradually defined a cultural context of contemporary music essentially different from the traditional one" (p. 89).

For one, Lopes (1992) emphasized the important role of radio in popular music and contended that the shift in radio from a national mass market to local, discrete markets in the mid 1950s, which coincided with the popularity of rock and roll, provided previously unimaginable exposure of new styles of music. In addition, he argued that the arrival of FM radio in the mid 1960s revitalized the viability of rock music, as it would be the case for MTV in the 1980s. In this sense, technology has always been the key factor for the prosperity of the music industry.

The two decades that were characterized by technology, consumerism and social anxiety of a changing society all affected the development of rock music as a social, political, and cultural force, and in this chapter I briefly overview rock music history with the music's involvement in social, political, and cultural changes leading up to the end of the 1960s and look at several historical highlights that might have given way the path for the proliferation of the charity recordings and concerts in the next two decades (1970s-1980s). After all, because the new cultural context of the era formed the basis of change in rock music, a brief summary of the two decades will shed light on the discussion of philanthropy in rock as an emerging trend over time.

The 1950s in Retrospect

Haycock and Anderson (2006) noted the importance of rock and roll in many different aspects in society. They said that since the introduction of rock and roll in the post-World War economic boom in the United States, it has "entertained, informed and educated modern generations and significantly shaped the social and cultural history of the last half of the 20th century" (p. 3). The rising popularity of rock and roll may be largely due to the advent of technology—television in particular—because it shaped the advent of rock music more than anything else.

Economically speaking, the paradigm of the music business changed during the 1950s, as rock music "enhanced the fortunes of untutored artists, upstart independent record companies, and wildly eccentric deejays, turning the structure of the music business on its head" (Garofalo, 1999). As Lydon (1970) noted, rock music was intertwined with the principles of capitalism. "From the start, rock has been commercial in its very essence. It was never an art form that just happened to make money, nor a commercial undertaking that sometimes became art. Its art was synonymous with its business" (p. 53). This comment justifies the inseparable relations of rock music with business.

Historically, rock musicians have constantly tried to address social issues directly as commentary or as calls to action since the rock and roll's emergence in the 1950s. The history of rock music's relationship with politics needs no introduction, and rock music and politics have often gone hand in hand, and oftentimes this antagonistic relationship has resulted in some interesting results while other times been neglected. However, what is important is its persistence over the course of time. As Garofalo (1999) said, "The eruption of rock and roll in the 1950s changed the popular music landscape permanently and irrevocably, signaling the advent of broader social change to come" (p. 336).

While the concept of philanthropy in rock music was still new back then, one historic concert took place on March 21, 1952, at the Cleveland Arena in Cleveland, Ohio. This concert perhaps opened a new chapter in music and perhaps became a defining part of popular culture. Rhythm and Blues artists Paul William, Tiny Grimes, the Rockin' Highlanders, The Dominoes and others took to the stage to perform at The Moondog Coronation Ball, which came to be generally known as the first rock and roll show (Wolff, 2006).

Considering that most charity efforts in rock music are in a form of live concert (or music festival), this landmark concert might have laid the foundation and worked as a blueprint for all major music festivals and concerts to come. As Waterman (1998) argued, concerts and festivals "transform places from being everyday settings into temporary environments that contribute to the production, processing and consumption of culture, concentrated in time and place" (p. 54). In addition, Schowalter (2000) also noted that a rock festival is "the occasion for the reception of music by a large group of fans and the subsequent and inextricable effects of the music" (p. 87).

The Moondog Coronation Ball was heavily promoted and publicized by Alan Freed, the organizer and the person who coined the term "rock and roll" (Scheurer, 1989, p. 55), and it was only fitting that rock music was about to become a part of mass media culture that would permeate through the popular culture of the second half of the 20th century. Moreover, this is a classic example of what Small (1998) defined as "musicking," a process of weaving our collective worlds of experience and affect together through music, with the meaning not solely on music or musical performance but, more expansively, broader extra-musical relationships between audience and performers. However, until the late 1950s, mainstream rock musicians stood by few but the safest social causes because rock and roll music was seen as a potential threat to American society.

The 1960s in Retrospect

According to Anderson (1995), the decade of the 1960s was characterized by the counterculture, a movement that started in the United States and spread around the Western world. It was an attempt to reject conventional social and cultural norms of the 1950s, the form of protest and resistance in some ways. Haycock and Anderson (2006) said, "The 1960s saw issues that had been suppressed in the 1950s come to the foreground, and much of the publicity given to these can be attributed to the messages and influence of contemporary music" (p. 4).

With the arrival of the 1960s came a new development of social consciousness in rock music. According to Garofalo (1999), the rising popularity of folk rock music, and it was a highly politicized popular music form in the 1960s, as "baby-boomers came of age and the music became identified with radical youth movements throughout the world" (p. 337). Lyrically, according to Szatmary (2003), the songs dealt with more serious issues going around our society, such as McCarthyism, the Civil Rights movement, social justice, and the Cold War.

Mainly in the United States, the 1960s was the decade that rock musicians established themselves as the agents of social change. Flick (1998) wrote that in the rebellious 1960s music and political activism seemingly went hand in hand and witnessed the marriage of artists and activism taking place. This union between rock and political activism had its creative and commercial peak during the 1960's when topical protest songs were made famous by folk rock musicians.

The protest movement in folk rock was a musical movement of singer-songwriters that found inspiration from Woody Guthrie and Pete Seeger, who were the prominent performers for a similarly political form of music in the wake of the Great Depression of the 1930s, and Bob Dylan, Joan Baez and Peter, Paul and Mary delivered the tunes of the decade to the public during the peak of the Civil Rights movement (Matusow, 1984). This is a clear indication that music and social awareness were woven together before rock and roll music was born, but, as rock music became part of the mass culture, it started to impact social and political change in addition to reflecting it. As Bob Dylan once said, "I always thought that one man, the lone balladeer with the guitar, could blow an entire army off the stage if he knew what he was doing" (as cited in Piazza, 2002, p. 28).

In the mid 1960s, folk rock music's social and political conscience reached its summit, as such high-profile politically active musicians began to write and perform in what has become to be known as the protest. Berger (2000) argued that such protest music "voiced from a left-wing perspective" (p. 57) and antagonized the powers-that-be, condemning and proposing possible solutions to social injustices. While music from this period and after did not always hint solutions, they functioned "to educate, motivate, and raise consciousness" (p. 57). In this sense, the folk rock movement that promoted the Civil Rights movement shares its common thread with charity efforts in that it raised public awareness even if no fundraising for the cause took place.

However, whereas some songs or artists communicated through radical and subversive political messages, actual philanthropic events organized to raise money were rare occasions in the 1960s, and even if there were a few concerts held for charitable purposes, before 1967, the usual festival coverage had been local newspaper accounts of the events. The only national news coverage came when riots occurred at jazz festivals or rock and roll concerts (Peterson, 1973). This is a clear example of rock music as a form of counterculture and threat to conservative America as late as the late 1960s. Also, it is important in this regard to consider the social relations of rock music with the mass media.

One major and significant shift in the music industry was the so-called "The British Invasion," which soon coincided with the globalization of rock music. Although rock music has historically been one of America's primary cultural exports, the British have paved the way for other foreigners in the United States and have had a massive global impact on pop music since the 1960s, with the bands such as The Beatles, The Rolling Stones, and The Who (Wells, 1987). This was the point that rock music began to achieve worldwide popularity and break boundaries and expressed the emotions that people were feeling (Schafer, 1971).

Meanwhile, in the United States, the artists that practiced the counterculture and became key figures to the movement were enjoying mainstream successes. The artists included such influential names as The Mamas & the Papas, Big Brother and the Holding Company, Jefferson Airplane, and Sly and the Family Stone, Jimi Hendrix, and The Doors (Strong, 2002). Their breakthrough success coupled with the British's successful invasion in America became a tempting marketing scheme for concert organizers and music executives, and their business plan finally paid off in two mega concerts, each with a different social and cultural identity.

Notable Events of the 1960s

According to Haycock and Anderson (2006), the two events that showcased rock music's political involvement were the Monterey International Pop Festival in 1967 and Woodstock Festival in 1969. These festivals featured line-ups that struck a balance between artists from The United States and British Invasion bands, in addition to several from the Third World. These events not only "played an integral role in educating young adult participants in the counterculture and motivating them to act against social injustices and inequalities" (p. 4), but also became two of the very first wide-scale non-benefit rock concerts of the era (Kitts, 2009).

The Monterey International Pop Festival (1967)

According to Grunenberg and Harris (2005), the Monterey International Pop Festival, which took place in July 1967 in Monterey, California, was the first concert promoted and attended on a large scale, with an audience size of up to 90,000 at its peak. Just like many other political events around the time, the Monterey International Pop Festival was the gathering of the supporters of the counterculture movement. It set the blueprint for future music festivals to come, most notably Woodstock two years later.

The event was truly multi-cultural because of the presence of international performers like Ravi Shankar (India) and Hugh Masekela (South Africa), with the concert bill encompassing

many music genres, including folk, blues, jazz, soul, rock, psychedelic rock, pop and even classic music, featuring the line-up that combined popular rock artists of the time against groundbreaking new acts, which included the Jimi Hendrix Experience, Big Brother and the Holding Company, The Animals, Simon and Garfunkel, The Byrds, Otis Redding, and The Who.

However, it is hardly known by the general public that the Monterey International Pop Festival was a benefit concert, arguably the first of its kind, to raise money for the Monterey International Pop Festival Foundation, a non-profit charity organization, which is still active in promoting artistic, mental, and physical health (Wikane, 2007). The fact flew under the radar because the event was organized in a hurry and lacked promotion. However, according to Sander (1973), "Almost every aspect of the Monterey International Pop Festival can be seen as a first" (p. 93). Most of the artists played without getting paid, with all the proceeds donated to charity, and the concert was specifically utilized to communicate political and humanitarian concerns more broadly. The event, according to Peterson (1973), was a turning point in the development of rock festivals.

The Woodstock Festival (1969)

The Monterey International Pop Festival was topped two years later by the most famous music festival of the era, Woodstock. It is generally known as one of the most famous and popular music concerts in rock music history because of its grand scale, rich tradition, and numerous myths and stories surrounding the event. It represented the culmination of the 1960s counterculture, which was an alternative society with its own values and cultural forms (Perone, 2005). With the United States still in turmoil over the Vietnam War and Civil Rights movement, Woodstock, the event that defined the nation's counterculture of the 1960s, took place on a small farm in upstate New York. During a rainy weekend in August 1969, 32 artists played in front of

500,000 people, most of whom did not pay admission, although only about 10,000 or 20,000

people were expected (Collier, 1969).

Woodstock was promoted under the slogan, "Three Days of Peace and Music," and

traditionally associated with positive feelings. According to Hoberman (1994), Woodstock and

its half million spectators has historically been viewed as an undeniable milestone and been

described as a manifestation of cosmic consciousness more profound than the same year's moon

landing and even viewed by some as "the second coming of Christ" (p. 10). Additionally, the

very word "counterculture" connotes defiance and resistance to authority and the establishment

in the same way that "the term Woodstock generation connotes a distinctive social culture"

(Schowalter, 2000, p. 90).

However, unlike Monterey, Woodstock was planned as a profit-making business venture by

John Roberts, Michael Lang, Joel Rosenman, and Artie Kornfeld from the very beginning. In the

planning stage of the concert, they had already run the ad in *The New York Times* and *The Wall

Street Journal* with the line, "Young men with unlimited capital looking for interesting,

legitimate investment opportunities and business propositions" (Spitz, 1979, p. 13). Ironically,

the event turned into a free concert rather abruptly when the organizers found out it was

attracting way more people than they had prepared for, and the late change in concert site hardly

gave any other choice but to proceed with a free concert. As Kitts (2009) put it, the concert

"walked the tight rope between corporate and counterculture values" (p. 721). In this sense, I

argue that the entire decade of the 1960s was explored by both the musicians and the audiences

as a time of social, political and cultural progression; for the recording industry, however, it was

the starting point in commercialism and corporate practice, which would be the predominant

theme in the following decade.

Even if Woodstock became a non-profit concert at the last minute, it was essentially a failed exercise in "hip capitalism" (Shepherd, 1993, p. 1). It was "originally planned as a commercial venture to raise funds for a recording studio that might eventually form the basis of an entertainment conglomerate" (Larsen & O'Reilly, 2009, p. 6), instead of helping people in need or raising public awareness in social issue as did the Monterey International Pop Festival only two years earlier. Mainly due to the fact that the promoters were only interested in increasing their take from the initial stage, Kitts (2009) asserted, "From any perspective, the Woodstock had none of Monterey's innocence" (p. 720)

The change to turn the concert into a free one was not an individualistic, voluntary decision. From a philanthropic standpoint, we have to note that Woodstock was only a "non-profit" event but not a "charity" event intended to raise funds for any charity organization. Nonetheless, it was "one of the biggest festivals of all-time and a cultural touchstone that represented an attempt to humanize the social relations of mass culture" (Garofalo, 1992, p. 15-16), which would be a recurring theme in future charity events in the 1970s and the 1980s.

Tipper Gore (1987) criticized the event almost two decades later, claiming that "the drug-use messages that the Woodstock generation of rock bands began to convey continue today and a development of the cycle of decay begun the late 1960s" (p. 127). As such, Woodstock was always associated with negativity from the political point of view and gave rock music a bad name to mainstream American culture despite the fact it was a non-commercial event and tried to promote "hope, community, and idealism" (Schowalter, 2000, p. 88). It was one of the occasions that reaffirmed the belief of American mainstream culture that rock and roll was a threat to conservative American society.

Summary and Discussion

Although the concerts and festivals discussed in this chapter are not generally regarded and understood as charity events, they still provided an interpretive history of the rise and decline of the 1960s counterculture spirit and serve as a prelude to the culture that would emerge in the 1970s and 1980s. It is especially true for the Monterey International Pop Festival and Woodstock because they constructed the rock music concert phenomenon in the 1960s, setting the stage for the future, most notably The Concert in Bangladesh in 1971 and Live Aid in 1985 to be discussed in the next two chapters.

From a commercial standpoint, it is intriguing to note that most of the major music festivals of the 1960s—The Monterey International Pop Festival (1967) and Woodstock (1969), and even the infamous Altamont Festival (1969)—have been captured on either films or albums (or on both media), and as Kitts (2009) noted, much of what we know and think about these festivals comes from these films and recordings, which, as will be discussed shortly, are to be a marketing pattern for the future philanthropic events to follow. The television and recording industries have packaged these events as historical commodities that competed with other cultural products on the market.

However, Grossberg (1987) wrote that "The history of rock and roll-if not rock and roll itself—is largely a set of images: musical and visual, live and recorded, personal and public, of performers and fans, of youths and adults, of fun and rebellion" (p. 175). This means that free from commercial profits earned from the films and albums, these products also work as historical artifacts, capturing enthusiastic, clamorous audiences engrossed in their music. Also, as Schowalter (2000) contended, these documents help explain how contemporary attacks on popular music might continue to resonate with the larger public.

So, I argue that whereas the music festivals of the 1960s were a meaningful social and cultural experience, they were also marketplaces that offered immeasurable promotional opportunities not only for the involved artists to raise their name values but also for the purveyors of a variety of products and services for the audience, including the media. From the philanthropic point of view, while none of the events was largely heralded as a charity concert, the idea of non-profit concerts came into being and set the stage for the next decade to take note, the decade we can call a true beginning in charity rock.

CHAPTER 5
THE 1970S: A TRUE BEGINNING

The 1970s in Retrospect

In the 1970s, the rebellious edge of rock music in the previous decade diminished, having been promoted and produced as "an acceptable commodity and purchased into the mainstream by the maturing baby-boomers" (Haycock & Anderson, 2006, p. 4). It may have to do with the state of society in the early 1970s, which saw the conclusion of the Vietnam War and decrease in rock music's involvement in political activism. By the mid 1970s, the political involvement and consciousness that had popularized the counterculture movement seemed to be on the downhill as well (Bugliosi & Gentry, 1994).

On a cultural level, journalist Tom Wolfe (1976) coined the term "me decade" (p. 27-48) in *New York* magazine, referring to the decade of the 1970s and what he saw was happening during the time. The term generally refers to the attitude of Americans on self-awareness and away from human reciprocity awareness. His observation is a clear contrast against the idealism of the 1960s, although it was not the only definitive term to describe the decade in general. The social trend of the era was also reflected on popular culture, as the 1970s was certainly highlighted by a change from activism to hedonism (as evidenced by such rock sub-genres as disco and funk), and from production to consumption (as exemplified by a number of so-called multi-platinum selling albums of the era, such as Eagles' *Hotel California*, Fleetwood Mac's *Rumours*, and Peter Frampton's *Frampton Comes Alive!* among many others).

After the economic slump and oil shock of the early 1970s, a long process of decentralization in American economic, social and cultural organization began, and the music industry gradually responded with the demand of the new era (Schulman, 2001). As DiMaggio (1977) suggested, the organizational market perspective considers the potential for innovation

and diversity to be specific to each culture industry, depending on its organization and the dynamics of its market, and rock music exploded with more diversity than ever. With radio formats dominating the airwaves, moving radio stations toward a more homogeneous style of music, the music industry also saw the biggest commercial success yet in the international market (Barnes, 1984).

In the decade which saw the rise of disco, glam rock, art rock, and mainstream rock, the revenues from the international sale of recorded music had surpassed US $10 billion by 1978, the figure that was just over US $2 billion in 1969 (Garofalo, 1999). This was the decade that rock music, which originally developed and served social functions, was "packaged and sold to the world as entertainment" (p. 340). This clearly demonstrates that the increasing influence of Western culture and technology exerted a transformative influence across the globe, transpiring rock music to become a part of global system by itself.

According to Ullestad (1987), rock resistance "is overwhelmingly internal to the system of hegemony that structures social relations" and "seldom rejects the dominant culture as such" (p. 70). This may be one of the reasons that the political idealism of the 1960s began to fade in line with the 1970s culture, which Garofalo (1999) described as "the loss of innocence" (p. 338). This also has to do with the fact that the tastes for both the 1970s and 1980s rock were significantly associated with more conservative political orientations (Peterson & Christenson, 1987).

Jaffee (1987) said protest rock grew out of vogue by the early 1970s, and politics did not make much of an impact in the United States during the most of the decade, as opposed to United Kingdom, where punk rock flourished in the late 1970s. It may be because while the 1960s music was intertwined with social changes and how emotionally close Americans were to it, there was far too much of it (Rodnitzky, 1999). Although some artists like John Lennon,

Crosby, Stills, Nash and Young, and Marvin Gaye recorded socially relevant songs in the early 1970s, these anti-war and left-winged political anthems owe to the 1960s more than the 1970s in terms of the issues at which they were challenging.

Instead, there was a new social and global cause in the dawning of the 1970s that inspired a number of musicians. According to Mohaiemen (2008), the wide-spread global peace movement after the Vietnam War spawned the support for world crises and called out for humanitarian actions of rock musicians, and somebody had to answer the call. I look at The Concert for Bangladesh in 1971 as the main subject of the discussion of the decade and briefly illustrate some other notable charity work that followed in the footsteps of this first charity mega-event in the history of rock music.

The Concert for Bangladesh by George Harrison and His Friends (1971)

Looking back, the 1971 genocide in Bangladesh was a key marker in the media influence because there was little international interest and support for the crisis before the massive media coverage began. Although media technology was changing fast through the 1950s and 1960s, the 1971 conflict "ushered in a full spectrum use of media technology" (Mohaiemen, 2008, p. 36) in terms of international news coverage. She said that when the Bangladesh crisis started, it was the media war that began as well, with a full-blown coverage focusing on the civil war. Ironically, George Harrison, too, used the power of the media to answer the call of the dying and suffering in Bangladesh.

According to Farley (2001), Harrison was a godfather of the charity mega-concerts and helped popularize the combination of charity, global awareness and rock music, which had not existed before. Established to help the refugees and boat people from East Pakistan (now independent Bangladesh) in the midst of war and terror, The Concert for Bangladesh was arguably one of the first benefit concerts of this magnitude not only in rock music history but

also world history. "He may have been the quiet Beatle, but he was never afraid to sound off on social issues that concerned him" (para. 5).

Harrison organized the event when his friend and teacher, Indian sitar player Ravi Shankar, told him about the crisis in East Pakistan and asked if he would be willing to "do anything to help" (De Curtis, 2005, p. 98). Having been educated about the seriousness of the tragedy, Harrison wasted no time and organized two concerts in addition to writing and releasing a charity single titled "Bangla-Desh" right before the event took place. According to Shankar, George "immediately, like magic, phoned up, fixed Madison Square Garden and all of his friends" (Huntley, 2004, p. 73). With the success of his solo career that had just launched, Harrison wanted the event to spark the interest of the public on East Pakistan and asked his musician friends for help, including Eric Clapton, Bob Dylan, and Billy Preston (Ferguson, 2005).

The famous plea by Harrison in his song "Bangla-Desh" preceded the two concerts, setting a perfect tone for what many people consider as the beginning of philanthropy in rock music. "My friend came to me with sadness in his eyes, told me that he wanted help before his country dies. Although I couldn't feel the pain, I knew I had to try. Now I am asking all of you to help us save some lives" (Harrison, 1971). This is one of numerous historical instances where what de Wahl (2008) defined as "celebrity humanitarianism" (p. 51) reached out to people around the world rather successfully because the song became not only a proper promotion for the event but a heart-felt call to the world to bring attention to the crisis.

The Concert for Bangladesh was held twice on the same day on August 1, 1971, and the participating musicians played in front of approximately 40,000 spectators who filled up Madison Square Garden in New York City (Fricke, 2005). It featured a group of well-known

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performers of the time and appropriately performed under the moniker of "George Harrison and Friends." The line-up consisted of Harrison himself, Ravi Shankar, Bob Dylan, Eric Clapton, Billy Preston, Leon Russell, Badfinger, and a former colleague from The Beatles, Ringo Starr, among many others.

Even without the help of the two other ex-Beatles members—Paul McCartney and John Lennon—Harrison proved that it was his humanitarian vision, not the name values of the musicians, that made the event such a meaningful and successful occasion. For instance, the album cover of the live album package sported a malnourished Bangladeshi child looking devastated, against which the record company objected, believing it was too explicit and could affect sales of the album. The executives insisted on the photo of Harrison, but he refused and demanded that the child should be on the artwork (Ferguson, 2005). This is a clear demonstration of Harrison putting the cause upfront.

Harrison was a figure of visionary leadership. As Inglis (2003) asserted, The Concert for Bangladesh was purely "a spontaneous and prototypical gesture" (p. 226). Huntley (2004) also said that with this concert, Harrison "became the first rock star philanthropist, long before it was fashionable, and set the template for every rock and roll altruist who followed in his wake" (p. 13). More importantly, unlike previous extravaganzas, the concert was "not about egos and one-upmanship, and Harrison's presence throughout underlined the notion that this was one-off gathering of musicians united in a single charitable purpose" (p. 78).

De Curtis (2005) said that the event was "rightly enshrined in rock history as the model for every other superstar benefit concert of the last three decades" (p. 98). It also showed the world that Harrison was "more than willing to go out on a limb for a cause in which he truly believed" (Giuliano, 1997, p. 131). According to Shappiro (2002), the concert could well be compared to

the best of the Woodstock moments, and musicians performed a wide variety of songs in an "electric atmosphere that went well beyond a mere charity concert" (p. 117). Ouellette and Cohen (2005) also posited that the star-studded package "holds up well as a live greatest-hits collection" (p. 70).

When it comes to financial success, the main essence and ultimate goal of the project, the two concerts were highly successful. The exact amount of US $243,418.50 generated from the sold-out concerts was "a significant amount at the time" (De Curtis, 2005, p. 98); the subsequent album and film added far more to the total. Originally, a check of the exact amount earned from the two concerts was immediately sent to The United Nations Children's Fund (UNICEF) for relief, and it was reported that all the parties involved were satisfied with the results, (Ferguson, 2005).

The Concert for Bangladesh would become the template for future mega-events in rock music to follow, and George Harrison borrowed the media's power and influence for further fundraising. A live album capturing the highlights of the two concerts was released later in 1971 as a triple-LP box set. The record ended up winning the Grammy for the Album of the Year category in 1973. A concert film was also unleashed in 1972 and re-released for home video later in the year. De Curtis (2005) noted the album and movie raked in "millions of dollars for UNICEF and raised awareness for the organization around the world, as well as among other musicians and their fans" (p. 98).

To commemorate the 30th anniversary of the event, the double-CD reissue hit the market in 2001. According to Ferguson (2005), Harrison had been working on a remastered and expanded deluxe edition right before his passing. For all this accomplishment, this epic live event is

therefore "acknowledged as the inspiration and forerunner to the major global fundraising events of recent years" (Ouellette & Cohen, 2005, p. 70).

More than anything else, though, it was public awareness raised on a global level regarding the grim situation in Bangladesh. Shankar said, "It was magical, and within hours of the show, Bangladesh was known all over the world" (Fricke, p. 24). The music industry became a breeding ground for new insights to the farthest corners of the globe, and this concert aimed at raising funds for an well-established organization like UNICEF "originated the concept of fundraising through rock-and-roll super-concerts for humanitarian causes" (Chevigny, 2006, para. 7).

The event, however, was not without its controversies. As Garofalo (1992) observed, throughout the history of rock music benefit efforts, the issue of how the funds are distributed— what they are for and who will receive them—often remains obscure. The concert was caught in a controversy because of the questions surrounding the distribution of the funds and proceeds raised. In addition, some other critics argued that George Harrison offered little in the way of long-term humanitarian effort (Dettmar, 2010).

According to Johnston (1985), by 1985 nearly US $12 million had been received by Bangladesh for relief, but it was soon discovered that the money was "tied up in an Internal Revenue Service escrow account for 11 years because the concert organizers had not applied for tax-exempt status" (p. R3). Even John Lennon, one of the ex-Beatles who refused to take part in the relief effort in 1971 spoke out nine years later that benefit shows are always rip-offs, by questioning where the money from the Bangladesh concert might have gone. He commented that he could not talk about it because it was still an ongoing problem at the time (Sheff, 1980). Allen Klein, head of the Beatles' Apple film company, which produced the movie, insisted Apple

would make no money from the film version of the concert but would only recover advertising

and production costs. A similar arrangement was made for the album version of the concert, but

New York magazine alleged part of the proceeds remained unaccounted for despite the claim

from Klein that the profits would be donated to UNICEF (Sweet Sounds, 1972, p. 127).

However, most critics put the meaning of the event for being the very first historically

important philanthropic effort and became the template for future charity concerts. Chandes and

Paché (2009) argued that since the event was the first of their kind, the utmost urgency was to

raise funds, and knowing whether the collected funds would be efficiently spent, particularly in

the distribution of help, was not the priority. Also, Payton (1988) noted, the rock musicians

involved were "without any expertise at all in using that money to effect the changes they felt

were necessary" (p. 183). After all, as Forman (2002) argued, the funds raised for charity serve

as the primary indicator of an event's success or failure.

Giuliano (1997) also contended that how much of that money actually translated into rice

and medical supplies for the worn-torn nation is anybody's guess, but what will be remembered

is "the historic concert and spirit of cooperation" (p. 136). Although the concert was blighted by

questionable and delayed distribution of money, the event spawned a series of charity concerts

and recordings throughout the 1970s. The concert was back on the spotlight once again when the

special DVD edition of the concert was released in 2005.

Other Notable Events of the 1970s

Because The Concert for Bangladesh was, indeed, arguably the first large-scale charity

concert on a global level and set the blueprint for future mega-events, there were few events in

the decade that could come close to match the monstrous success of what George Harrison had

accomplished in 1971. Even though there were a number of charity concerts in United Kingdom

in the style of The Concert for Bangladesh, such as The Secret Policeman's Balls in 1976, most

efforts did not get past the level of generating domestic buzz. However, a couple of events left a cultural and social impact around the world.

Rock Against Racism (1976)

One of the most successful and popular among the United Kingdom's series of charity concerts in the 1970s was Rock Against Racism (RAR), a movement originally organized to respond to racism and the growth of white nationalist groups such as the National Front (Vulliamy, 2007). The crowning moment of the campaign was in spring 1978 when the crowd of 100,000 people attended the outdoor concert to protest against the increasing racist movements in the country. The campaign lasted for more than a few years, with the support from such popular musicians as The Clash, Generation X, and Buzzcocks who advocated anti-racism to educate the youth about the danger and foolishness of racism (Green & Barker, 1997).

The campaign offered open-air festivals and local-level live shows to encourage the audience to join the cause that racism was intolerable, "a point well-made by the fact that black and white groups performed together" (Cloonan & Street, 1997, p. 228). Although the campaign was not necessarily a fundraising charity event, this alliance of rock musicians was one of the precedents the future charity events drew upon and spawned similar spin-off music campaigns in the United Kingdom such as Rock Against Sexism and Rock Against Communism, which lasted from the late 1970s to the early 1980s (Griffin & Feldman, 2004).

Rock Against Racism was reborn in 2004 and continues today under the campaign of Love Music Hate Racism; there were a number of sold-out concerts in Belfast, Trafalgar Square and Victoria Park as well as some other stadiums and venues over the years (Wallace, 2004). In December 2007, the campaign marked the 30th anniversary of its foundation and held a similar-themed event in Victoria Park in April 2008. The event featured performances from major

contemporary acts and appearances by some of the music artists from the original Rock Against

Racism era (Pearson, 2008).

No Nukes Concerts (1979)

In the United States, environmental concerns began to increase dramatically during this

period (Jaffee, 1987), and Jackson Browne, John Hall, Bonnie Raitt, and Graham Nash

established Musicians United for Safe Energy (MUSE). They rallied against the utilization of

nuclear power, following the infamous Three Mile Island nuclear accident in March 1979

(Herman, 1979). MUSE, then, organized a series of five concerts under the name of No Nukes

Concerts in New York in September. The musicians performing at the concerts included a

number of famous rock musicians of the era, including Crosby, Stills, and Nash, James Taylor,

Carly Simon, Bruce Springsteen and the E. Street Band, Tom Petty and the Heartbreakers, The

Doobie Brothers, and Poco.

MUSE was at the time lauded and acclaimed as "a high-water mark of inspiration and

optimism about the ability of musicians, their audiences and persevering activists to do good"

(McLane, 1979, p. 14). Even the live album was released in 1980, followed by the film version

of the concerts shortly after, in order to document the performances (Kreps, 2007). However, as

a fundraising effort, just like a number of British charity projects that surfaced at the time, the

project failed to generate a comparative affect and rekindle global interest and media attention on

the terms of The Concert for Bangladesh.

As a long-term effort, though, No Nukes Concerts enjoyed longevity when the limelight was

back on nearly thirty years since the formation of MUSE. Three of the original founders, Browne,

Raitt and Nash, gathered in Washington to continue the fight and put the issue back into public

awareness. The three founders who organized the original No Nukes Concerts delivered petitions

to Congress, "urging lawmakers not to make it easier to finance nuclear reactors, especially with the heightened concerns for terrorism and the global warming" (Kiely, 2007, p. A2).

The Music for UNICEF Concert (1979)

The successful protocol of The Concert for Bangladesh was replicated in The Music for UNICEF Concert: A Gift of Song, in 1979, which was "a benefit concert held in the United Nations General Assembly in New York City on January 9, 1979" (Chevigny, 2006, para. 4). The Music for UNICEF Concert was headlined by some of the biggest stars in the music industry in the late 1970s. The line-up featured ABBA, Bee Gees, Olivia Newton John, John Denver, Rod Stewart, Earth, Wind & Fire, Andy Gibb, and Donna Summer, with the performers supporting the world's needy children and donating their performing royalties from one song each to The United Nations Children's Fund (UNICEF), the same charity organization that The Concert of Bangladesh raised the funds for (Strauss, 1997).

The show coincided with the arrival of the International Year of the Child, declared by United Nations Educational, Scientific and Cultural Organization (UNESCO). It was an immediate international success that brought a world-wide appeal, with the Bee Gee's song donated for the cause, "Too Much Heaven" topping the American charts in the same week of the event, and ABBA's "Chiquita" alone raising more than UK £250,000 (Dixon, 2001). *Music For The UNICEF Concert: A Gift of Song*, a double live album recorded during the concert, helped raise additional US $10 million (Bell, 1997).

With the success of this concert and the increased concern in fundamental human rights, Joan Baez, arguably one of the first rock music artists that practiced social and political activism since the early 1960s, established Humanitas International in 1979. She printed full-page advertisements in major newspapers in the United States to respect fundamental human rights around the world, including Vietnamese boat people (Huddart, 2005). Huddart (2005) wrote that

this move distanced some left-wing supporters but Baez, nonetheless, organized a series of live

shows for Cambodia to raise emergency funds, which eventually pulled in over US $1 million. If

The Concert for Bangladesh signaled the beginning of the philanthropic movement in rock in the

early 1970s, then The Music for UNICEF Concert may have carried the spirit of charity rock into

the late 1970s.

Just as No Nukes was revitalized some 20 years later, in 1997 The Music for UNICEF

Concert spawned the sequel to 1979. The second installment of this concert featured such

contemporary artists as Celine Dion, Shania Twain, Aaron Neville, Wyclef Jean, Bryan Adams,

Aaliyah, The Bacon Brothers, Mary Chapin Carpenter, and Shawn Colvin. It was deja-vu of the

original event, with each performer "not just donating time, but also the copyrights of a song"

(Gundersen, 1997, p. 10D).

Summary and Discussion

Whereas rock music became mainstream in the 1950s and 1960s as a sub-genre of popular

music, with a number of musicians integrating political and social statements in their music and

highlighted political activism, the 1970s saw a different kind of social awareness and introduced

the ideas of philanthropy and humanitarianism. Rock music was not about rebellion against

social and political norms, as the music grew mature with the passage of time. At the same time,

with obvious changes in our society and culture, rock music became a commodity. No wonder,

any popular culture product is often defined as a commodity and commercially produced for

profit although it may be more usefully defined by market, ideology, production, and aesthetics.

As illustrated throughout the chapter, George Harrison's Concert for Bangladesh in 1971

became one of the concert highlights of the decade and ignited the philanthropic movement in

rock music throughout the decade. Despite skeptical views, Harrison, one of the most spotlighted

artists of the time, pulled out one of the greatest moments in rock music history with a

tremendous display of humanitarianism that stemmed from the concern for others. The event spawned a synergy effect uplifted by one of the most popular artists of our time and the audience from all around the globe answering the call.

Since the introduction of the "charity rock" concept in the 1960s with The Monterey International Pop Festival, several important patterns have emerged throughout the 1970s based on the overview of the decade when it comes to the involvement of rock music in philanthropy is concerned. It was not just the changes within the music industry that led to the prominence of charity concerts during the 1970s. Rather, it was a combination of different social and cultural factors interwoven together.

First, the super-star format featuring some of the most well-known performers of the era helped charity concerts and recordings become a new trend. This is evidenced in several major events discussed in the chapter. For instance, The Concert in Bangladesh featured a group of performers like Eric Clapton, Billy Preston, Bob Dylan, Leon Russell, Badfinger, Ringo Starr, and, of course, George Harrison, who made the first concert appearance since the break-up of The Beatles.

Second, these events also serve as a commodity but also a piece of history, ultimately extending the cultural reach of the event while boosting overall revenues on a long-term basis. The Concert for Bangladesh was made available as a triple-LP box set and then as a film version for everyone to enjoy. With music sales still growing in the early 1970s, the record box set and the film were both critical and commercial success. More importantly, the success of the album and the film helped people around the world become familiar with the devastating situation in Bangladesh and join the cause. Still, all the proceeds from the sales of the products have gone to benefit the George Harrison Fund for UNICEF.

Third, the causes for aid and help have expanded over the course of the decade. What first began with a small concern for the crisis in Bangladesh later branched out to other concerns ranging from environmental issues to children's welfare, and human rights in general. Many issues were high on the rock musicians' activism agenda from this point on, and they were active from local to global issues, as evidenced by Rock Against Racism and MUSE.

While not discussed, there were other events displayed rock musicians' growing humanitarianism and generosity on global issues. Bob Dylan, Arlo Guthrie, Pete Seeger and Peter, Paul & Mary participated in the Evening for Salvador Allende in 1974, the concert in honor of Chilean president Salvador Allende, poet Pablo Neruda, and musician Victor Jara, all of whom died during the coup led by Pinochet in September 1973 (Eliot, 1979). In addition, the Rolling Stones played a benefit concert after the Nicaraguan earthquake in 1973 to raise money and bring public attention on the situation. The artists involved demonstrated their global-minded humanitarianism, despite the criticism that the concerts went barely recognized by the public and the funds raised were not considerable enough to help out the refugees and victims (Schumacher, 1996).

Lastly, we have seen the original events of the 1970s resurfacing and creeping back into public awareness more recently in one way or another. For one, the album *The Concert for Bangladesh* was reissued in October 2005 and paired up with the simultaneous release of the original 1972 film on a two-disc special edition DVD. We also saw the group of musicians for the original No Nukes Concerts and Rock Against Racism reuniting to continue their quest almost three decades later.

The return may have to do with the current economic and institutional changes, the sense of nostalgia, the cultural cycle, the demographics of the audience, but most of all, the continued

conscience and interest in humanitarian support by the people involved in the projects and the audience, both old and new. This retro trend is what Plasketes (2005) described as "an endless loop of repeating, retrieving, rewinding, recycling, reciting, redesigning, and reprocessing of culture from one generation to another" (p. 137). This reminds us that these efforts may be nothing new but not forgotten, either. The philanthropic efforts in the 1970s exemplify how far rock music has come since Monterey.

CHAPTER 6
THE 1980S: A DECADE OF PROSPERITY

The 1980s in Retrospect

According to Huddart (2005), the predominant forms of popular music in the decade of the 1980s posed little political threat overall. Given the political economy of rock music, the main audience of rock music shifted from the socially conscious baby-boomers to baby-busters and early Generation Xers who grew up in a historical span of relative geopolitical peace in the western world (Stephey, 2008). This might have resulted in the lack of their political activism during the 1980s unlike the first generation of baby-boomers who had gone through social and political upheavals in the 1960s and 1970s.

As far as the music industry is concerned, the highly political punk rock subculture that expressed youthful rebellion and characterized anti-authoritarian ideologies in the late 1970s finally died out (Sabin, 1999). Instead, we saw a number of commercially profitable sub-genres of rock and pop music emerging, such as dance, new-wave, and contemporary rhythm and blues, which contained little political or social commentary. Frith (1988) pointed out that the 1980s saw rock music shifting toward pop sensibility (as opposed to rock sensibility). Rather than sticking to authentic rock in terms of form, identity, and presentation, the bands like Culture Club, Human League, Spandau Ballet, Cyndi Lauper, and Eurythmics were far from the usual style and performance of their contemporaries in traditional rock music such as Bruce Springsteen, Tom Petty, and John Mellencamp.

On the other hand, there were still some signs of the social and political engagement by rock musicians in the 1980s. For one, there was a fight against the campaign launched by the Parents Music Resource Center (PMRC) in 1985, whose attempts included the Senate hearings and the censorship control to regulate rock music's freedom of expression. The founders of the

organization claimed that the music was responsible for the obscenity and violence that were permeating the United States (Chastagner, 1999).

In addition, even though punk rock was no longer a dominant music style, the aftermath of punk paved the way for the so-called "Second British Invasion" bands. The bands like The Police, Elvis Costello, and The Smiths were socially and politically conscious in terms of the lyrics. A number of such American independent rock bands as R.E.M. and Sonic Youth were as equally sociopolitical in what they represented lyrically, just like their British counterparts. They were truly against the social norms and were "the eighties bands only in the sense of being against the eighties" (Reynolds, 2006, p. 392-393).

In addition, while not the most popular or commercially profitable sub-genre of the 1980s, rap music represented significant innovations in musical form, meaning, and performance (Toop, 1984; Shaw, 1986). Historically, the African-American tradition in popular music has always been interwoven with social and political activism. Rap music displayed a unique "subculture" or "message" (Lopes, 1992, p. 67) and became a force of its own in the 1990s, achieving a significant success worldwide.

In terms of the music industry's growth, technology played a key role in the industry's success story, and in the 1980s, the potential of this process was pushed to a new level. As much as the compact disc revolutionized the music media format, the advances in satellite transmission not only created the possibility of instant exposure for music artists with visual images but the simultaneous broadcast of performances on a worldwide scale (Garofalo, 1999). The launching of MTV is an apparent example of this new industry paradigm.

Haycock and Anderson (2006) contended that in an increasingly globalized and interconnected world, many international mass media events construct and manage "the flow of

images and messages that shape the perceptions and consciousness of consumers" (p. 1). In other words, the 1980s was a crucial decade that demonstrated a shift in media landscape with the concept of global village becoming more prevalent than ever. Besides MTV, such alternative multicultural media have become both "fashionable and more visible in the 1980s" (Ginsburg, 1991, p. 92). From an international perspective, the concept of global village was most dramatically realized in the phenomenon of mega-events, a series of socially conscious international concerts and all-star performances dubbed "charity rock" (Garofalo, 1992, p. 275).

Dettmar (2010) said that in the 1980s the rock benefit events became "its own self-promulgating industry that has continued to this day" (p. 204). He said that the outpouring of creativity during this era meant that it was only a matter of time before musicians and audience members began to ask whether that energy could be put into good use. Specifically, in the mid 1980s, the rock history was marked by new developments both at the organizational and artistic levels with two major recordings and one concert (Prévos, 1987).

"Do They Know It's Christmas?" by Band Aid (1984)

In late 1984, a BBC television report by Michael Buerk was aired, highlighting the deadly famine that had devastated the people of Ethiopia. Bob Geldof, singer and leader of Irish rock band Boomtown Rats, witnessed the news and quickly reacted to save those people suffering and dying in hunger. It was the news media again that transpired a rock musician to step forward and do something for the world, as it was the case for The Concert for Bangladesh (Philo, 1993). Philo also emphasized that once the media treated the Ethiopian famine as a major issue, the results were dramatic; Bob Geldof simply "extended the life of the story and the range of its impact upon the public" (p. 123).

Geldof immediately called his friend, Midge Ure of British rock band Ultravox, after watching the report, and together they quickly co-wrote a song. Geldof's connections in the

music business were critical to organizing a number of popular British and Irish musical talents to record a charity record (Elavsky, 2009). In fact, Geldof did more than just get the people; he collected 37 friends and acquaintances, including Sting of The Police, Phil Collins, Paul Young , Spandau Ballet, Bananarama, U2, Wham, Style Council, Ultravox, Status Quo and Culture Club, and Duran Duran. Most of these artists symbolized the power and influence of the visual phenomenon in rock music and represented the age of MTV as international superstars.

The quote by Bob Geldof is a reminder that humanitarian concerns were much more important than politics from as far as the motivation for Band Aid. He said, "The point is a monstrosity of this kind is above politics, it isn't something to be argued over or thought about or rationalized. It doesn't matter who gives what aid or who is to blame. The point is 28 million people in the Horn of Africa may die within 12 months: that is the point" (as cited in Harrington, 1984, p. B7). Thus, the issue at cause was saving people.

When the participating musicians were called upon, there was a tremendous amount of media scrutiny. Finally, on November 24, 1984, the song was recorded by 44 artists who filled up Sam West Studio in London. The final product "Do They Know It's Christmas?" came through the Band Aid Charitable Trust (BACT) with strategic goals to stimulate public awareness and primarily donations to fund immediate famine relief; the song was quickly mixed and released on November 29, 1984 (Wood, 1984).

As for the song's success, the single sold one million copies in the initial week of release and stayed atop on the British charts for five consecutive weeks. It was the fastest and biggest selling record ever in England with more than two and a half million copies of singles sold by December of 1984. The Band Aid project has been helped by donations of advertising space in many magazines and papers and by retailers waiving profits from the sale of the records

(Harrington, 1984). The Band Aid Charitable Trust eventually raised more than US $144 million, most of which was spent on emergency food for Ethiopia (Robinson, 2004).

On the contrary, just as any other previous charity event, Band Aid received a fair amount of criticism. Bradby (1989) contended the song has little to do with the people watching at home. He said that the distance between the givers and receivers of the aid is distinguished in a few lines of the song. For example, "we" are constituted as in "our world of plenty," and "you," having fun at Christmas, are contrasted with "them," dying beneath the burning African sun. He said the title and chorus line, "Do they know it's Christmas time at all?" display the rock musicians' extraordinary ignorance about the Ethiopian religion. The lyrics also present a stereotypical notion of Africa, as if the continent had no rainfall or successful crops. For one, the song paradoxically dramatized the geographical and emotional distance between the donors and recipients by using "they" in the song and the idea of hegemony with the line "feed the world." It's an irony that the song titled "Do They Know It's Christmas?" was meant to illuminate the cultures, hardships, and perspectives of the African population. The song's lyrics suggesting nothing grows in Africa underscored how "the lifeways of approximately 700 million peoples in fifty-four countries representing for non-Africans, unimaginable multicultural, polyethnic, polyreligious, multipolitical, and mega economic groups are perpetually denigrated in the Western media" (Chavis, 1998, p. 1).

However, the praise on Band Aid and Bob Geldof still outshined the criticism. What is unique about Bob Geldof's philanthropic gesture is that he took his involvement into the next level by appraising the grim situation in Africa himself in early 1985. After the initial success of the Band Aid's single, he was determined to raise more money, apparently enraged and saddened by the conditions in Ethiopia (Westley, 1991). He soon launched himself into organizing the

biggest charitable concert the world had ever seen, the Live Aid concert in 1985. In return for his achievement in humanitarian efforts, Bob Geldof was nominated for the Nobel Peace Prize in 1986, received an honorary knighthood by Queen Elizabeth II of the United Kingdom, and won numerous awards and earned nominations (Westley, 1991). More than anything else, he has and still continues to represent "an extraordinary example of selfless dedication to a cause" (p. 1014).

"We Are the World" by USA for Africa (1984)

When the worldwide popular music phenomenon known as *Thriller* (1982) had just become the best-selling album of all-time globally, Pareles (1984) gave the opinion that "in the world of pop music, there is Michael Jackson and there is everybody else" (p. C11). However, in him there was something more than the musical, cultural, and commercial presence that he carried with. Although "We Are the World" was initiated by Harry Belafonte—a well-known American singer and social activist who had spent some time on conceiving a charity song to be recorded by a group of American music artists—it was Michael Jackson who "took the magnitude and level of exposure and buzz to a whole new level, as he was arguably the biggest international superstar in popular culture globally" (p. 285).

Before the writing of the song, Belafonte had already decided to donate all the proceeds from the soon-to-be recorded single to a new charity organization named United Support of Artists for Africa (USA for Africa), which also would become the moniker of the gathering of the musicians of the song. The plan of USA for Africa was conceived by Band Aid's "Do They Know It's Christmas?," which sparked the idea for Belafonte to record a charity single, featuring America's most popular and influential music artists at the time and also as a counterpart to Band Aid to "seek out help for those in needs in Africa" (Taylor, 1987, p. 3). The non-profit foundation was established to help starving people in Africa, specifically Ethiopia, where

approximately one million citizens starved to death during the country's 1984 and 1985 famine (Harden, 1987).

Belafonte got in touch with entertainment manager and fundraiser Ken Kragen to discuss the project, and things took off from there. A number of legendary rock musicians—Bruce Springsteen, Kenny Rogers, Stevie Wonder, Billy Joel, and Ray Charles, to name a few—were soon enlisted to add some more name value to the project, with Quincy Jones being tapped as producer. Still, there were no bigger names than Michael Jackson as far as the popularity was concerned.

The career path of Jackson has had major implications for the treatment of African American musicians, but few were as important and significant as USA for Africa and "We Are the World." The song, co-written by Jackson and Lionel Richie, produced by Quincy Jones, with organizational input from Harry Belafonte, was clearly a product of African American leadership. Furthermore, Jackson enabled the music industry to put its best international foot forward by taking the huge leap in developing the phenomenon that came to be known as "charity rock" (Garofalo, 1992, p. 275).

According to Campbell (1993), Jackson was the mastermind behind the project. Upon hearing about the project by Belafonte and Kragen, not only did he desire to sing the tune but to take part in its composition as well, because of his heavy involvement with various charities over the years. Although Jackson and Richie worked on the lyrics and melodies together, the older sister of Jackson, La Toya, said that her younger brother wrote "99 percent of the lyrics" and implied his quiet and somewhat anonymous humanitarian involvement by saying that he "never felt it was necessary to say that" (as cited in Taraborrelli, 2004, p. 342).

During the last day of the recording session, Jackson was the first one to arrive at A&M Recording Studios in Hollywood to lay down his solo section and a vocal chorus (Breskin, 2004). The 45 top musicians in the United States participated in the final recording session. Upon the arrival at the studio, they were all met with a sign on the door, "Please check your egos at the door" (Taraborrelli, 2004, p. 344), so that they could be reminded of the project's ultimate goal and its meaning as a charity project.

The song became a tremendous success all over the world, and in the United States, it topped the Billboard Hot 100, Billboard R&B singles chart, and Billboard Hot Adult Contemporary Tracks chart, where it remained on top for a month (George, 2004). The song earned a number of accolades after its release, including four awards at the 1986 Grammy Awards, furthering its already immense impact (Campbell, 1993). It also became America's fastest-selling pop single record in history (Bennet, 1985) and one of the best-selling singles of all-time, "with nearly 20 million copies sold and millions of dollars donated to famine relief" (Taraborrelli, 2004, p. 344).

According to Wilson (1986), by October 1986, it was revealed that the project's US $50 million goal had already been accomplished and exceeded. CBS Records that released the "We Are the World" single gave USA for Africa a check for US $2.5 million, raising the grand total to US $51.2 million. Clark (2006) recently reported that since its release, "We Are the World" has raised US $63.1 million into the new millennium.

Contrary to how money was distributed following The Concert for Bangladesh, organizer Ken Kragen announced that USA for Africa was not going to distribute the funds all at once. Instead, he revealed that the foundation was "looking into finding a long-term solution for Africa's problems" and pointed out that experts had indicated that it would take "at least 10 to 20

years to make a slight difference to Africa's long-term problems" (as cited in Glave, 1985, p. 7A). This demonstrates the systematic improvement of charitable fundraising in the entertainment industry unlike the previous decade.

In addition to its commercial and cultural impact, "We Are the World" has been widely viewed as "a politically important song, which effected an international focus on Africa that was simply unprecedented and has been credited with creating a climate in which musicians from around the world felt inclined to follow" (Garofalo, 1992, p. 29). This supports the assertion made earlier in the study that the goal of a charity event in rock music is all about waking people up to what is happening around the world and raising public awareness on the cause at issue. According to Holden (1987), even in the best of artistic climates, the majority of rock music has always been conceived as disposable light commercial entertainment, but since "We Are the World," a new movement has been made within rock music "to create songs that address humanitarian concerns" (p. A28).

Ironically, most criticism concerning the USA for Africa project was targeted at Jackson because of his heavy, ubiquitous, but quite bizarre involvement in the project. For one, he was criticized for having filmed and recorded his solo work privately away from the other musicians involved. According to Garofalo (1992), his detractors claimed that Jackson "liked to feel different from everybody else" (p. 29), even in this kind of charity project, and that he tried to concentrate on his part by building a fence around himself. However, his rather strange personal behaviors are well-documented, and his supporters reasoned that recording right next to other superstars could leave him "awestruck and unable to perform at his best" (p. 29).

Koku (1995) noted that although donating to charity is a nice gesture and brings positive publicity for an artist, there are also philanthropists who "engage in philanthropic activities to

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compete with everyone else for a unique image" (p. 24). He argued that Michael Jackson, in spite of his philanthropic endeavors is "known more for his crotch grabbing and one white-gloved hand in the music video than for his philanthropy" (p. 24). However, most arguments directed at the song and Jackson are grounded upon the critics' personal viewpoints on Jackson from musical and visual standpoints without consideration of the massive international popularity and success it has received.

Holden (1987) claimed that the song was intended as a simple and eloquent ballad but "an artistic triumph that transcends its official nature" (p. A28). He analyzed that the line, "There's a choice we're making," penned by Jackson, possessed a sentimental edge because it was sung by those with "superstar mystiques" (p. A28). McGillis (1999) also said that while no subsequent global emergency has sparked such zeal on the part of celebrity fundraisers, the stakes had certainly been raised by the response to the Ethiopian famine. He said that the songwriting of Jackson "invokes the listener's strong emotional identification with the starving in Ethiopia" (p. 20).

Despite criticism that it had too many contemporary "pop" musicians as opposed to "rock" musicians from a musical standpoint, Marsh (2004) noted that "We Are the World" was influential in "subverting the way music and meaning were produced, showing that musically and racially diverse musicians could work together both productively and creatively" (p. 519). He also emphasized that the song showed that people could change the world and focused international attention on Africa in a way that was simply unprecedented.

The 20th anniversary of "We Are the World" was met with an international celebration in 2005, as radio stations all over the world recognized Jackson and the USA for Africa's landmark song by simultaneously playing it on air (Lewis, 2005). On top of the simulcast, the song was

treated with the release of a double-disc DVD titled *We Are the World: The Story Behind the Song*. The co-organizer Ken Kragen noted that the decision behind the simulcast on radio and DVD was "not for USA for Africa to praise themselves for doing a good job, but to stay true to the cause and use it to do some more good for the original charity" (para. 6).

In an interview that coincided with the anniversary, Harry Belafonte also asserted that the song had "stood the test of time" (Gangel, 2005, para. 28). Fittingly enough, the charity tune was performed by the star-studded cast at the public memorial service for Jackson on July 7, 2009 and re-appeared on the American music charts for the first time since its original release in 1985. The song eventually peaked at number 50 on Billboard Hot Digital Songs chart (Trust, 2009).

As for the career of Jackson since "We Are the World," he continued to reach out for the disenfranchised and underprivileged with his humanitarian leadership and devoted much of his time by working with many charity organizations until his death. He established a charity foundation of his own, the Heal the World Foundation, in 1992. The foundation was to benefit children's charities and environmental groups, which eventually sent millions of dollars across the world for good causes (Harrington, 1992). His lifetime charitable donation until his death was reported to have topped US $300 million. With the list of 39 organization, he was cited by the Guinness Book of World Records in 2000 as "the star who supported the most charity organizations" (Shriver, 2009, p. 16).

One of the most remarkable qualities about the song is its place in popular culture as one of the most enduring efforts in rock music history. With "Do They Know It's Christmas?" by Band Aid, "We Are the World" by USA for Africa helped provide the basis for the Live Aid concert in 1985, the largest single event in human history in terms of audience size. Live Aid concert quickly followed the success of Band Aid and USA for Africa without losing any momentum.

Live Aid: The Day the Music Changed the World (1985)

According to Cloonan and Street (1997), rock music's social responsibility was "most dramatically represented by the success of Live Aid in 1985" (p. 228), a massive live concert organized to help the victims of famine in Ethiopia. Following the massive success of the two charity records, Live Aid introduced some of the most familiar names in rock music on the cross-continental concert in London and Philadelphia on July 13, 1985. The event was broadcast across the globe in front of approximately one billion viewers and regarded as "the first live global concert event of its kind" (Elavsky, 2009, p.384). Live Aid provided a moment of opportunity, where globalization itself was a two-way process, setting the bar for all subsequent musical benefit concerts to emerge (Garofalo, 1992).

Denselow (1989) employed the terms "post-Live Aid mood" and "Live Aid style charity concert" (p. 249-250) to describe its massive success as a fundraiser, following the success of Band Aid and USA for Africa. In addition, Live Aid constituted the main precedent underlying all modern musical relief events. The primary achievement of the 1985 mega-event, apart from its inarguable technological innovations and globally synchronized simulcast, was "its massive success as a fundraiser" (p. 250).

In terms of the technology, Fein (1985) said that Live Aid was "the largest potential television audience, the biggest intercontinental satellite hookup, the grandest stage, the most impressive list of rock-and-roll performers" (p. 5). He also noted that the concert supplemented with footage from seven other concerts around the world and simultaneously broadcast on radio and television to more than 150 countries. Some credited the event as "the point where the mainstream entertainment industry realized that the rock concert industry had overtaken them in technical expertise" (Hilton, 2005, p. 16).

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As a music event, Live Aid was a key moment that continues to hound emotional responses from us because of its impressive roster in addition to of its motives and goals. Even today, the legacy of Live Aid still lives on. The line-up of performers put together by Bob Geldof within several months of preparation looks impressive even though two of the most predominant talents of the decade, namely, Michael Jackson and Prince, were not able to perform and may have prompted the lack of black talent. Bob Geldof shot down the concern over this racial issue by saying, "I explained that the purpose of Live Aid was to raise money. If a band sold a million records, it meant more people would watch than if they sold a thousand" (Geldof, 1986, p. 290).

The line-up featured more than 50 artists from all around the world, including such veteran musicians as Bob Dylan, Tina Turner, Mick Jagger, Patti LaBelle, Eric Clapton, Paul McCartney, Neil Young, Beach Boys, Santana, Elton John, David Bowie, and Joan Baez. The bill also included the hit-makers of the time, including Phil Collins, Sting, Duran Duran, Wham!, The Cars, Dire Straits, and Hall & Oates. Even more impressive was that not only were there a number of soon-to-be international superstars like Madonna, U2, INXS, and Sade, but also there were several acts reunited for this specific occasion, namely, Led Zeppelin, Black Sabbath, and The Who. There was something for everyone when it came to diversity of the performers.

Live Aid was a global media event that emphasized charity and philanthropy as well as global cooperation, thanks to the ever-growing technology and urgency of the issue. As Huddart (2005) argued, its use of "highly emotional televised images to stimulate donations subsequently changed the face of international fundraising" (p. 37). That is, the event gave the audience and performers a sense of togetherness and belonging in a way that they could feel good about themselves and show others, especially conservative ideologues, that rock music embraced humane and caring elements.

Ullestad (1987) contended while the positive view holds that Live Aid was "a return of the spirit of rock and roll, a revitalization of the audience, musicians and industry in a socially relevant way" (p. 68), the other view suggests that Live Aid was just the opposite. He said that the opposing side thought it was "well-intentioned charity and philanthropy without political significance other than that individual concern and sharing was kept within corporate and governmental channels" (p. 68). In addition, according to Shepherd (2003), while the concert successfully raised public awareness of world poverty and funds for Ethiopia, the concert was criticized for "providing a stage for self-aggrandizement and increased profits for the rock stars involved" (p. 209). Marsh (1986) also added that "the reawakening of a section of the rock audience to its own social potential and a quantum leap in public awareness of the horrifying problems of poverty, hunger, homelessness and racism" (p. 2). In this regard, as Garofalo (1992) argued, Live Aid "resisted and challenged the ideas that the world was best served by greedy self-interest" (p. 46).

In addition, Live Aid took place in the middle of the MTV decade, with artistic integrity taking a back seat to visual attractiveness. Some argued that the show was full of prefabricated pop musicians, meaningless reunions, and under-rehearsed nostalgia bands, which were more about raising their name values than raising awareness or money. As Dettmar (2010) noted, the Live Aid participants' motivations may not have been as idealistic as they claimed because playing in front of an audience of millions of people has its own advantages. He argued that most participants were "rock superstars eager to rehabilitate their images as selfish, greedy entertainers" and "fronted by artists with little sense of what their show is actually benefiting" (p. 204).

Some critics claimed that Live Aid is part of the problem and not a solution of any type. Their argument was further bolstered in April of 1986 when Norman Tebbitt from Margaret Thatcher's administration received an overwhelming ovation and praise from the British music industry when he extolled Live Aid as a "triumph of international marketing" (Frith, 1986, p. 20). This is another indication of the event being treated as no more than a marketing tool, far from its original goal of saving people's lives by raising awareness and funds.

Another criticism that stemmed from Live Aid is how the stereotypes about Africa have influenced us. According to Boggan (2002), although Live Aid had a profound meaning on the nation's psyche, the word "Africa" is often automatically associated with war, starvation and grinding poverty. He cited a study from the Research for Voluntary Service Overseas, which concluded that the images from Live Aid stuck in people's memories that "more positive images printed and broadcast since have failed to make an impression" (p. 7).

Possibly, the biggest criticism of Live Aid has been how the money raised from the event has been spent. Fox News television host Bill O'Reilly (2005) criticized the event by questioning the whereabouts of the funds raised for Ethiopia. Arguing that most funds have been intercepted by the Ethiopian warlords, O'Reilly called Live Aid "the noble intentions turned bad in Africa" (para. 7). He also added that charity organizations themselves must carefully take care of money instead of leaving it to corrupt governments. Other critics have also noted the danger of losing hard-earned donations to corrupt governments. According to Rieff (2005), much of the funds raised by Live Aid might have gone to non-governmental organizations in Ethiopia, which are suspected to be under control of the warlords. He said that there is "no necessary connection between raising money for a good cause and that money being well spent, just as there is no

necessary connection between caring about the suffering of others and understanding the nature or cause of that suffering" (p G2).

Based on the overview of Live Aid, we can approach the marriage between philanthropy and crassness of this event with the opposing views. However, what should not be overlooked is that it was a group of musicians, not economists, who did know nothing more about the Ethiopian crisis than any of us and how the money would be distributed than the average viewers of television news. They disapproved the tragedy as morally intolerant and utilized their talents and the best technology available to them, hoping to raise a lot of money in a hurry although the funds raised did not quickly converted into something edible or held up somewhere else. Payton (1988) elaborated, "Rock stars proved to know little about the logistics but seemed to have only just recently discovered that Ethiopia is the center of a terrible civil war" (p. 182)

Not only was Live Aid a historic event, but also it was a form of musical nostalgia to those who remember it. Live Aid's long-term impact was reaffirmed when the extensive four-disc DVD box set featuring the major performances was unleashed in 2005 when it coincided with the 20th anniversary of the concert. Edlund (2004) wrote that the Live Aid DVD is useful as more than just a political reminder because as a time capsule, it is an indispensable document of the mid 1980s music and culture. He said, "The DVD is worthwhile for the nostalgia trip alone. But even more so than the music and fashion, you may find yourself wishing to revisit the sense of purpose and the moral clarity Live Aid represented" (p. 15).

On November 1, 2004, the DVD hit the stores in the United States, under the nostalgic banner, "Relive the Day the Music Changed the World." The DVD box set of Live Aid sold approximately 100,000 copies in the United States in its first week of sale, making it one of the best-selling titles, according to Nielsen SoundScan (Levine, 2004). In the United Kingdom, the

20th anniversary Live Aid was met with much more enthusiasm when the title was on the verge

of becoming the fastest-selling music DVD in history by selling 20,000 copies in just three days,

outselling its nearest music DVD rival by eight times (Ashton, 2004). The release of Live Aid on

DVD proves that the nostalgia marketing is a major business paradigm because nostalgia is

recurring and reusable commodity in popular music. Based on the business practices in recent

years, there has been a high demand in nostalgia-related products from the consumers and a

proliferation in the use of popular culture from the past aimed at target segments (Holbrook &

Schindler, 2003).

More than 20 years after Live Aid, Bob Geldof summed up the accomplishment of Live Aid

in his own words. He said, "That event was almost perfect in what it achieved. I couldn't see

how anything could possibly be better than that glorious day 20 years ago" (as cited in Perry,

2007, para. 5). Geldof's strategy was very simple but far-reaching in that he rearranged what had

been done before in a new, different way that none had gone before, as an attempt to reach out to

the entire world and come out with convincing results.

Other Notable Events of the 1980s

Following the Live Aid's US $150 million fundraising efforts, the second half of the 1980s

saw some identical charity ventures. While this endless array of projects of the decade could

easily be accused of trivializing human crises, it also opened up possibilities for cultural politics

that were previously unmatched. However, most endeavors inspired by Band Aid, USA for

Africa, and Live Aid soon flopped in terms of raising public awareness and money, mainly due

to the fact that the three preceding events set the bar so high that the following efforts went

unnoticed by the public.

There were a couple of extensive concert tours, both of which were headlined by Sting, the

ex-member of The Police, namely, A Conspiracy of Hope in 1986 and Human Rights Now! in

1988. The concert tours took place not for the sake of fundraising but for the celebration of the

Amnesty International's 25th anniversary and its efforts on human rights (Henke, 1988).

However, the concerts flew under the radar of the public so quietly to the point in which the

NBC's Today Show Host Bryant Gumbel announced the morning after the final show of A

Conspiracy of Hope, "I don't think any of us would quibble about the worth of the cause" (as

cited in Bell, 1986).

Still, several relevant philanthropic charity efforts in 1985 garnered a substantial amount of

public interest. They all quickly followed in the footsteps of the all-star format of Live Aid that

took place in 1985, the peak of charity events in rock music. While there were Farm Aid and

Artists United Against Apartheid, which took a decidedly more political turn in their presentation,

there was an event that showcased the humane and caring elements of rock music and called out

for global cooperation.

Dionne Warwick and Friends (1985)

"That's What Friends Are For" was a one-off collaboration that featured Dionne Warwick,

Gladys Knight, Elton John and Stevie Wonder. The charity song was released at the end of 1985,

copying the all-star format of Band Aid and USA for Africa, just like many other projects at the

time. All the profits off the single went to American Foundation for AIDS Research, which

eventually raked in more than US $3 million for that specific cause. The song reached number

one and stayed on top for four weeks on the Billboard Hot 100 in January 1986 and became the

number one single of the year by *Billboard* magazine (Whitburn, 2006).

Many critics praised the record for the musicians' concern on the then relatively new disease

and their effort to raise public awareness on the issue. For example, Brown (1986) commended

the song by saying that it "managed to be both endlessly catchy and universally moving, and

benefits AIDS research in the bargain" (p. 11). Dionne Warwick reminded us of the true

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meaning of philanthropy in one of the interviews by saying that her charitable interests are just a question of "giving back what was given me" (as cited in Howe, 1986, p. D1).

The song's initial success led to an additional charity event on March 17, 1990, an AIDS benefit concert titled That's What Friends Are For. This major event also doubled as the celebration of the Arista Records' 15th anniversary and featured label performers like Air Supply, Patti Smith, Barry Manillow. Dionne Warwick teamed up with Whitney Houston for the finale, "That's What Friends Are For" (Gundersen, 1990, p. 2D).

According to Holden (1990), all the proceeds, including advance ticket sales which had surpassed US $1.7 million, went to the Gay Men's Health Crisis and various AIDS organizations nationwide (p. C15). In the end, about 6,000 fans paid up to US $1,000 to attend the event to help the fight against AIDS. Fittingly enough, Arista Records founder and president Clive Davis called the event "a party with a purpose" (as cited in Gundersen, 1990, p. 2D).

Artists United Against Apartheid (1985)

With the performers' royalties earmarked for the Africa Fund, the charity to aid families of political prisoners in South Africa and anti-apartheid efforts outside South Africa took place in October 1985. Steven Van Zandt and 50 musicians recorded "Sun City" under the project named the Artists United Against Apartheid (Pareles, 1985). At the time of the release of the single, Steven Van Zandt described the tune as "the best political music I've ever heard" (as cited by Barol, 1985, p. 94).

Mondak (1988) posited that "Sun City" is unique among protest songs because it features a diverse and extensive body of popular performers from rockers to rappers from all around the world. The performers include Bruce Springsteen, U2, Bob Dylan, Hall & Oates, and Pete Townshend—most of whom appeared either in Band Aid, USA for Africa, or Live Aid only a

few months prior. As illustrated by Schechter (2007), the song offered intelligently argued lyrics with logical precision to prompt political actions against apartheid in South Africa.

However, the song simply did not fit the format of the charity trend of the decade and failed to receive any recognition worldwide. It barely cracked the Top 40 on the Billboard Hot 100 in November 1985, and less than half of American radio stations ended up playing the song. Some stations refused to play the song, due to the lyrical content criticizing President Ronald Reagan's policy of constructive engagement, which prevented efforts by the United Nations to impose sanctions against South Africa (Manzo, 1986). Ullestad (1987) said "Sun City" is "the most immediate example of a rock song that goes against the tide and vigorously stretches the limits of the political space of the dominant culture rejecting the accepted boundaries of both political and rock discourse" (p. 70). As far as its significance, he speculated that "Sun City" would not have received the attention it did had it not been preceded by Live Aid.

Despite the polarizing views on the project, "Sun City" by the Artists United Against Apartheid was a disappointment in terms of raising public awareness and raising funds. From a perspective of charity fundraising, although some critics praised its unique political commentary, it failed to accomplish what other charity events at the time were able to achieve. Even though the song was highly motivated and inspired by humanitarian issue, it "did not sell records, didn't get a whiff of airplay, and didn't impress the folks at MTV" (McShane, 1995, p. 77).

Farm Aid (1985)

According to Payton (1988), one major dilemma of philanthropy is "the priority given to needs near at hand when there is suffering elsewhere" (p. 163). He said that one answer is to "balance them" (p. 163). Building on the momentum of Live Aid, the sponsors of the United States section of the Live Aid concert did not hesitate to organize Hands Across America in 1986, which was aimed at the hardships of those in poverty in America, just as Live Aid was

targeted at the condition of the starving people in Africa. Furthermore, Live Aid gave rise to an annual mega-charity concert event, Farm Aid, but with a big controversy when Bob Dylan made a comment, "Wouldn't it be great if we did something for our own farmers right here in America?" (Farm Aid, 2010, para. 1)

In his best-selling autobiography, *Is that it?*, Geldof (1987) was highly critical of the statement made by Bob Dylan at Live Aid, claiming that Dylan showed little understanding of the international concerns brought up by Live Aid. Geldof made it clear that there was a huge difference between losing livelihood and losing life and also being nationalistic and humanitarian. That is, even Bob Geldof himself considered Farm Aid a political movement brought up by the American musicians.

Originally held in Champaign, Chicago, Farm Aid has been taking place over the past 25 years. The three musicians who put together the first show in 1985—Willie Nelson, Neil Young and John Mellencamp—are still among the major performers. This annual event now ranks as the longest-running concert series in the United States; as of 2009, the concerts have raised over US $35 million to support family farms and encourage small-scale agricultural practices throughout the United States (Dettmar, 2010).

According to Garofalo (2005), Farm Aid used the power of music and activism to the audience of the United States. She said this annual event has been fighting to heighten public awareness about the plight of the American farmers and negative impact of corporate farming. Although Farm Aid has been held annually since 1985 with a mixture of a variety of music styles and musicians, from a global perspective, it has had a limited exposure to the audience of North America. Whether it is the organizers' original intention, the limited exposure may have marred its worldwide popularity.

Summary and Discussion

The apparent influence of the media and shaping of the public have changed in the 1980s with the extensive coverage of tragedies and crises across the world. The information flow between the Third World and the West and the mediating character of news values and priorities have changed the way we perceive the world and helped us share the pain and sorrow from the other side of the world. For instance, Live Aid has provided us of an important example of what it means when we talk about the power of the media.

The main reason for less than spectacular reception of the post-Live Aid concerts or recordings during the era may be due to their lack of connectivity to the audience across the globe. As Negus (1997) observed, the real challenge is not to attempt to locate the inherent meaning in any given song but to determine how songs and music build relationships with listeners and strike a chord with meanings and beliefs as they move through time and space across the world. That is exactly what "We Are the World" and "Do They Know It's Christmas?" were able to accomplish from a global standpoint while "Sun City" remains an obscure song to the audience worldwide.

In addition, the reason "Sun City" and other politically-charged recordings and concerts failed to raise public awareness and funds was in part due to the massive popularity and success of the three major charity events that preceded it. Not only were Band Aid, USA for Africa, and Live Aid filled with the star-studded power, but they were designed to be inclusive, pulling everyone in, as opposed to keeping certain people out. Because of the nature of bringing everyone into the atmosphere with a goal of saving people's lives and feeding them, the inclusive events downplayed politics.

From a global perspective, Farm Aid was only unique to American people and not something that most people could gather around and support with compassion. What began as an

act of philanthropy turned into an ongoing yearly political action, a process that has more of a

chance of making changes politically than raising funds and public awareness. Instead of

galvanizing the campaign's popularity and attracting wider audiences to the issue, it remains a

strictly American tradition.

However, the 1980s was the epitome of charity rock in many different aspects. As Cloonan

and Street (1997) said, the rock stars became part of show business and "transferred the

conscience that was part of rock to the worthy enterprise of fundraising" (p. 232). This is the

power of "togetherness" and "belonging" in the age of globalism. The African crisis has affected

millions of people in their ways of thinking, and one unique quality about Live Aid, Band Aid,

and USA for Africa is that they all enlisted the efforts of celebrities and musicians commonly

associated with rebellious attitudes and self-indulgence but not necessarily with fundraising and

caring.

On a similar note, the proliferation of philanthropic music events catalyzed a response from

virtually every sector of the music industry, including managements, promoters, record-labels,

and producers. More importantly, it was the musicians and audiences from all around the world

that worked together for the causes at issue. I assert that the all-star format of these events, which

featured arguably some of the most popular acts of the 1980s, if not all-time, was a crucial factor

that made many of these events such a massive worldwide success.

The longevity of such successful projects as Live Aid, "We Are the World," "Do They

Know It's Christmas?," and even "That's What Friends Are For"—all of which saw the

resurrection of the original events in one way or another in later years—transcended generation,

space, culture, and nationality. These events demonstrated the rock music's staying power, and

its power goes beyond the music itself. Considering that any form of low culture, including rock

music, has historically been "regarded by the dominant position in the cultural field as inferior and non artistic" (Regev, 1994, p. 98), the global mass appeal of charity events in the 1980s was a triumphant moment in our history. When it comes to the involvement of rock music in charity, the emotional appeal of the decade is perhaps best exemplified on the DVD package of Live Aid. The line reads, "This DVD saves lives."

CHAPTER 7
THE 1990S AND BEYOND: A NEW ERA

The 1990s and 2000s in Retrospect

In general, the last two decades were characterized by a combination of many different social, political, and cultural factors. They include the new media such as the Internet, the dissolution of communism, and the stable economy (Stiglitz, 2004). The theme of globalization continued to impact the world, and the end of the Cold War signaled the beginning of a new era, as the contest between capitalism and socialism came to an end (Krause, 1997). Also, there has been a series of uncontrollable and unexpected events threatening the welfare of the humankind, such as terrorism, natural disasters, global warming and energy crisis (Gordon & Meunier, 2001).

After its early stages of mainstream use in the 1980s and 1990s, the last two decades witnessed a great leap in technology. New technology became widely accepted by the most of the world, but simultaneously, it also gave rise to concerns about stress and antisocialism, including the overuse of the Internet. Castelles (2001) defined the new media as the cultural creation that "affect the consciousness of society as a whole" (p. 141).

In the music industry, the economic issues and trends in rock music have shifted in the 1990s. Some of the changes include ticket price increase, copyright protection, unprecedented merger of major labels, and technological advancement among many (Koster, 2008). Into the new millennium, the record industry constantly failed to respond to warning signs and to accept the obvious shift in technology, as evidenced by the MP3 and file-sharing (Knopper, 2009). In the 2000s, music consumers benefited largely from the technology with which music could be shared, either over the Internet or by the exchange of physical products. This has resulted in giving consumers unmatched and unprecedented choices in music experience and has opened up

the marketplace to musicians in which they previously had little or no place. At the same time, it has created controversies in copyright issues and sharp decline in music sales (Kusek & Leonhard, 2005).

A study by Peitz and Waelbroeck (2005) on the use of the Internet found out the increasing availability of the Internet is shifting the spare time activities of consumers in favor of online activities over offline activities. This happens to mean the declination of physical human interaction in concerts and purchase of physical music products, such as CDs and DVDs. This is a glooming sign, given the fact that most charity events in the previous decades raised funds and awareness primarily with the concerts and music products.

In terms of the trend of rock music, the alternative and grunge movement, spearheaded by Nirvana, reached its peak in the 1990s and coincided with the Generation Xers' notoriety, as the media pigeonholed American youth into the stereotypical image of the disaffected slacker (Azerrad, 1994). Even though the first wave alternative rock bands from the early 1980s reflected upon the social state in the United States and United Kingdom (as displayed by such bands as R.E.M and U2), a number of alternative rock bands in the 1990s, often nicknamed the second generation bands, eventually became mainstream. The record industry was tempted by their commercial possibilities, and the major labels actively sought out commercially viable artists (Charlton, 2003).

As alternative rock became more of a strictly musical term, compromising with the corporate capitalism and lost touch with social consciousness into the new millennium, a new movement sneaked into the mainstream media. The music was characterized as part of post-grunge, post-punk or new wave revival in the early 2000s, generally categorized as modern rock (DeRogatis, 2003). Moreover, thanks to the prosperity of digital technology and easy

accessibility online, more bands came from across the world, citing diverse influences and adopting differing styles (Abbey, 2006).

Ironically, as if to define the characteristics of Generation X—the main audience and consumers of music during this time period—the 1990s and the early 2000s saw little effort when it comes to charity concerts or recordings, in contrast to the omnipresence of "charity rock" in the previous two decades. Although Generation X is "often labeled by historians, novelists and journalists in an attempt to capture the spirit or essence of an era" (Brinkley, 1994, p. 1), a lack of charity work may have to do with the Generation Xers' offhand manners of handling problems, whose indifference in social issues were considered stereotypical.

The prototypical and historical definition of "rock music" in general, which seemed to go hand in hand with social and political activism, was no longer the case in the 1990s and the 2000s, as the music branched out to many different sub-genres that were rarely associated with social or political awareness. For example, a few well-known concerts or tours during the time were rather commercially drive, such as Woodstock '94, Woodstock 1999, Lollapalooza, and Ozzfest. In the two decades defined by teen pop, electronic dance music, hip-hop, in addition to alternative rock, there was little sense of social consciousness, not to mention philanthropy, until the second half of the 2000s until a series of charity events surfaced. Still, most of those events were considered politically motivated than emotionally driven with humanitarian pulse.

Notable Events of the 1990s

The 1990s saw the summit of commercialism in the concert business with such events as the second Woodstock in 1994 and the third Woodstock in 1999, also dubbed as Woodstock '94 and Woodstock 1999, respectively. Unlike the first Woodstock, the two events in the 1990s did not resemble the non-profit event of 1969 in any way, as they were conceived and marketed as commercial ventures and they were "heavy with corporate sponsorship" (Laing, 2004, p. 3).

Woodstock 1999 was also notorious for the media reports of violence and fires, far from the idealism of the original event of 1969 had promoted (Bennet, 2004).

Arguably, the very first charity event that caught the media's attention in the 1990s was "Voices That Care," a 1991 song written by David Foster and Peter Cetera. The song was to express support for U.S. troops in the Gulf War. However, it was more of a message of support from a broad cross section of celebrities—with a chorus sung by athletes and entertainers such as Michael Jordan, Charles Barkley, Wayne Gretzky, Kevin Costner, Brooke Shields, and Meryl Streep—than a pure rock song, despite the fact the intent was apolitical (Gundersen, 1991, p. 1D).

The Freddie Mercury Tribute Concert for AIDS Awareness (1992)

The Freddie Mercury Tribute Concert was very unique in that it was not only one of the first grand-scale tribute concerts that celebrated the life of the late Queen singer Freddie Mercury, but also it was held to raise funds and public awareness for AIDS. In addition, this concert may have marked the end of an era where public awareness outweighed political interest in terms of its primary goal. All the funds raised from the event eventually went to AIDS research.

The disease that claimed the life of Mercury must have hit the rock-music community hard, the one that for a while took pride in the slogan "sex, drugs, and rock and roll." Along with Magic Johnson who had broke out the news in 1991 that he was HIV-positive, the death of Mercury raised public awareness of AIDS on a much higher level than before. At the time of Mercury's death in November of 1991, Hochman (1991) said that many rock performers were taking a close look at the seriousness of the disease and "their responsibility in spreading AIDS awareness messages to their fans" (p. B1).

The tribute event that soon took place within several months of Mercury's death was an outdoor concert on April 20, 1992 at London's Wembley Stadium. It took place in front of 72,000 people, and primarily "held to enlighten people about AIDS" (Gable, 1992, p. 3D).

Staying true to its main purpose, Jim Beard, manager of Queen, said before the event, "The industry really hasn't done much about it. We feel we need to get the dangers of the disease out to people who may not be paying attention" (as cited in Watrous, 1992, p. 13). The concert was shown live on television and heard live on radio around 76 countries in the world and featured the three remaining Queen members along with guest singers and guitarists (Nicholson, 1992). The bill included Bob Geldof, Elton John, Roger Daltrey, David Bowie, George Michael, Paul Young, Robert Plant, and U2, most of whom were no strangers to charity.

The organizers allocated the estimated UK £1.5 million raised to various AIDS charity organizations, and some of the profits from the concert, which came from the TV and radio sales, merchandising, and donations, were also spent on the launching of The Mercury Phoenix Trust, the charity group named after the deceased singer (Sullivan, 1993). While Queen had never come across as a big deal in the 1990s, Mercury's death and the star-studded concert not only raised awareness for AIDS but also resurrected the band's popularity, making the re-release of Queen's classic "Bohemian Rhapsody" a worldwide hit all over again in 1992 (Chiu, 2005).

Tibetan Freedom Concert (1996)

Tibetan Freedom Concert was a series of rock music live concerts held in North America, Asia and Europe between 1996 and 2001 as an effort to endorse Tibetan independence from China. The concerts were initially set up by the rap trio Beastie Boys to raise funds for Milarepa Fund, the charity the trio organized for the specific cause. Not surprisingly, the idea for Tibetan Freedom Concert was conceived by Live Aid (Frame, 1997).

The first concert in June 1996 was held in San Francisco and featured the line-up that reflected the musical trend of the 1990s, such as Red Hot Chili Peppers, Smashing Pumpkins, and Rage Against the Machine. The initial concert went on to attract nearly 100,000 people and pulled in more than US $800,000 for Tibetan and social justice causes. Colton (1998) described

the event being "too politically touchy" (p. B1) in that it interfered with the independence movement of the country, with which the performers did not have any association or affiliation.

A series of concerts which lasted for more than several years had the word "politics" written all over from the beginning since they were in support of the Dalai Lama's "political maneuvers to split Tibet from China" (Harrington, 1998, p. G1). A series of concerts have taken place until recently, generating international attention about Tibetan independence, specifically among young people. The concerts even helped organize a number of pro-Tibet organizations worldwide, despite much criticism that the dispersion of significations regarding the issue across the different audiences made the concerts even more confusing, especially for the public of China and the people with the opposing view about the crisis (George, 1999).

In the case of Tibetan Freedom Concert, the end-results were not as pleasing and meaningful as the major concerts of the previous decades. Despite all the support for the Tibetan independence movement, the Dalai Lama announced in 2008 that he had finally given up the talks for increased autonomy for Tibet within China. He said, "My trust in the Chinese government has become thinner, thinner, thinner. I cannot take direct responsibility for dealing with the Chinese government any more. Now it is up to the people" (as cited in Moore, 2008, para. 2).

Notable Events of the 2000s

Compared to the 1990s, the decade of the 2000s saw the return of "mega-events," whose scales were larger than life when it comes to the number of performers, size of the audience, and amount of funds raised. Only few events offered an alternative perspective, though, since they mostly dealt with the issues and causes previously brought up in the 1970s and 1980s, such as environmental concerns and political activism, as displayed in Live 8 and Live Earth. A notable

exception was a series of concerts put together to mourn the tragedy of 9/11 that possibly explored the issues of national identity rather than political or social activism.

The 9/11 Benefit Concerts (2001)

While the mega charity events of the 1970s and 1980s were international in scope, the devastation of 9/11 made the United States a central focus of rock music and its activism. In the aftermath of 9/11, rock musicians once again rallied to the cause of a social issue. But these events seemed to mark a new role for rock music. If the mega-events of the 1980s were about helping others, the post-9/11 events such as America: A Tribute to Heroes, The Concert for New York City, and The United We Stand were more about healing and nation-building for most Americans, who were recovering from the shock of the aftermath.

Since the attacks, several large-scale relief events have been produced, including the America: A Tribute to Heroes telethon, which raised an estimated US $150 million, the most money ever from a single musical benefit event since Live Aid (Schneider, 2001). Two concerts soon followed the telethon, The Concert for New York City and United We Stand, on two consecutive days in late October. The estimates suggested that the financial revenues generated during the two days ultimately exceeded the initial telethon's earnings (Forman, 2002).

In addition to these efforts, U2's lead singer Bono and hip-hop producer Jermaine Dupri had originally joined forces to produce a star-studded benefit recording of Marvin Gaye's classic tune "What's Goin' On," with all proceeds from the single going to the Global AIDS Alliance. Following the terrorist attacks, the organizers included the UnitedWay's September 11th Fund as a beneficiary. Michael Jackson, too, used his considerable industry power to assemble a celebrity roster of performers to record "What More Can I Give," the proceeds of which were distributed among undisclosed September 11 relief agencies.

Forman (2002) pointed out that since the terrorist attacks of September 11, 2001, rock music "has acquired new significance in relation to the atrocities of the terrorist actions" (p. 191). He said that these benefit concerts and recordings provided entertainment without question, but at the same time, they presented important contexts for "collective mourning and patriotic nationalist celebrations" (p. 191). These events, as a whole, added a worthwhile cause to a long list of philanthropic actions by rock musicians.

The Concert for New York City was cited as "the biggest array of talent since Live Aid" (Rock Notes, 2001). It represented not only a variety of musical genres but also many corporate record labels that benefited from their artists' public display in the midst of tragedy. Most of the post-9/11 charity efforts share the same common thread as the previous musical mega-events over the past 30 years because the television and recording industries have packaged the post-attack events as "historical commodities" (Forman, 2002, p. 197), which competed against other products on the market.

Live 8 (2005)

An all-star re-recording of the 1984 hit "Do They Know It's Christmas?" generated an extraordinary interest in Britain in 2004. Band Aid 20 was organized to help raise funds for the Band Aid Trust's famine relief. Just like two decades ago, all the proceeds from the re-recording went on to help starving Africans, especially those in Sudan's Darfur region this time around, where fighting between rebels and government-backed militias left 70,000 people dead and more than a couple of million people homeless in what Washington referred to as "genocide" (Robinson, 2004, p. 82).

The Band Aid 20 charity single was recorded November 14 at Air Studios, with Nigel Godrich producing and Midge Ure in the role of executive producer. Paul McCartney, U2's Bono, Coldplay's Chris Martin, Robbie Williams and U.K. chart-topping siblings Natasha and

Daniel Bedingfield were among the artists who contributed to the project (Brandle, 2004). Just like 20 years earlier, the song sparked the idea for another benefit event that would take place in line with the 20th anniversary of Live Aid.

Fittingly enough, the 20th anniversary of Live Aid coincided with Live 8, a series of benefit concerts in 11 cities around the world, taking place in the G8 nations and South Africa in July 2005. The large-scale concerts were preceded the G8 Conference and Summit in Scotland (Harvey, 2005). The performers included such Live Aid alumni as Madonna, U2, and Sting, and the line-up also featured the children of the 1970s and 1980s, who grew up in a time when original Live Aid was broadcast. Some of those artists were Dido, Good Charlotte, and Green Day, who matched up with such legends as Pink Floyd, Paul McCartney, and U2.

In light of the humanitarian crisis occurring in Sudan in 2005, Bob Geldof initiated renewed efforts to focus media and world attention on Africa's ongoing socioeconomic problems. This time, however, his goal was not to raise money but rather to address the systemic imbalances and global economic inequities behind these issues in a political manner. Consciously exploiting the 20th anniversary of Live Aid, Geldof brought together a broad coalition of humanitarian enterprises and hastily organized a series of music concerts as an effort to reposition the problems of African development as global problems (Elavsky, 2009).

One bright spot of the event from a musical standpoint is that many performers spoke of being inspired by the original Live Aid and the level of commitment that it reflected. "It was in every kid's living room. It was the MTV generation's glimpse of poverty and injustice in Africa," recalled Green Day's frontman, Billie Joe Armstrong (as cited in Gardener, 2005, p. 1E). The original event still holds a significant meaning to those who remember the past, both

past and current generations, and this specific quote from Billie Joe Armstrong demonstrates

that, as Hanamirian (2003) challenged, the past has everything to do with the present.

However, a big fundamental concern hung over Live 8 as a political and commercial

endeavor but not as a philanthropic effort. The event was corporate-heavy and advertised with

the quote by Bob Geldof, "We want people to stand up and be counted. We want every church,

chapel, synagogue, mosque to open their doors and let these people in," soliciting political

participation rather than charity (as cited in Youngs, 2005, para. 28). Harper (2005) criticized the

event for being "too focused on money, rather than the problems of unequal trade and good

governance in Africa itself" (p. A7).

Also, the commercial decision to utilize pre-dominantly white performers, with the

exception of Youssou N' Dour—one of two African natives on the bill—might have elicited

immediate public disinterest. Considering that the original Live Aid lacked black performers on

the bill, Live 8 may have symbolically positioned Western artists as world saviors once again. In

addition, Elavsky (2009) contended that it was ironic that the event advertised as a political event

involved little more than watching an array of performers.

Unfortunately, almost five years on, Live 8 and its agenda sit largely off the public. The

event is barely on the public agenda as the event of importance, especially when there were more

than 1,000 musicians performing with hundreds of media networks broadcasting the event,

leaving much about it lackluster, not to mention its ultimate goal. Besides, the media attention

was on more immediate respective concerns such as London bombings, Hurricane Katrina, and

Iraq War.

The Year 2010: A New Outlook

On January 12, 2010, Haiti was struck by a major earthquake, the nation's "most severe

earthquake in over 200 years and caused widespread damage" (Dugas, 2010, p. 1B). Ironically,

the backdrop of this mass tragedy was reminiscent of what people saw in Africa in 1984 because of the massive, global media coverage and attention given to the tragedy. What a group of American musicians did to help the Haitians was also identical to the aid process that had taken place 25 years earlier.

Lionel Richie and Quincy Jones, who had originally thought of resurrecting the song "We Are the World" to celebrate the life of Michael Jackson, were devastated by the emergency of Haiti. In January 2010—exactly 25 years after the landmark song was released—Richie and Jones announced that the song would be instead re-recorded to raise funds for the Haitian people. The project was under the band name of Artists for Haiti, not unlike the occasion that had helped the famine relief in Africa a quarter of a century ago (Gundersen, 2010).

It was deja-vu all over again. Only this time, it was a different group of musicians aligned for a different cause, but they were still singing the same song. The updated version of the beloved charity tune was officially called "We Are the World 25 for Haiti." In order to gather the attention and interest of the worldwide audience, the song, with its official music video, premiered during the opening ceremonies of the Winter Olympics in Vancouver, Canada, on February 12 (Richards, 2010).

The aptly-titled official video for the song also commemorated the 25th anniversary of the original recording and included the archive footage of Michael Jackson, the driving force behind the original version, performing his part of the song. He was joined by both old and new generations of talent-pool, including some of those who had participated 25 years ago: Diana Ross, Dionne Warwick, Tina Turner, Cyndi Lauper, and Kim Carnes. The bill also included Tony Bennett, Carlos Santana, Barbra Streisand, Josh Groban, Enrique Iglesias, Usher, and Wyclef Jean, the Haitian-born American singer and rapper.

Not only was the new version of the song a smashing success in raising public awareness and funds, but also it reminded us that everything new is old again. At the time of the recording, many artists did not forget to elaborate on the legacy of co-writer Michael Jackson. For instance, Celine Dion commented that the newly recorded version of "We Are the World" would not just help the Haitians in need but also serve as a testament of "the passion Michael Jackson had for helping those in need" (as cited in Vena, 2010, para. 5).

Lionel Richie and Quincy Jones further commented on the late singer's legacy. They stated that if he were still alive, he would have "wanted to be just as involved as he had been a quarter of a century ago" (para. 7). This clearly demonstrates how one man's simple, yet powerful humanitarian idealism 25 years ago is still affecting those who either remember it or only heard of it, possibly bridging the gap between different generations, different cultures, different nationalities, and different races.

Summary and Discussion

Unlike the 1990s, the 2000s saw a number of charity rock events emerge in line with their anniversaries in one way or another. In addition, the increased concerns in environmental issues resulted in somewhat politically charged events, as evidenced by Live 8 and Tibetan Freedom Concerts. These political concerts focused more on governments and world leaders than on the poor or the dying, eventually leading to the display of political activism than humanitarianism.

One major pattern that developed during the second half of the last decade is the resurgence of the charity events and recordings from the 1980s in a recycled format, such as Band Aid 20, Live 8 and Artists for Haiti. Whitcomb (1973), in his pop music reference book, *After the Ball*, documents the effects of the so-called "20-year rule," reaching back into the 19th century, the dawn of what we now call pop music. Rob Tannenbaum, senior reviews editor for the music monthly *Blender* also said, "We digest culture in 20-year cycles" (as cited in Leopold, 2000,

para. 6); he contended that we can use 20 years as a marketing device and as a nostalgic cycle. These examples lead us to some clues as to why the 20-year cycle might work.

Finally, the importance of a certain cause can help people to set aside disagreements and opposing views and join the cause together. More recently, it has been with natural disasters, deaths, poverty, and hunger that helped people to set aside disagreements and opposing views and join the cause together. With "We Are the World 25 for Haiti," it seems the philanthropic movement in rock music is back where it belongs, but with a new twist. The song showed the entire world that rock music can be an agent of social change, especially in times of hardships and disasters, but also it can empower the next generation of rock music fans.

CHAPTER 8
CONCLUSION

My study has not attempted to disentangle all of the nuances and complexities of philanthropy in rock music because it is more about history and less about philosophy. It has focused on illustrating how historical and social circumstances and changes may have helped rock music to generate a series of charitable events and how such dynamics may have contributed to the development and the growth of broader and more integrative philanthropic work over the course of time. Many important shifts and patterns have emerged in rock music even before it was called rock music. This historical analysis has revealed that each decade since the 1950s has been characterized by a distinctive cultural, social, and global orientation that emerged in response to different humanitarian needs and concerns. Based on the overview compiled so far, the following assertions can be made:

Assertions and Opinions

Humanitarian Visionaries

First, each successful major charity event was conceived and organized by a visionary leader. Thanks to the humanitarian idealism of the visionaries like Harrison, Jackson and Geldof, rock music still carried compassionate and challenging ideals. The global popularity of Harrison, Jackson, and Geldof was mainly realized by the capacity of their music that transcended traditionally distinctive boundaries like age, gender, nationality, race, and even culture. They still went beyond music to reach out to the world, as they shared a profound and thoughtful vision as humanitarians: philanthropy.

They achieved significant contributions "by building upon their relationships with people and using existing resources in new ways" (Huddart, 2005, p. 19). I contend that their humanitarian endeavors advanced our world's comprehension of the power of rock music. Like

no other recording artists, they have made the compelling and nurturing efforts, using popular music as a bold expression and showing that their creativity and leadership was an evidence of what they hoped to become. In that demonstration, they have furthered the common faith that there is hope for everyone even if they could not save the world.

As Campbell and Brody (2008) posited, these humanitarians brought the enormous cultural presence of rock music in the latter part of the 20th century. Their work put "we" back in rock as opposed to "me" (p. 423). They were true visionaries that put togetherness ahead of selfishness in times of hardship and crisis. Their intense moral convictions, their ability to play with social norms, and their selfless dedication all contributed to the success of the charity events in which they were involved. They were international celebrities and with their superstardom brought considerable power to educate and influence people to take actions all over the world.

Before The Concert for Bangladesh took place, Ravi Shankar said, "Music itself doesn't help hungry people or those who suffer from floods. It is there to raise funds. It is a practical thing. It is not that the music is healing the people. But this is the only thing a musician can do" (Fricke, 2005, p. 24). Good purposes do not always result in equally impressive outcomes, as displayed by some of the lesser-known charity efforts through the years. These humanitarians used their outstanding promotion skills, personal connections, and the power of technology to raise money for those in need. It may be, indeed, an overstatement to say that the musicians, the songs, and the concerts discussed in my study solved the problems happening in the world. However, they represented an extraordinary example of philanthropy to a cause because they did what they felt they were obliged to do.

The events such as The Concert for Bangladesh and Live Aid or the songs as "Do They Know It's Christmas?" and "We Are the World" required taking initiatives and triggering a

network, both for fundraising and artistic expression, in the service of non-profit objective. The concerts and songs were as successful as they were because not only they were headlined by superstar performers of their time, but also they were filled with a group of artists whose origins lay in the artistic and human motivations for the people in crisis than profit making or pursuit of political interests.

A Global/Media/Commercial Phenomenon

Second, as illustrated throughout my study, all the events and projects drew international support with much commercial impact and success. This was possible because rock music has become a global phenomenon during its history and people all over the world have responded with tremendous enthusiasm and support. The reason rock music became a global phenomenon in the first place was because of its dissemination through the media and its distribution as a commodity.

According to Cloonan and Street (1997), these philanthropic events presented rock music "not as the obsessive focus of youth subcultures but as a respectable part of the mass entertainment industry across the world" (p. 228). Because of the attendance in concerts, strong sales figures of records, massive airplay on the air, and satellite transmission, these events succeeded in drawing global actions from the countries linked by the consumption and production of rock music because it was much easier to attempt a global solution than it would be in other industries.

As illustrated throughout the study, there are many instances with which extra profits and public awareness for a charitable cause can be raised beyond the original event, whether it be a recording or a concert. In this sense, almost all the events discussed in my study share a common factor in that they have all been packaged as music products in one way or another. The variety of products include theatrical concert movies, live television shows, radio shows, performances

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on the Internet, audio recordings and video releases of the performances. The release of CDs, DVDs, and other marketing arrangements ultimately extend the cultural reach of these events while boosting overall revenues.

Frith (2001) noted that the music industry's ultimate goal is fairly simple and to the point: making money out of music. The industry has a significant role to play in pop music culture and has to respond to changes within it. Given the fact that charity concerts or recordings were part of the changes in the industry since the 1960s, the music industry worked with this role to construct a market for itself. "What matters for music industry here is not whether their records get good or bad reviews, but that their acts find a place in the appropriate music world" (p. 39).

Even if all the proceeds go to charity, in their presentation and packaging of products, charity concerts or recordings offer immeasurable promotional opportunities for the artists involved. As Garofalo (1992) observed, Live Aid, for example, demonstrated the full-blown integration of the "star making machinery" of the international music industry. These media extravaganzas amplify celebrity status among the participating musicians to national and international levels and contribute to their own commercial success.

Recycling of Nostalgia

Another commercial element is nostalgia marketing. The use of nostalgia marketing in rock music could be said a larger part of a cultural pattern. A number of events, most notably, The Concert in Bangladesh, USA for Africa, Band Aid, and Live Aid, serve as the examples of the nostalgia marketing because of their continued re-emergence in our culture in either one way or another. This is evidenced by anniversary spin-offs, re-recordings, and re-releases. Cook (2003) contended, "For all its rebellious posturing, rock music is an intrinsically conservative affair that always harks back to a nostalgically imagined past" (p. 98).

Grainge (2000) noted that in the last several decades of the 20th century, nostalgia was commodified and aestheticized in American popular culture as never before (Grainge, 2000). The nostalgia marketing in pop culture is exemplified in a plethora of re-runs on television, retro format radio shows, and throwback jerseys in sports. He said that it is no coincidence that at a time when people are increasingly becoming uncertain and anxious about the future, such as in our current state filled with natural disasters, the media are encouraging them to return to their past.

Phillips and Nauright (1999) wrote that nostalgia, as a form of identity, "helps link group with individual identity as remembering past events operates at both individual and societal level" and "can also be used by dominant power groups to legitimate their position through promoting a sense of cultural security through cultural practices common to many members of society" (p. 25). That is, nostalgia has provided a comforting zone in this world of rapidly changing social, cultural and political landscapes, with which most of us have a hard time catching up. The nostalgia factor has played an integral part in the resurgence of a number of charity concerts and recordings over the years.

Limitations and Implications

Since the economic power and technological advancements that drive the music industry have been historically centered in industrialized nations in the West (primarily the United Kingdom and the United States), these countries have tended to provide the models for the relationship between rock musicians and the industry that produces the music (Garofalo, 1999). The charity efforts discussed in my study are no exception. These two countries have lengthy histories of voluntary and community activities, and of the creation of foundations and trusts, enlisting private funding for what are generally considered to be public purposes (Owen, 1965). They have been the two leading countries when it comes to philanthropic efforts in rock music.

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This brings a question of hegemony into the discussion. What about the receivers of the benefits? My study has not detailed the discussion from the perspective of receivers of donations because of the lack of information that displayed the views of the receivers of the benefits. For instance, the victims of the tragedy in Ethiopia remain largely nameless. Would they even care about such events as Live Aid when their families and friends were dying and their lives were in danger?

Even though rock music has gone global and its relationship with society and politics has often been characterized by a nation's culture, it was not marketed throughout the entire world, especially Africa or the Third World. What is the meaning of rock music for the Ethiopians? How would they react to the songs of USA for Africa or Band Aid? What are their perceptions on the most popular rock and roll superstars such as Elvis Presley or The Beatles?

In addition, based on the overview of the last couple of decades, there is a sense of diminishing returns after so many fundraising efforts in the 1970s and the 1980s. As discussed, there can be a number of different elements involved. Since my study only looked at some of the major charity efforts fronted by popular names in rock music, we should not overlook the fact that, some politically and socially minded artists may prefer to act locally and quietly, with a sharper sense of what their goals are (Dettmar, 2010). The lack of media spotlight on their performance does not make their effort any less significant or less important to those receiving the aid.

Another point to consider is the ever-changing nature in online activities brought about by the new media. The Internet has changed the way of people do their music-related activities, possibly reducing the demand for concert-going or buying music. These activities are directly related to fundraising, the foremost goal of charity music events. In what way will continued

advancements in technology affect the music industry in the future? More importantly, how will those developments affect charity efforts in rock?

Another issue is the rapidly-changing musical taste patterns of today's young generation. After all, each emerging generation is usually drawn to music that defines its generation. As that generation ages, it tends to maintain its preference for the music of its youth. In this regard, the early generations of rock music fans who have witnessed the golden age of charity rock are no longer the main consumers of music or agents of social change. Will the new generations of rock music fans answer the calls of those in need?

From an academic standpoint, rock music's involvement in philanthropy is still a fledgling (or perhaps overlooked) historiography with little notable scholarly research and with a tendency to focus on existing knowledge in rock music's relations to politics and society rather than serve new knowledge in rock music's relations to humanitarianism. I hope that my historical overview will be useful to a great diversity of scholars, and a variety of disciplines. Lauded for its humanitarian concern and fundraising potential and lambasted for trivializing important issues, the marriage of rock music and philanthropy may have been controversial and questionable from the moment it began, but at the same time, charity rock opened up spaces that were unthinkable in any other popular culture form, transcending time, place, nationality, age, and race.

Epilogue

Historically, rock music's philanthropic events were executed largely by volunteers who contributed their time, effort and performance. They involved those who formed voluntary associations to meet needs that could not be met either in the marketplace or by government, eventually building a strong relationship between audience and performers on an international level. Through music and the activities that surrounded the events, an aura was born. What took place, therefore, was not just music for philanthropy but also music as philanthropy.

In closing, it is natural to be cynical about benefit and charity concerts and recordings. As a matter of fact, when there have been so many charity efforts by rock musicians over the course of history, it is probably reasonable to be skeptical or dismissive because we still have not actually fed the world, saved the dying, or kept natural disasters from happening. However, there remains some unexplainable mysterious aura that these events have over our imagination.

Does rock really make a difference? Does it really change the world? Or are musicians just trying to soothe their consciousness? One thing is for certain. Despite skeptical voices, all the musicians discussed in my study have shown us that they did not accept established musical rules as they were written and they did not accept the world as it was put before them. They considered music as an instrument of change.

In the age of global village and media technology, the goal of making a better world requires mass movements, which can reach out to masses of people. In this sense, mass cultural forms and technologies hold out unlimited possibilities, and rock music is no exception. For better or for worse, there will continue to be worldwide interest in promoting the development of institutions and practices that contribute to a better world through rock music. Models for charity rock have drawn exclusively from the experiences of the philanthropic events illustrated in my study, and there will be more endeavors to come. History, after all, repeats itself time after time.

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BIOGRAPHICAL SKETCH

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