



Journal of Geography, Politics and Society

2023, 13(2), 46–66

<https://doi.org/10.26881/jpgs.2023.2.05>



SPATIAL AND SOCIAL ASPECTS OF THE IMPACT OF POL'AND'ROCK FESTIVAL AND JAROCIN FESTIVAL IN POLAND

Kamila Zmudzińska (1), Roman Matykowski (2)

(1) independent researcher, ORCID: 0000-0002-5393-2798,

e-mail: kzmudzinska65@gmail.com

(2) Faculty of Human Geography and Planning, Adam Mickiewicz University in Poznań, Krygowskiego 10 61–680 Poznań, Poland, ORCID: 0000-0002-7263-8383

e-mail: rommaty@wp.pl (corresponding author)

Citation

Zmudzińska K., Matykowski R., 2023, Spatial and social aspects of the impact of Pol'and'Rock Festival and Jarocin Festival in Poland, *Journal of Geography, Politics and Society*, 13(2), 46-66.

Abstract

Among the popular music festivals operating in Poland in the last forty years, two of them played a special role, especially for their young recipients of amplified music. The first of them was the Rock Festival in Jarocin (it had different names) functioning in the years 1980–1994, so still in the period of communist authorities. Reactivated in 2005, it recently operates under the name Jarocin Festival and uses the legend of the event from the 1980s. In the new socio-political conditions, the second important event, the Pol'and'Rock Festival (called Woodstock Station in 1995–2017), began to function in 1995, which in the late 1990s exceeded 100,000 participants and became the largest popular music event in Poland.

The aim of the study is to characterise the impact of these two important popular music festivals in Poland at the turn of the second and third decade of the 21st century in the spatial and socio-cultural dimensions on the community of its participants. Referring to the traditional chorological paradigm of human geography, an analysis of the differentiation of the territorial impact of festivals was made, and using patterns immersed in social geography-oriented music research, factors motivating to participate in festivals were determined.

Key words

Pol'and'Rock Festival, Jarocin Festival, spatial range, social relations and motivations.

Received: 12 April 2023

Accepted: 31 August 2023

Published: 29 September 2023

1. Introduction

New forms of amplified¹ music festivals in Poland, focusing on various genres of this music, appeared in Poland in the early 1980s. In June 1980, the Nationwide Young Music Generation Festival was organized in Jarocin, with 23 rock bands and about

2,000 participants. The festival took place in an almost family atmosphere and it was then that the legend of Jarocin was born (Wertenstein-Żuławski, 1986). In the following years, the number of participants increased (both performers and music audiences – in the mid-1980s it even exceeded 20,000 participants), and since 1987 the event was called the Rock Festival in Jarocin. At the beginning of the 21st century, such an event would be classified as mediocre at best, but at that time it was considered the largest festival in the country at the time and comparable to the

¹ According to L-A.Perrin (2020), amplified music includes four groups of genres: (1) rock, pop, blues and country, (2) fusion, metal and punk, (3) hip hop, rhythm and blues, ska, reggae, funk and soul and (4) electronic music.

iconic British Glastonbury festival (see Matykowski, Zmudzińska, 2022).

Rock music concerts and festivals have often become an expression of contestation of both youth subcultures and many young recipients of this music – without a specific subcultural affiliation. Not only did music play an important role in this message, but the texts of rock songs also acquired new functions (see Zgólkowa, 1988; Idzikowska-Czubaj, 2011). Contestation also took on a political dimension, as part of the audience of this music was involved in the «Solidarity» movement and then reacted negatively to the martial law introduced by the communist party. Hence, at festivals of this kind, texts performed by musicians were subject to censorship control.

At the beginning of the 1980s, a number of other rock music festival events appeared, although some of them were short-lived (lack of appropriate organizational support), and over time there was also a decrease in subcultural symbols and meanings, and thus a decrease in the assessment of the authenticity of the work (see Geise, 1988). After the socio-political and economic changes in Poland at the turn of 1989

and 1990, there was a further decrease in interest in these events and their disappearance (some of them were reactivated at the beginning of the 21st century). The most interesting festivals of this type – apart from the already mentioned festival in Jarocin – in the first half of the 1980s included: Rock Music Roar in Łódź (an annual event in the years 1980–1985, in the performance hall), Rock on the Island in Wrocław (in 1981, 1983 and 1984), Musical Camping in Brodnica (1982–1993), Rock Galicia Region in Rzeszów and other smaller cities of south-eastern Poland (1982–1985) and a slightly different musical genre – Rawa River Blues Festival in Katowice (since 1981, which was initially called the National Meeting with Blues – Rawa River Blues). In the second half of the 1980s, the audience of reggae music were attracted by the festival Reggae on the Warta River in Gorzów Wielkopolski (1986–1991), and supporters of heavy rock – by Metalmania in Katowice (since 1986; initially in the auditorium; in the 1990s and in the 21st century, the festival changed the venues and took place in various cities of Upper Silesia) (see Fig. 1).

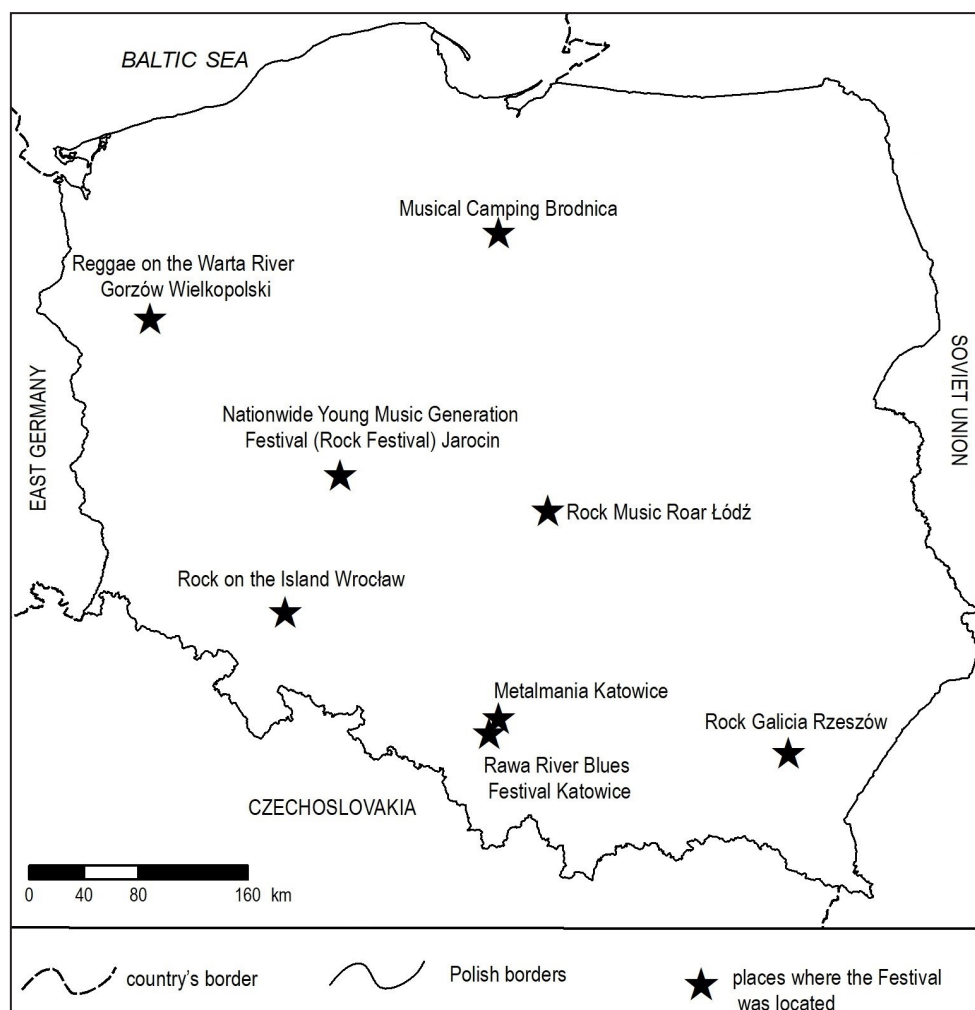


Fig. 1. Spatial distribution of major rock music events in Poland in the 1980s.

Source: own study

In the second half of the 1980s, fewer and fewer festivalgoers attended the annual events in Jarocin, although the Festival survived the socio-political changes of 1989–1990 in Poland. It should be noted that during the period of real socialism and centrally planned economy, this musical spectacle was supported by the authorities of the communist party and its local youth organization (the Socialist Polish Youth Association), and formally organized by the Cultural Centre in Jarocin (maintained from the state budget). At that time, the Rock Music Festival in Jarocin was treated by the communist authorities as a kind of «safety valve» (see Idzikowska-Czubaj, 2011). After the changes, the new authorities continued to support the organization of the Festival in Jarocin (e.g. through public television), although attempts were made to give the event a semi-commercial character. The demise of the event came after clashes between the police and festival goers in 1994, involving 500 armed law enforcement officials who used rubber bullets and tear gas. In the opinion of M. Żyła (2017, p. 140), with the fall of the Festival, “at the same time, there was a twilight of the Polish counterculture on such a large scale”.

The first attempt to reactivate the festival in Jarocin was made in 2000 – under the name Star Festival Jarocin, but only a successful attempt to reactivate the event was the festival in 2005. The atmosphere of this renewed form of the Festival is well reflected in the headline from the national press «Jarocin polite, but without expression» (Wilk, 2007). Since this year, the Jarocin Festival has been held cyclically and, as a rule, its organization was entrusted to an external company; in 2013, about 8,000 people participated in it, and in 2018 – almost 7,000 festival-goers. In 2018, the Festival was organized directly by the Regional Museum (with the Granary of Polish Rock under its authority), as many as four concert venues in the city were designated (three stages – available to people with a special pass and one – available to everyone). There is also a camping site for festival participants in the middle zone of the city. Due to the COVID-19 virus pandemic, the festival in 2020 did not take place, and in the following years 2021 and 2022, it was organized in July on pitches located outside the city centre in the intermediate zone of Jarocin (two stages); there was also a campsite nearby.

In the 21st century, “Woodstock Station” has become the most important and largest festival of amplified music in Poland. The main organizer of this festival is the foundation established in 1993 under the name “The Great Orchestra of Christmas Charity”, whose volunteers were young people collecting donations in January each year for

health care activities, consisting in saving the lives of sick people, especially children, and activities to improve their health, as well as health promotion and health prevention. The intention of the founder of this foundation – Jerzy Owskiak – was to thank the volunteers for their work for the Great Orchestra of Christmas Charity in the form of a musical event. The name of the festival created by its president, Jerzy Owskiak, was a combination of the name of the Woodstock Music and Art (as he participated in the remake on the 25th anniversary of this festival in 1994) and the Polish title of a TV series *Alaska Station*². Some researchers compared the new festival with the Festival in Jarocin or even regarded it as a new form of that event, as in the late 1980s Jerzy Owskiak was a participant in the event in Jarocin, and even one of the co-organizers. However, the main organizer of “Woodstock Station”, Jerzy Owskiak himself, denied this in the following words: «It was not a new Jarocin – just something invented from the scratch. Without two stages, eliminations, competitions, competing. It was – I can say it right – my original festival” (Owskiak, Skaradziński, 2010, p. 15).

The first Woodstock Station took place in July 1995 in the small village of Czymanowo – in the commune of Gniewino (northern Poland), the next one – in 1996 in the peripheral Dąbie district of the large city of Szczecin, and in the years 1997–1999 and 2001–2003 in Żary (on the site of a former military training ground). On the first festival grounds, alcohol was forbidden and the artists performed for free – only the costs of food and shelter were reimbursed. The festival was perceived by the visitors as a new form of the Jarocin Festival though the main organiser himself denied it.

Since 1997, the festival was organised in Żary in the Lubuskie voivodeship, on a former military training ground. In 1998 new elements were added to the event in Żary: a firework display, a field cinema and an enormous sunflower field. This is when it attracted 150,000 festival-goers, and its mission statement was “Stop drugs, stop violence”. The fifth edition, taking place in 1999, gathered 250,000 festival-goers. Altogether 37 artists performed in it, and it was the first edition broadcast both on the Internet and on public TV. Another new element appeared in 1999 – a permanent accompanying event called “Jesus Christ Station” (organised by Catholic priests and nuns and supported by the bishop of the Zielona Góra diocese). In 2000, the Festival was moved to the city of Łęborg, but due to protests from the local inhabitants, the event

² The original title of the American series was *Northern Exposure*.

eventually did not take place and between 2001 and 2003, it came back to Żary.

On its 10th anniversary in 2004, the Woodstock Station Festival was organised for the first time in Kostrzyn upon Odra (see Fig. 2). This time it welcomed 400,000 festival-goers and since then, the Festival has been organised in this town. In 2020, due to the spread of SARS-CoV-2 and COVID-19 pandemic, the

Pol'and'Rock Festival was organised in the form of the "Most Beautiful House Party in the World" and transmitted online from a Warsaw studio. During the broadcast, the participants could see house parties organised by fans of the festival in dozens of places in Poland and in the world. Eventually, more than 1700 local house parties were recorded (including 43 abroad)³.

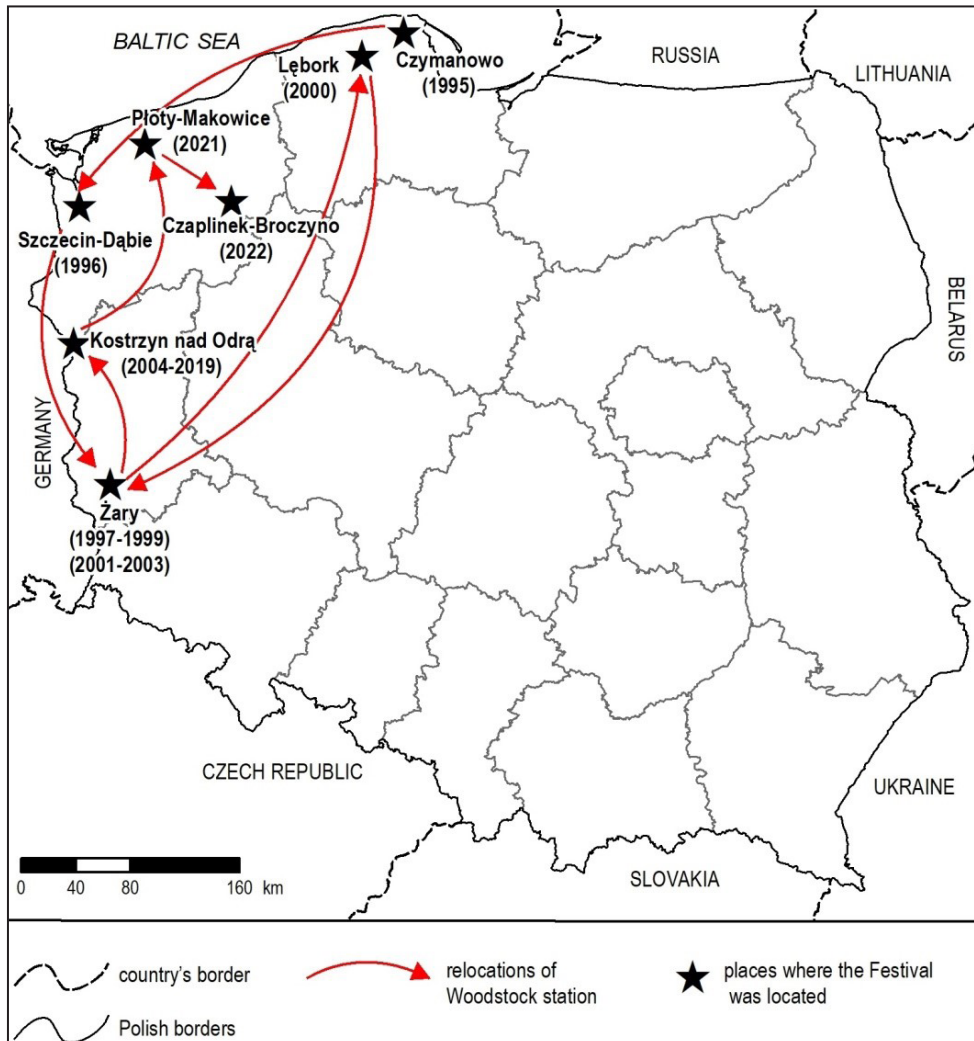


Fig. 2. Relocations of Woodstock Station (including its continuation in the form of the Pol'and'Rock Festival) in the years 1995–2022.

Source: own study.

In 2006, the Academy of the Finest of Arts was established on the festival grounds, where important people from the world of culture, politics, science, etc. are interviewed. In 2014, the Night Academy of the Finest of Arts was organised, where singers and actors perform. In 2016, the police (at the order of Law and Justice government) published a decision in which it gave the Festival a status of a high-risk event. This meant that the safety regulations on the festival grounds had to be stricter. The decision was upheld in the next editions – between 2017 and 2019.

In 2018, the organisers decided to change the

name of the event from the Woodstock Station Festival to the Pol'and'Rock Festival. In 2021, the Pol'and'Rock Festival took place at the Makowice airport – near the city of Płoty, and for the first time admission to the event was payable (to maintain the sanitary regime and the number of participants during the still prevailing pandemic). In 2022, the organizers again looked for a new location for the event and the 28th edition of the Festival took place at the former Broczyńno airport in the Czaplinek commune.

³ Source: the official Pol'and'Rock Festival website: <https://polandrockfestival.pl/o-festiwalu/historia#sectionHead143>.

2. Aim of the study, research assumptions, and methods

The aim of the study is to characterize the impact of two important popular music festivals in Poland in the second decade of the 21st century in the spatial and socio-cultural dimensions on the community of its participants. The most important and largest analysed festivals were the 24th edition (held on July 31–August 4, 2018 in Kostrzyn upon Oder) and the 28th edition (held on August 4–6, 2022 in Broczyno near the town of Czaplinek). The second festival that was the subject of our analysis were the two editions of the Jarocin Festival, which was resumed after many years, which took place on July 13–15, 2018 and on July 14–17, 2022.

Festivals of amplified music in Poland were of interest to sociologists in particular in the 1980s. Geographers also became interested in the spatial impact of festivals of this kind of music in Jarocin and Brodnica (see Kurzawski, 1989; Figisiak, Matykowski, 1989; Krawczyk, Matykowski, 1991). However, at the turn of the century and at the beginning of the 21st century, the interest in studying festivals increased and involved different perspectives. Many studies concerned the music festival as a tourist product and its attractiveness as well as a factor shaping local development (including in the sphere of tourism), as well as a factor motivating the movement of tourists – music consumers. Studies of this kind mainly concerned the Pol'and'Rock Festival, the Open'er Festival and the Jarocin Festival (see Piasecka, 2012; Nowacki, 2014; Majchrzak et al., 2015; Rerek, Dużewska, 2016; Woźniak, 2019; Baster, 2020).

A certain reference to the study of the premises or factors determining the participation of people in the festival was the study of various manifestations of festival-goers' behaviours in the psycho-social dimension, as well as the socio-cultural conditions and experiences of their participation in these events (Lesicki, 2015; Żyła, 2017; Woźniak, 2019; Chmielewska-Szljajfer, 2019). A special example could be studies on the spirituality of festival participants (Borzykowski et al., 2010) or the fulfilment of specific consumer needs (Gębarowski, Majka, 2023).

An interesting group of works includes studies on safety at rock music festivals, including medical assistance provided to their participants and examinations of their health (see Hajduczenia et al., 2011; Białka et al., 2012; Skonieczna-Żydecka et al., 2018) and management of the safety of this type of events in general (Kaak, 2016; Moch, 2017; Kuglasz, 2019).

Undertaking research in this area, we looked at it from the perspective of human geography research experience, and in particular its subdisciplines,

such as social geography, cultural geography and tourism geography, and we showed openness to interdisciplinary approaches.

The Pol'and'Rock Festival has become the largest festival of amplified music in Poland in the last dozen or so years, probably attracting around 450,000–500,000 participants and significantly ahead of another festival of this type of music with 140,000 viewers in 2018 – Open'er in Gdynia (according to Mazierska, 2020). In terms of size, the Pol'and'Rock Festival is probably similar to the well-known festival in Central and Eastern Europe – the Sziget Festival in Budapest, with the Polish event gathering a similar number of participants over three days, while the Hungarian festival lasts a week.

The second of the analysed Polish festivals, the Jarocin Festival, after its reactivation, probably uses the legend of the previous editions of this event from the period of communist rule, because «during the 1980s, the festival was a cultural sensation – the biggest rock festival not only in Poland, but also in the entire Eastern Bloc» (Kuligowski, 2017, p. 393), although in the 21st century it gathers much fewer participants and it is difficult for it to compete with, for example, the Colours of Ostrava festival (the Czech Republic).

The basic source of information about the participants' territorial origin, age and gender, as well as the factors motivating their participation in festivals, were two forms of survey research: (a) in the field, during the festival, among its participants, and (b) by means of a questionnaire posted on social networking sites. In the case of the Pol'and'Rock festival in 2018 in Kostrzyn upon Oder, both surveys completed during field research (1,392 questionnaires) and on a social networking site (1,281 questionnaires) were used. In the further study, only fully completed questionnaires were used for analysis (2,403 questionnaires from Polish respondents and 84 questionnaires from foreign respondents). Information about the participants of the Pol'and'Rock Festival in 2022 was obtained only from the questionnaires of the survey posted on a social networking site (489 surveys). In turn, information from the Jarocin Festival participants in 2018 was obtained from surveys conducted during the event (404 people), and in 2022 only from a survey posted on a social networking site (70 people).

Another important source of information on the place of residence were 1,519 registration plates of cars parked on Malinowski Field at Pol'and'Rock in 2018. In addition, interviews were conducted with selected participants of the festival, participant observation was conducted in the area of the festival town (in the case of Pol'and'Rock Festival) and information was obtained from media analysis.

An analysis of the differences in the geographic origin of Pol'and'Rock Festival visitors is an important task of geographic analyses and a method to implement a chorological paradigm in geography. In order to come up with an image of spatial variability of this phenomenon, the authors decided to resign from the basic division of Poland into provinces (16 units) and choose a more detailed division into Statistical Territorial Units NUTS-3 created by joining the districts (73), but decided not to use even smaller units – separate districts (380).

3. The geographical range of influence of the festivals

3.1. Introduction

The spatial differentiation of the influence of festivals and the spatial variability of the territorial

origin of festival-goers is an important property and a criterion for dividing these events according to the range of impact into local, subregional, regional, national and international performances (see Orosa Paleo, Wijnberg, 2006; Cudny, 2016; Matykowski, Zmudzińska, 2022). Two simple measures were used to characterize the spatial arrangement of the territorial origin of festival participants: (a) absolute categories – the number of festival-goers from a given territorial unit, or (2) relative categories illustrated by the number of festival-goers per 100,000 inhabitants in a territorial unit. The latter measure indicates a different degree of territorial selectivity of festival-goers and may be the basis for the search for macrostructural factors shaping the spatial variability of the territorial origin of event participants. The first measure is presented in figures in the form of a cartogram, and the indicator of the intensity of participants in relation to the population – in the form of a cartogram (see Fig. 3, 4, 5).

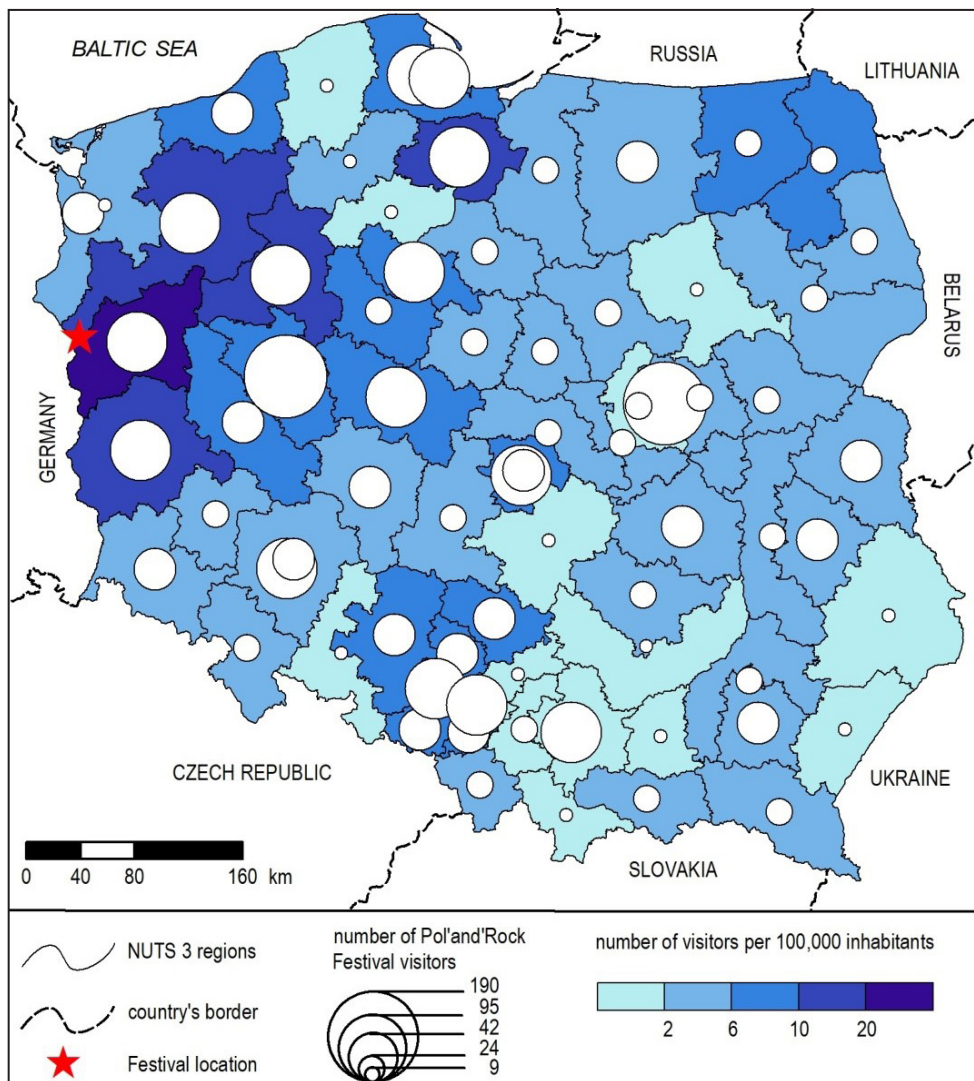


Fig. 3. The estimated number of Pol'and'Rock Festival visitors and spatial variability of their number per 100,000 inhabitants in a given region in 2018 – based on the surveys. Source: own study.

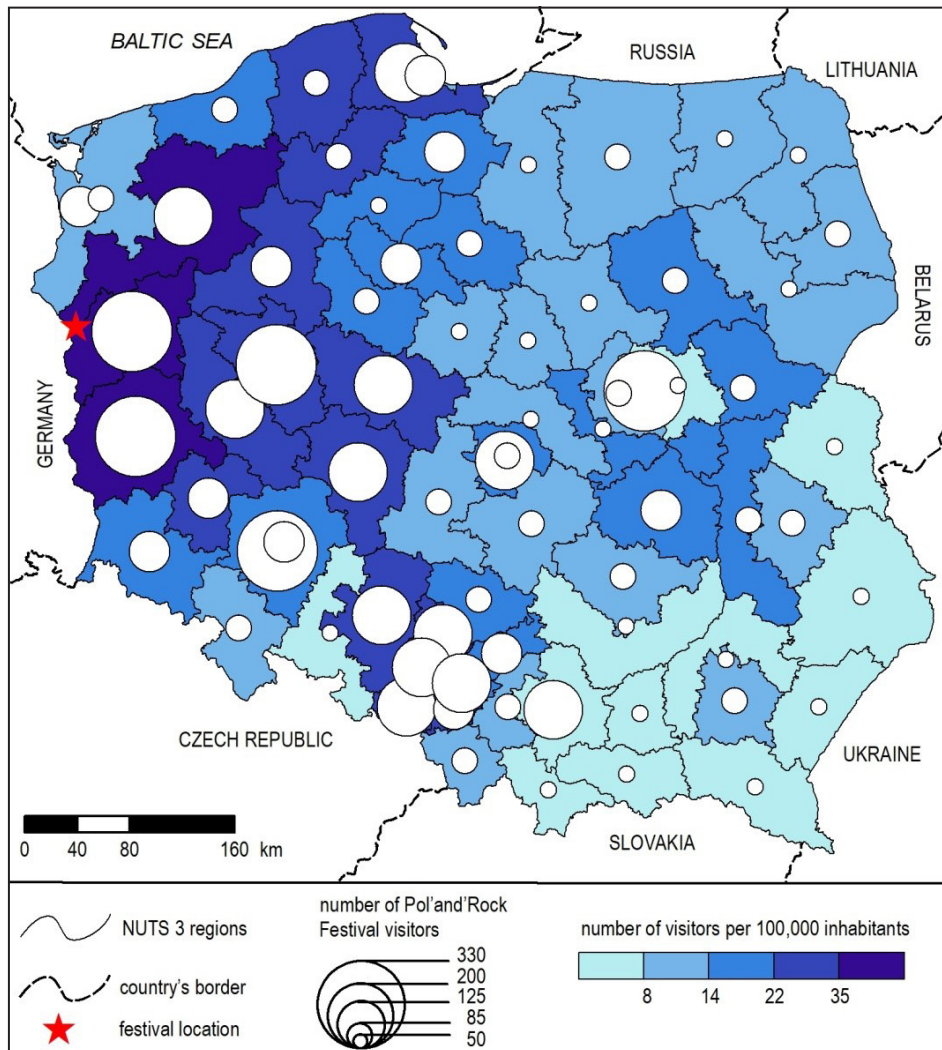


Fig. 4. Estimated number of participants of the Pol'and'Rock Festival in 2018 and the diversification of the index of their intensity in relation to the population in the system of 73 subregions – based on surveys and estimates of car passengers in Malinowski Field.

Source: own study.

The existing spatial variability of the intensity of the festival's impact, as well as the trends of coexistence between the participants' number or intensity and some socio-political features, prompted us to use location coefficient LC (Isard et al., 1965, p. 123):

$$LC = \frac{A_i\%}{B_i\%}$$

where:

A% – share of participants from a given subregion in relation to all domestic participants (expressed in %);

B% – share of the population (or other feature) of a given subregion in relation to the total population country (the total sum of the considered feature in the country).

The index value above 1 indicates overrepresentation of festival participants from the selected area, while its value clearly lower than 1 indicates low interest in the event. Hence, as a

rule, there are (a) areas of great intensity of the considered phenomenon and the so-called (b) rest of the country, within which areas with particularly low intensity of the phenomenon were sometimes distinguished.

To measure the degree (strength) of co-occurrence (convergence) of certain socio-demographic and political characteristics with the intensity of the geographical origin of festival participants in the system of 73 territorial units, the Pearson correlation coefficient was used, as well as the already forgotten coefficient of geographical association (Isard et al., 1965, p. 126; Domański, 1971, p. 17):

$$G = 1 - \frac{\sum_{i=1}^n (A_i\% - B_i\%)^2}{100}$$

whereby only positive differences or only negative differences are summed up;

where: A% and B% – as in the location quotient formula.

The values of the coefficients are in the normalized range from 0 to 1, while the correlation coefficient may take negative values (which proves the presence of negative interdependence). Based on the size of this index characterizing the coexistence of festival-goers and some socio-demographic or political characteristics, the latter can be considered as possible or real shaping factors in the spatial context.

In the tradition of human geography, distance is sometimes considered to be one of the significant factors of displacement, which is one of the components of the so-called gravity and potential models. We decided that in the case of festival goers moving from the subregion of residence to the festival locations (Kostrzyn upon Oder, Broczyno near Czaplonek, Jarocin), the distance may play an important role in shaping the intensity of travel. This distance was measured in a straight line, because it was assumed that the geographical environment deforms (i.e. extends) the length of

the transport network in a similar way on a national scale. To determine the theoretical probability of participants from each of the 73 sub-regions coming to the festival, we used the modified formula of the potential model by D.L. Huff (1963):

$$P_{jK} = \frac{\frac{A_k}{d_{jk}^b}}{\sum_{j=1}^n \frac{A_j}{d_{jn}^b}}$$

when: $\sum P_{jk} = 1$

and $0 \leq P_{jk} \leq 1$

Next, the theoretical probability of festival-goers' arrival was determined based on the Huff model, where A_j was the number of inhabitants of the sub-region, and d_{ij} was the distance in a straight line between the festival town and the centre of the sub-region.

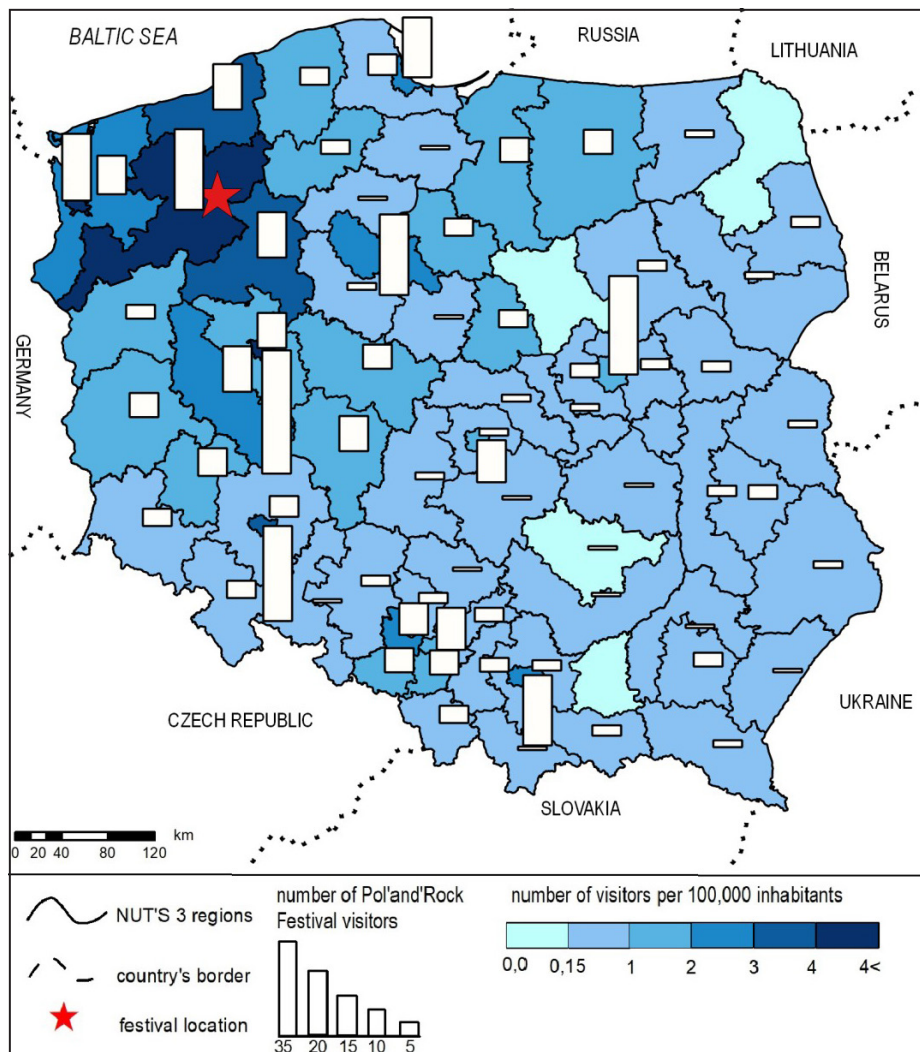


Fig. 5. Number of participants of the Pol'and'Rock Festival in 2022 and the spatial differentiation of their intensity index in relation to the population in 2021 – based on surveys. Source: own study.

3.2. Spatial diversity of the impact of the Pol'and'Rock Festival and factors shaping the spatial variability of the participants' territorial origin

The most numerous groups of festival-goers, on the basis of the surveys only, came from the subregions of five biggest cities in Poland: Poznań (7.96%), Warsaw (6.71%), Wrocław (3.78%), Cracow (3.46%) and Łódź (2.87%). As many as 24.69% of the surveyed 2018 Pol'and'Rock Festival visitors lived in these NUTS 3 units and in the subregions comprising the hinterlands of those five cities – 6.12% of the respondents. The festival-goers from the subregion of Gorzów Wielkopolski were also an important group (3.82% of the respondents). This is the region where Kostrzyn upon Oder is located, together with its four neighbouring units: Szczecinek and Pyrzyce (3.50%), Zielona Góra (2.73%), Piła (2.21%) and Leszno (1.41%). In total, 13.66% of the surveyed festival-goers came from those subregions. 7.76% of the respondents came from four territorial units in Upper Silesia with a large metropolitan area (Katowice, Gliwice, Rybnik, Bytom), while 4.86% had their place of residence in a seaside metropolitan area in northern Poland comprising of two subregions: Tricity (Gdańsk-Gdynia-Sopot), and Gdańsk-hinterlands. Therefore, the majority of festival-goers (57.09%) came from these areas.

The intensity of participation of festival-goers from different subregions of Poland is reflected in the number of surveyed visitors per 100,000 inhabitants. This indicator was the highest in the following regions: the city of Poznań (36.8 visitors per 100,000 inhabitants), the regional main city for Kostrzyn upon Oder, i.e. Gorzów Wielkopolski (24.6), Szczecinek and Pyrzyce (20.3), the city of Wrocław (14.7), Piła (13.4), and Starogard Gdański (13.1). Therefore, some subregions of western and northern Poland (the seaside) together with large cities in central Poland (such as Cracow, Łódź or Warsaw) comprised the areas from which the participants most intensively came. Figure 3 illustrates the estimated number of Pol'and'Rock Festival visitors and the spatial variability of their number per 100,000 inhabitants in a given region in 2018, based on the surveys. Half the number of festival-goers divided into subregions of their place of residence was recalculated after taking into consideration the number of passengers in the cars⁴ on one of the

car parks, as well as the number of the respondents surveyed. The largest share in this sample comprised festival-goers from Warsaw (4.30%), but visitors from other major cities stayed close behind: Poznań (3.03%), Wrocław (3.49%), Łódź (1.84%) and Cracow (1.18%). Altogether, 13.71% of festival-goers came from these five cities. Even though the share of festival-goers from Poznań dropped after taking into consideration the information about car passengers⁵, it should still be underlined that as many as 16.88% of festival visitors came from the whole Wielkopolska voivodeship (consisting of seven NUTS-3 units). The Upper Silesia subregions were an important area of visitor influx, as 9.75% of festival-goers came from them.

The range of impact of the Pol'and'Rock Festival can be considered not only from the national, but also from the international perspective. Among the respondents there were 3.37% foreigners (84 people). Due to the fact that Kostrzyn upon Oder has a peripheral location and has good transport routes with Berlin (motorways, roads and a railway), it is no surprise that almost half of the surveyed foreigners came from Germany (42.35%). Apart from that, the festival was also visited by festival-goers from: the UK (16.82%), the Netherlands (9.41%), Denmark (9.41%), Portugal (4.71%), Sweden (3.53%), Belgium (2.5%) and Iceland (2.5%).

The largest share of the surveyed participants of the Pol'and'Rock Festival in 2022 was held by festival-goers from typically urban subregions: the city of Poznań (7.38%), the capital of Poland (5.91%), the city of Wrocław (5.70%), the Bydgoszcz and Toruń subregion (4.85%), the city of Cracow (4.22%) and the home territorial unit of the Festival – Szczecinek and Pyrzyce (4.85%). On the other hand, the highest relative intensity indicators, much higher than the average for the whole of Poland (1.25), i.e. the number of surveyed participants per 100,000 inhabitants were characteristic of the following territorial units: the original subregion Szczecinek & Pyrzyce (5.71), the three largest cities in western Poland – Poznań (6.42), Szczecin (4.82), Wrocław (4.00) and the Koszalin subregion (3.74). The number of participants of the Pol'and'Rock festival and the spatial differentiation of their intensity index in relation to the population in 2022, based on survey research, is presented in Fig. 5.

Among the participants participating in the survey, foreigners accounted for 3.07% (15 people), with the largest number represented by the United Kingdom (26.7%), Germany (20.0%) and the Netherlands (20.0%). Among the respondents there

⁴ Assuming that the average number of passengers in a car was 3; a dozen or so interviews with vehicle owners showed that this indicator was 3.3, but due to the estimated conversion of participants, an integer of 3 was assumed

⁵ Festival-goers from Poznań and other large cities often came by train or hitchhiked.

were also inhabitants of Belgium, Denmark, Sweden and Lithuania.

Based on the analysis of the variability of the number of participants per 100,000 inhabitants, we can determine the different level of impact of festivals, and in the case of the coexistence of festival-goers and some socio-political features, we can also indicate macrostructural contrasts caused by these features – by using the location factor.

One of the important factors – quite commonly taken into account in impact models – is the remoteness of the place of residence of festival-goers from the destination (i.e. Kostrzyn upon Oder in 2018 and Broczyno near Czaplínek in 2022). Therefore, the area of Poland has been divided into 4 remote zones: (a) the area covering the sub-region where the festival is located and the sub-regions directly adjacent to it, (b) the zone indirectly adjacent to the first area, (c) the peripheral zone, covering units distant in a straight line from the festival site by at least 500 km and (d) the rest of the country. Another factor shaping participation in the

festival is the level of urbanization of the sub-regions where the festival goers lived. In this case, Poland was divided into (a) subregions with the share of urban population above 85%, (b) subregions with the share of urban population below 34%, and (c) the rest of the country.

The size of the groups of the Pol'and'Rock Festival participants in 2018 and their percentage share in each subregion was determined on the basis of information provided in the surveys and on the basis of car registration plates (see Fig. 4), and in the case of the festival in 2022 – on the basis of surveys. The percentage shares of festival goers in 2018 (and similarly in 2022) from individual subregions were compared with the shares of the population living in them in mid-2018 (and similarly – at the end of 2021) using the location factor. The zone of direct proximity to the festival site, both in 2018 and in 2022, was characterized by a high location factor, which testified to the over-representation of its participants in relation to the population living there (see Table 1).

Tab. 1. Size of location coefficients for zones of Poland.

Factor	Division into macrostructures of country	Pol'and'Rock 2018 (Kostrzyn upon Oder)		Pol'and'Rock 2022 (Czaplínek – Broczyno)	
		Number of subregions	Location coefficient (LC)	Number of subregions	Location coefficient (LC)
Distance from the festival site	Direct zone (I)	original subregion and 4 neighbouring ones	2.20	original subregion and 7 neighbouring ones	2.48
	Intermediate zone (II)	15 subregions adjacent to zone I	1.50	9 subregions adjacent to zone I	1.41
	Rest of the country (III)	37 subregions	0.88	49 subregions	0.85
	Peripheral zone (IV)	16 subregions	0.48	7 subregions	0.31
Level of urbanization	Highly urbanized sub-regions (>85%)	10 subregions	1.35	same subregions as in 2018	1.95
	Rest of the country	57 subregions	0.97		0.83
	Sub-regions with low urbanization (<34%)	6 subregions	0.36		0.28

Source: own study.

Also, the second zone adjacent to the zone of direct proximity had a coefficient clearly exceeding 1, while for the rest of the country it dropped below 1, and in the peripheral zone it was lower than 0.5. In 2018, as many as 41.68% of the festival participants came from two zones of immediate and indirect impact. In 2022 – in the new place, this concentration in the two places surrounding the festival site was only slightly lower (36.71%). The festival in 2022 also revealed a greater impact of subregions with high urbanization on the origin of its participants (coefficient = 1.95).

To determine the degree of coexistence of certain socio-demographic and political features with the intensity of the geographical origin of the

participants in the Pol'and'Rock Festival in 2018 and 2022 in the system of 73 territorial units, the correlation coefficient was used (Table 2).

We also decided that in the case of festival-goers travelling from the subregions of their residence to the festival locations (Kostrzyn upon Oder or Broczyno near Czaplínek), the distance and (dij) and the number of inhabitants of the subregion (Aj) play an important role in shaping the intensity of their trip. Therefore, to determine the theoretical probability of participants coming to the festival from each of the 73 sub-regions, we used the population potential model, specifically its modified formula by D.L. Huff (1963). On the basis of the number of festival goers from particular 73 sub-regions (determined on the

Tab. 2. The correlation coefficients between the festival-goer intensity and socio-demographic and political characteristics of the 73 subregions.

Socio-demographic and political characteristics	Pol'and'Rock 2018 (Kostrzyn upon Oder)	Pol'and'Rock 2022 (Czaplinek – Broczyno)
	Estimated number of festival-goers (based on the surveys) and the registration plate record	Number of festival-goers (based on the surveys)
	per 100,000 inhabitants	
Population density in 2018	+0.258*	
Population density in 2021	x	+0.448*
Level of urbanisation – % of urban population in 2018	+0.438*	
Level of urbanisation – % of urban population in 2021	x	+0.544*
% of children born out of wedlock in 2014	+0.448*	+0.458*
% of valid votes for the Law and Justice party in 2019 elections	-0.602*	-0.598*

Explanation: *statistically significant correlation coefficients at the level of $\alpha = 0.01$

Source: own study.

basis of surveys and car inventory), the empirical probability of the participants' arrival from various parts of Poland was determined, and it was expressed not in fractions, but as percentage. So the sum of the probabilities of arrival from all subregions of Poland amounted to 100%. Then, the theoretical values of this probability were determined on the basis of the Huff model, assuming that the exponent of the distance $b = 1$. The similarity of the distributions of real festival-goers with the model distribution may be evidenced by the correlation coefficient between these systems. Thus, the correlation coefficient between the probability values for the real and model systems in 2018 was $r = +0.661$, and in 2022 – $r = +0.685$. However, in a few cases, the actual probability was much higher than the theoretical probability. In 2018, such a property characterized some urban subregions, e.g. Poznań ($\Delta = +2.26$), Wrocław (+1.61), Warsaw (+1.29) and highly urbanized: Rybnik (+1.50) and Gliwice (+1.29), but also formally poorly urbanized subregion Gdańsk-hinterlands (+1.41). In 2018, the deficiency of the actual probability of festival-goers' participation in relation to the theoretical probability was characteristic of the original subregion of Gorzów Wielkopolski ($\Delta = -3.27$) and the neighbouring territorial units: Szczecin-hinterlands (-2.97), the city of Szczecin (-1.69) and Zielona Góra (-1.40). In 2022 – as in 2018 – the surplus of the actual probability over the theoretical one was characteristic of some urban territorial units, such as Poznań (+4.73), Wrocław (+4.11), Cracow (3.10), Warsaw (2.46), and a lower real turnout than model – two subregions of the zone directly adjacent to the Festival: Piła (-2.14) and Gorzów Wielkopolski (-1.32) and a more distant subregion of Starogard Gdański (-1.30).

3.3. Spatial differentiation of the impact of the Jarocin Festival

The Jarocin Festival, reactivated in 2005, had a different impact than Pol'and'Rock. The largest groups of participants in this festival in 2018 – based on own surveys – came from the home subregion of Kalisz (37.92%) and territorial units: the city of Poznań (9.83%), Bydgoszcz and Toruń (4.78%), Poznań – hinterland (4.21%), Częstochowa (3.65%) and the capital Warsaw (3.37%). 56.46% of the respondents lived in the immediate vicinity of the festival in 2018, and 56.18% of the participants lived in the Wielkopolska voivodeship (consisting of six territorial units), where the town of Jarocin is located. The zone of the direct influence of the festival was characterized by a localization factor of $LC = 3.77$, while the second zone (0.71) and the rest of the country (0.45) had an index clearly lower than 1.

The highest relative index – expressed in the number of surveyed participants per 100,000 inhabitants of the subregion – was found in the following territorial units: native Kalisz (20.14), the city of Poznań (6.51), Częstochowa (2.53), Poznań – hinterland (2.29) and Bydgoszcz and Toruń (2.19).

Since the survey of the Jarocin Festival participants conducted in 2022 was based on a small sample (70 people), we resigned from a more detailed analysis of their geographical origin, comparing only the location factors in the system of macrostructural units: direct zone (or the Wielkopolska voivodeship) – intermediate zone and the rest of the country. In 2022, 54.29% of the surveyed festival-goers lived in the immediate vicinity of Jarocin, and in the Wielkopolska voivodeship – 55.71% of the

respondents. As in 2018, only the location coefficient of festival goers for this zone exceeded the value of 1, as it amounted to $LC = 3.77$. Thus, the range of impact of the reactivated Jarocin festival has a clearly regional character.

4. The festival as a specific space for integration of various social groups

Music festivals are short-lived and cyclical events in the local space that attract participants, called festival-goers. Therefore, one of the research tasks from the perspective of social sciences and humanities, including social geography, was to analyse the socio-demographic composition and the recognition of mechanisms influencing occasional trips to festival venues. One of the first model solutions facilitating the study of such behaviours was the distinction of socio-psychological motivational domains (Crompton, 1979). G. Gelder and P. Robinson (2009), examining e.g. participants of the well-known festival in Glastonbury, stated that the most important motivations for them were related to social contacts in the circle of friends; the surveyed respondents preferred them to the music they performed.

4.1. Profile of festival-goers

The number of participants that the Pol'and'Rock Festival attracted in 2018 was not precisely established. On the one hand, we have information provided during the 4th August 2018 press

conference by the main organiser Jurek Owskiak, according to whom the festival grounds welcomed about 700,000 people at one of the concerts, a record number thus far (Boroń, 2018). On the other hand, we have the report of the Lubuskie region police working on the festival grounds which says that at the peak of the festival there were about 250,000 people (Operacja..., 2018). Therefore, we might assume the average number of festival-goers to have been about 450,000–500,000 people.

The number of participants that the Pol'and'Rock Festival attracted in 2018 was not precisely established. On the one hand, the press, citing information from the organizers, signalled that in 2004 the number of participants reached 400,000 people, and in 2011, some concerts attracted 700,000 festival-goers (Boroń, 2018). During a press conference on August 4, 2018, the main organizer Jurek Owskiak, said that there were probably about 700,000 participants in the festival grounds, while according to the report of the Lubuskie region police working on the festival grounds which says that at the peak of the festival there were about 250,000 people (Operacja..., 2018). Therefore, we might assume – based on these extreme values – that the average number of participants at Pol'and'Rock 2018 is approximately 450,000–500,000 people.

The main source of information about the participants of the festival in 2018 were the results of surveys carried out in the field and through social media. Demographic data obtained from three types of surveys covered 3,066 participants of the 24 editions of the festival and concerned the structure of gender and age.

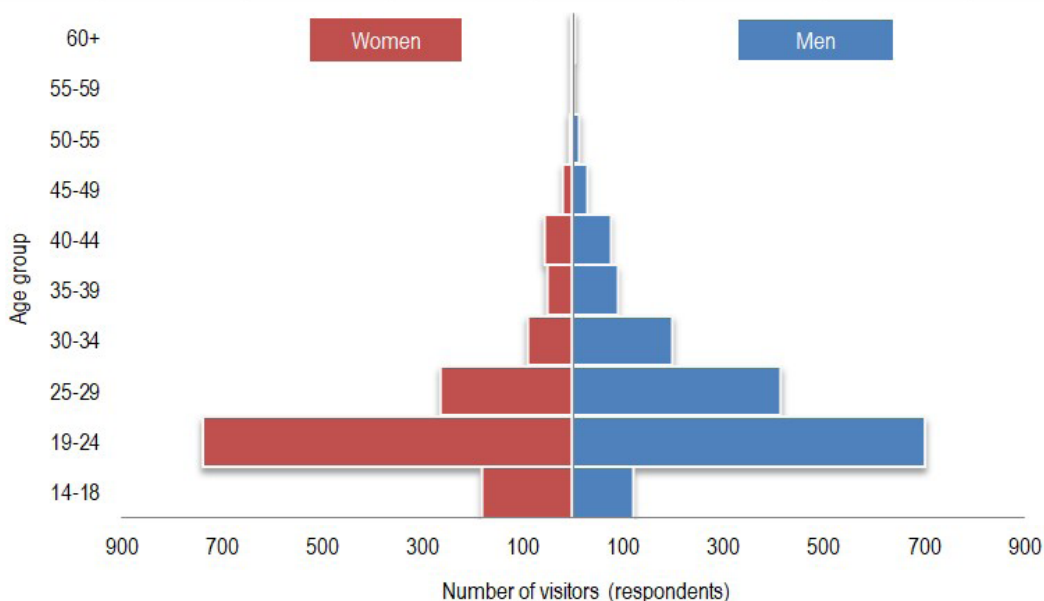


Fig. 6. The age and gender of the Pol'and'Rock Festival visitors in 2018 based on surveys. Source: own study.

The youngest respondent was 7 years old and the oldest one 87 years old. As many as 56.9% of the festival-goers were those aged 24 and younger. The most numerous age group comprised respondents aged 19–24 (47.1%). An important group of the festival-goers were also people aged 25–39 (36.6%), they often came to the event with their children. The average age of the festival-goers was 25. The respondents' age and their gender structure is illustrated in Figure 6.

There were more men among the festival-goers (53.8%), and the masculinisation ratio amounted to 116. It should be emphasised that women constituted the majority among the festival-goers aged 24 and younger, and men among the age group of 25 and older.

The detailed survey about festival participation was filled by 1,737 people. The festival-goers that came to Pol'and'Rock for the first time amounted to 20.03% of all the respondents. As many as 79.97% of the respondents had been to the festival at

least twice (see Fig. 7). Among the first-timers, the dominating group were festival-goers aged 24 and younger (80.63%). It should be emphasised that the most numerous group among the veterans who had come to the festival seven, eight or nine times were people aged 25–29, and among those who had come ten times – the age group of 40–45 years of age.

The vast majority of the respondents (88.6%) said they would like to come to next editions, and 10.8% hesitated whether they would come in the next years, whereas only 0.6% declared they would not take part in the festival anymore.

Similarly, at the Pol'and'Rock festival in 2022 in a new place – according to the organizers, about 700,000 people took part, and according to state authorities (police) only 285,000 people. Therefore, the number of participants can be estimated at about 450,000–500,000 people, taking into account the fluency of participation on particular days of the festival⁶.

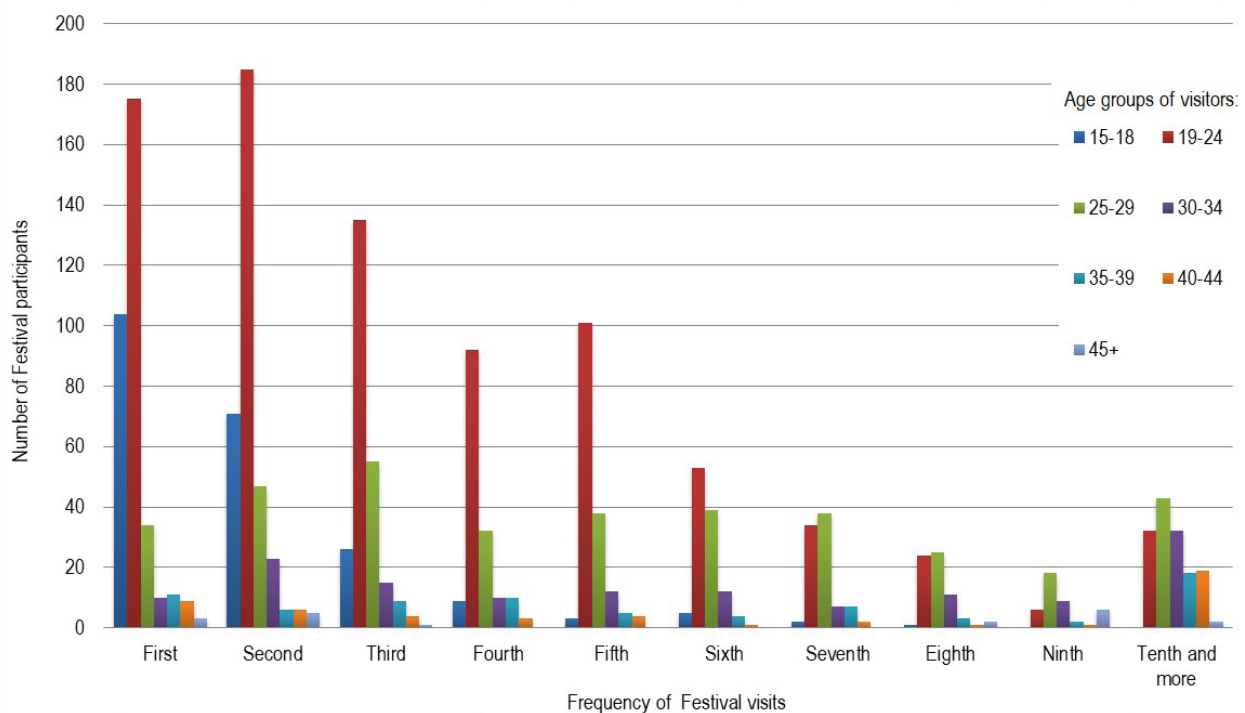


Fig. 7. Frequency of the festival participation and the visitor age structure based on the 2018 surveys. Source: own study.

Based on the conducted surveys, we can conclude that among the festival goers in Czaplunek-Broczyno, women prevailed (59.9%), and the participants' average age increased to 30.4 years compared to 2018. Festival goers aged up to 29 accounted for more than half of the participants (55.2%), and participants aged 50 and over for only 2.9% of all respondents. The new venue of the festival, as well as the time after the wave of the COVID-19 pandemic, again attracted more than 1/5 of festival debutants

(22.5% of respondents), but also consolidated the participation of multiple-time participants – seven and more times (26.6%).

The Jarocin Festival in 2018 was attended by 6,900 people, and in the 2022 edition – by 7,300 participants. Data on the gender, age and place of residence of participants were obtained from field

⁶ Some participants from the native subregion and other territorial units located closer to them came only for one day of the festival (e.g. cabaret performances, concerts on Saturday).

research during the event in 2018 and surveys in social media in 2022. As a result of these studies, information was obtained on 404 participants (approx. 5.9% of all festival goers) in 2018 and 70 participants in 2022. In the 2018 sample, men predominated (52.2%; sex ratio = 109.3), and the average age of participants was 30.9 years. Participants aged up to 29 accounted for almost half of all participants (49.8%), according to this sample survey, and up to 39 years of age to over $\frac{3}{4}$ of the population (77.0%). The oldest participant taking active part in the research and the festival was 75 years old, while the youngest one was 8 years old. In the small sample from 2022, women predominated (57.1%; sex ratio = 75.0) and the participants' average age was 34.2 years. Participants aged up to 29 accounted for 41.4% of all festival goers in 2022, and participants aged 50 and over, i.e. the young generation from the time of the first festivals in Jarocin – for 11.4% of the total. It should be noted that in the 1980s women constituted a clear minority among the participants (approx. 20–25%), and the participants' average age oscillated around 19–20 years. In the renewed version of the festival, the structure by gender and the festival-goers average age (up to about 30 years old) was balanced, and recently the predominance of women's participation has become visible, such as a further increase in the average age (see Mękarski et al., 2018; Matykowski, Zmudzińska, 2022).

4.2. Reasons for participation

Studies concerning travelling to and reasons for coming to cultural events concern the pretheoretical concept of the push–pull model in the context of migration (Lee, 1966), or rather its reinterpretation from the perspective of tourist travelling due to escape-seeking and dichotomy (Iso-Ahola, 1982). According to S.E. Iso-Ahola (1982), people taking part in cultural events can be divided into two groups, depending on their motivations: seeking and escaping.

On the other hand, M. Nowacki (2014), inspired by F. Herzberg's (1966) theoretical concept concerning factors that motivate employees to work, conducted an Internet survey on 1000 visitors of the then Woodstock Festival in Kostrzyn upon Oder. He proposed a five-point scale for evaluating 13 attributes of the festival's quality, which following Herzberg's assumptions, he deemed as hygiene factors and motivators. As a result, M. Nowacki concluded that the highest-rated attributes of the festival were the atmosphere, sound system, surroundings, concerts, line-up, safety and security

and the Academy of the Finest of Arts. According to M. Rerek and A. Dłużewska (2016), among the factors that attract people to come to Polish festivals, the most important one was the atmosphere of the event, and the feeling of contentment of festival-goers had a significant influence on their level of satisfaction and their loyalty. They also concluded that the type of music featured during the event was the most fundamental factor deciding about participation.

S.E. Iso-Ahola (1980) claims that what makes a festival-goer come to an event are internal stimulating factors that influence their behaviours. Therefore, the decision to come to the festival is a behaviour aimed at satisfying specific needs. One of the surveys conducted during the 24th edition of the Pol'and'Rock Festival included a question about the reasons for participation, focusing on positive factors which attracted participants or enabled them to seek the ways to fulfil their needs.

The participants were asked an open question aimed at establishing what their greatest motivation to come to the festival was. As a result, 456 responses were gathered, from which 12 most attractive attributes of the festival were later taken.

The motivators can be divided into 4 subgroups connected with: (a) the sense of place, somewhat placeless, (b) music consumption, (c) social relations and cognitive processes, and (d) amenities and benefits. The first subgroup comprised of two factors: the festival atmosphere and sentiment for the place, which were indicated by the total of 34.29% of the respondents. Every sixth respondent mentioned a direct influence of music on their choice to participate (17.03%). These consumers of music usually turned out to be fans of all types of rock music (39.05% of this group), metal (22.08%) and punk (10.40%). Another group of motivators not connected with music, and slightly varied, concerned all types of social contact (with interesting people, friends, social freedom) and the cognitive sphere (curiosity, tradition), which were indicated by almost one-third of the respondents (33.19%). Folk factors (a form of fun, but also pastime, relaxation) and free entry were mentioned by 12.18% of the respondents. There were also some other motivators mentioned that would be difficult to include in the aforementioned groups.

In 2022, another survey was conducted among 489 participants of the Pol'and'Rock Festival in Czaplinek, asking about the factors affecting their participation in this festival, which included the possibility of choosing 11 answers⁷.

⁷ by multiple choice criterion.

Tab. 3. The reasons for participation in the Pol'and'Rock Festival in 2018, based on the number of responses.

No.	Festival attributes – motivators	Percentage of responses
1.	Atmosphere (good mood) during the festival and on the festival grounds	30.31
2.	Opportunity to meet interesting people, great figures and share common passions and fascination	19.69
3.	The significance of music during such an event	12.61
4.	The fun nature of the event	6.42
5.	A getaway and time spent with friends	6.42
6.	As a pastime, relaxation method	4.65
7.	Perception of music (live performances)	4.42
8.	Sentiment for the place	3.98
9.	Curiosity	2.88
10.	Social freedom, possibility to be yourself	2.43
11.	Tradition of participation	1.77
12.	Free entry	1.11

Source: own study.

We determined these 11 detailed factors on the basis of research experience from previous studies of festival-goers. A smaller part of these respondents (34.76%) were more moderate in choosing the factors attracting them to this festival, as they listed from 1 to 3 answers, and on average indicated 2.5 factors. In turn, the second larger group of respondents showed less selectiveness of factors motivating them to come and listed from 4 to 11 answers (average 6.0 answers). It should be noted that in the group of festival goers who selected factors more strongly, the two most important ones, i.e. the specific atmosphere (mood) of the festival and the possibility of contact with interesting people, received almost half of all indications (48.23%), while in the group of less selective factors only the four most frequently mentioned factors accumulated more than half of all indications (50.50%). These were the specific atmosphere of the festival, the possibility of meeting interesting people, the fun nature of the event/event and discovering new artists and music trends/styles (see Table 4).

Three motivating factors were particularly related to the music offer of the festival: discovering new artists and music styles, the role of music played for their audience and the variety of music performed. In the more selective group, the factors received 21.99% of all indications, and in the less selective group – 25.49% of all indications. Thus, this group of factors is the most important for only about ¼ of festival-goers.

Referring to the method of analysing the factors motivating the participants of the Pol'and'Rock Festival in 2018, we can conclude that at the festival in Broczyno near Czaplinek in 2022, factors forming a subgroup related to the sense of place and a kind of

placeness (i.e. good mood of the festival, loyalty to it and sentiment for this type of events) accounted for 31.53% of all indications. Every fourth indication of the respondents (24.98%) concerned the influence of musical factors, and 18.69% of indications were related to the fun (entertainment and leisure) nature of the festival (see Table 4).

In a similar way, surveys were conducted among 70 participants of the Jarocin Festival in 2022, asking about the factors affecting their participation in this event. The share of indications of particular attributes of the festival attracting the surveyed participants is presented in Table 5. Among the festival-goers of this event in 2022, the influence of a group of music factors (performed music, variety of music performed and discovering new artists and music styles) was visible, as these factors received 29.06% of all indications. 26.30% of all responses indicated the factors forming the subgroup related to the sense of place and a kind of placeness. Thus, the Jarocin festival participants attach more importance to factors related to the music dimension than the Pol'an'Rock festival-goers.

4.3. The festival grounds as an arena for socio-cultural relations

The Pol'and'Rock Festival was organized in 2004–2019 in the peripheral zone of the town of Kostrzyn upon Oder. The festival grounds and the festival itself were held on a former military training ground, approximately 4 km from the town centre and the railway station. The festival camp was located in the north-eastern part of the town and covered an area of almost 200 hectares. The informal part of the grounds, the Malinowski Field, is situated in a rural area of the

Tab. 4. Size of location coefficients for zones of Poland.

Motivating factors	Number of indications of motivating factors		Frequency of indications of motivating factors by all respondents of a given group (in %)		Share of indications to individual specific factors in all indications in the study (in %)
	More selective group (1 to 3 factors)	Less selective group (4 and more factors)	More selective group (1 to 3 factors)	Less selective group (4 and more factors)	
The specific good mood of the festival	137	312	80.59	97.81	19.34
Possibility to meet interesting people	67	265	39.41	83.07	14.30
Possibility of contact with people who share my socio-cultural fascinations	22	169	12.94	52.98	8.22
The fun nature of the event	27	194	15.88	60.82	9.52
Opportunity to relax	39	174	22.94	54.55	9.17
Discovering new artists or musical trends	30	188	58.93	17.65	9.52
The meaning of the music played	34	143	20.00	44.83	7.62
Variety of music played	29	153	17.06	47.96	7.84
Loyalty to the festival	21	132	12.35	41.38	6.59
Return to memories and comparisons with past events	15	115	8.82	36.05	5.60
Date and duration of the festival	2	54	1.18	16.93	2.41
total					100.00

Source: own study.

Tab. 5. The reasons for participation in the Jarocin festival in 2022, based on the number of responses.

Motivating factors	Share of indications to individual specific factors in all indications in the study (in %)
The specific good mood of the festival	16.26
Possibility to meet interesting people	13.15
Possibility of contact with people who share my socio-cultural fascinations	6.92
The fun nature of the event	7.96
Opportunity to relax and leisure	10.38
Discovering new artists or musical trends	5.88
The meaning of the music played	16.26
Variety of music played	6.92
Loyalty to the festival	3.81
Back to memories and comparisons with past events	6.23
Date and duration of the festival	3.46
Cost of admission to the event	2.77
total	100.00

Source: own study.

neighbouring Witnica commune and agricultural lands at the border of the former training ground, all of which are made available to the festival-goers for a fee (e.g. for RVs and passenger cars with tents). Over the years, a clear structure of the festival camp has developed, consisting of accommodation zones, venues for cultural events (such as the Large Stage, the Small Stage and the Academy of Finest Arts),

multifunctional places, such as the Peaceful Village of Krishna (concerts, serving vegetarian dishes, Hare Krishna), Lech Beer Villages (concerts and beer sales), Jesus Christ Station (religious music and promoting the Christian religion by Catholic priests and nuns), Play zone (games and fun), sanitary zone (e.g. toilets), main shopping street and a food street. As part of the accommodation zone, three main

components could be distinguished: (a) a campsite with the most important elements of infrastructure (stages for concerts or presentations of famous people, a shopping arcade), (b) Malinowski Field – outside there is a large car park and a campsite, and (c) a paid campsite, with separate parts called the Big Camp, the Family Camp and the motorcycle village.

While youth subcultures were very visible during the Jarocin Rock Music Festival in the 1980s (and the festival was an inspiration for Pol'and'Rock Festival organisers) (see Marchlewski, Rykowski, 1986; Geise, 1989; Żyła, 2017), a decisive majority of 2018 Pol'and'Rock Festival respondents (81.14%) did not declare belonging to any subculture. The other respondents identified themselves with: punks (5.92%), heavy metal fans (5.26%), hip-hop/rap fans (1.97%), hippies (1.53%) and Rastafarians (0.87%). This does not prove that festival-goers are a monotonous group, because they do resemble (according to Szczerek, 2017) postmetal, postpunk and posthippie subcultures, but they can co-exist during the event.

Though they do look like they belong to specific subcultures, for example, they dress in colourful clothes associated with specific subcultures, they do not identify themselves with these subcultures (see also Żyła, 2017). In the comments to the questions, they often emphasised that their different (often controversial) appearance stems from the feeling of freedom and lack of limitations enforced by social rules.

The integration of the festival population is a varied and multidimensional process. According to M. Poprawski (2015), it can be: (a) natural, i.e. stemming from the need to be accepted, to belong to the festival-goer group or community, or (b) purposeful, through deliberate planning (mainly by the organisers) of some activities during concerts (shouting out slogans together, singing songs, having fun in front of the stage in the form of the pogo dance) and non-music events (workshops, competitions, games, group activities). It should be emphasised that the festival respondents often mentioned those motivational factors attracting them to the festival which enabled them both to deeply experience music together with other people and to demonstrate their own individuality without being frowned upon by the society.

Some of the survey questions concerned the assessment of elements of the structure of the festival camp at Pol'and'Rock in 2018. 1,281 respondents commented on this issue. An important area for experiencing the festival was also assessment of the music concerts, which took place in a few locations. The highest-rated concerts took place on the Large Stage (mean: 4.62; 91.0% of high rates – 4 and 5), and the lowest-rated ones – on Jesus Christ Station. Another measure of popularity of certain areas was the frequency with which they were assessed. The Main Stage was assessed by 98.5% of the respondents, the Academy of the Finest Arts by 65.0% and Jesus Christ Station by as few as 17.2%.



Fig. 8. Ferris wheel, water “mushroom” (sprinkler) and the Large Stage on the festival camp in Pol'and'Rock 2018. Author: Kamila Zmudzińska.

The festival-goers also evaluated retail and food points in terms of meeting their existential needs. A considerable majority of the respondents (81.7%) said that these places met their needs completely or to a large extent (4 and 5 points on a 5-point scale) and only 4.6% were dissatisfied (1 and 2 points). Most of the respondents (59.7%) stated that the network of trade and food points provided them with everything they needed, but the rest (40.3%) indicated various shortages connected with the fact that there were not enough places (facilities) providing the services that they needed, or there were none. The respondents indicated that there were not enough: (a) points specialising in potable water, cigarettes, personal hygiene products, (b) financial facilities (ATMs), (c) mobile phone charging stations, and (d) sanitary facilities (i.e. toilets, washing basins, special water mist sprinklers during the heat wave when the festival was taking place), and they also pointed out to a lack of roofing over many food points.

Participants of the Pol'and'Rock Festival in Czaplonek-Broczyńskie in 2022 were asked an open question regarding the assessment of the new venue and its characteristics. Out of 489 respondents, over $\frac{2}{3}$ of them (68.10%) made a value judgment. Very good and good (or close to) ratings were given by 87.69% of those who gave them, average – by 7.81%, and poor and bad – by 4.50%. The respondents also listed over 230 very detailed characteristics of

the new venue of the festival, sometimes making references to the previous long-standing venue in Kostrzyn upon Oder. Respondents pointed to different environmental conditions, especially the lack of shade and perceptible heat (15.45% of all listed characteristics), lack of trees and afforestation (5.15%), heavy dust and dust in the air (3.43%), no grass or stubble (2.15%), but they pointed to one positive advantage – the proximity of lakes (1.72%). For the group of respondents participating in the edition of the festival in Kostrzyn upon Oder many times, the magic and atmosphere at that festival was better (7.30% of all the characteristics listed), and this was expressed, among others, by such opinions as "I would like to return to Kostrzyn" or "Kostrzyn lacks magic".

A smaller group of respondents, however, considered the atmosphere at the festival as comparable (2.58%). Few returned the fence between the festival ground and the state forests⁸ (1.29%) and considered it as a sign of loss of freedom. Most respondents mentioned features related to the organization and functioning of the festival town in the new location (43.78%). They pointed out to the organizational effort in the arrangement of the camp's facilities and the correct logistics of the event (7.30%), but also to the too elongated shape of the festival camp and too large distances between the facilities (9.01%) and the lack of the Peaceful Village of Krishna with their gastronomic offer (4.29%).



Fig. 9. View on the festival camp in Broczyńskie near Czaplonek in 2022.

Author: Kamila Zmudzińska.

⁸ In Poland, apart from the period of fire and disease risk, state forests are generally available to the public

In turn, the surveyed participants of the Jarocin Festival in 2022 (70 people) rated the event very good (47.14% of respondents) or good (45.71%), and only 4.29% considered it poor; 2.86% had no opinion on the matter. Despite such generally positive assessments, the respondents also pointed out to a few shortcomings of this event, in particular, poor traffic organization on main street of the festival ground – Maratońska Street (14.29% of all respondents), too high prices of gastronomic products and beer (12.86%), high ticket prices (7.14%) and no foreign stars (4.29%).

5. Conclusions

Our study on the role and functioning of music festivals can be classified as one of several themes of popular music in geographical analyses (see Kong, 1995) or considered as another detailed sub-discipline of human geography emerged in the process of crystallization of this sphere of knowledge/science (see Carney, 1990; Nash, Carney, 1997). This dilemma is faced by researchers dealing with this issue, and in order to avoid it, many of them place their research in a transdisciplinary vacuum. In addition, this sphere of research struggles to maintain

a balance between the influences of research patterns developed in previously distinguished sub-disciplines, such as cultural geography, social geography and tourism geography.

Researchers on festivals, which include empirical research of festival goers, face difficulties in collecting information. Therefore, in addition to traditional social research techniques (field surveys), they are forced to resort to other methods, such as determining the geographical range of impact on the basis of car registration plates or participant observation. To describe the analysed phenomena, we used a variety of absolute and relative measures that facilitate the characterization of spatial systems (see Figures 3–5).

Implementing the chorological approach in our study, we reached for traditional methods of analysis, such as the location factor and the geographic link factor (from classical regional science), statistical measures and the population potential model. We also hope that the presented method of analysis will overcome the stigma of weakness of the methodological component, which is the burden of studies on the spatial distribution of musical forms, activities, performers and personalities (see Kong, 1995; Dalbom, 2006).

References

- Baster D., 2020, Festiwale jako atrakcja turystyczna oraz czynnik rozwoju turystyki i lokalnej przedsiębiorczości na przykładzie Pol'and'Rock festival w Kostrzynie nad Odrą (Eng. Festivals as a tourist attraction and a factor in the development of tourism and local entrepreneurship based on the example of the Pol'and'Rock festival in Kostrzyn upon Oder), *Annales Universitatis Cracoviensis, Studia Geographica*, 15, 118–137.
- Białka S., Wanot B., Białka M., Ilczak T., Ćwiertnia M., 2012, Analiza interwencji medycznych przeprowadzonych podczas Festiwalu Muzycznego imienia Ryska Redła w latach 2009 i 2010 (Eng. Analysis of medical interventions performer during The Ryszard Riedel Festival in 2009/2010), *Anestezjologia i Ratownictwo*, 6, 171–175.
- Boroń M., 2018, *Jurek Owsiak o rekordach Pol'and'Rock Festival* (Eng. Jurek Owsiak on the Pol'and'Rock Festival records), <https://muzyka.interia.pl/raporty/raport-pol-and-rock-festival-2018/wiadomosci/news-jurek-owskiak-o-rekordach-pol-and-rock-festival-2018,nId,2615008> (access 31 May 2019).
- Borzykowski K., Drożdżowicz A., Grzymała-Moszczyńska J., 2010, *Duchowość i cechy osobowości uczestników Festiwalu Muzyki Gotyckiej Castle Party* (Eng. Spirituality and personality traits of the participants of the Castle Party Gothic Music Festival), *Ex Nihilo*, 1(3), 130–143.
- Carney G.O., 1990, Geography of music: inventory and prospect, *Journal of Cultural Geography*, 10, 35–48.
- Chmielewska-Szlajfer H., 2019, Woodstock Station Festival: Practicing recognition. Ordinary celebrations, [in:] H. Chmielewska-Szlajfer (Ed.), *Reshaping Poland's community after communism*, Palgrave Macmillan, Cham, 79–123.
- Crompton J.L.O., 1979, Motivations for pleasure vacation, *Annals of Tourism Research*, 6, 408–424.
- Cudny W., 2016, *Festivalisation of urban spaces: Factors, processes and effects*, Springer, Cham.
- Dalbom Ch.J., 2006, Music and sound geography, [in:] B. Warf (Ed.), *Encyclopedia of Human Geography*, Sage, London, 313–314.
- Domański R., 1971, *Syntetyczna charakterystyka obszaru. Na przykładzie okręgu przemysłowego Konin – Łęczycza – Inowrocław* (Eng. Synthetic characteristics of the area. The example of the Konin – Łęczycza – Inowrocław industrial district), Państwowe Wydawnictwo Naukowe, Warszawa.
- Figisiak E., Matykowski R., 1989, *Społeczne i przestrzenne aspekty oddziaływania Festiwalu Muzyki Rockowej w Jarocinie* (Eng. Social and spatial aspects of the impact of the Rock Music Festival in Jarocin), Poznań (mimeo).
- Geise P., 1988, *Spontaniczność a instytucjonalizacja ruchów młodzieżowych na podstawie Festiwalu Muzyków Rockowych w Jarocinie w latach 1980–1988* (Eng. Spontaneity and institutionalization of youth movements based on the Rock Musicians Festival in Jarocin in the years 1980–1988), Institute of Sociology UAM, Poznań (master thesis).
- Gelder G., Robinson P., 2009, A critical comparative study of visitor motivations for attending music festivals: A case

- study of Glastonbury and V Festival, *Event Management*, 13 (3), 181–196. doi: 10.3727/152599509790029792
- Gębarowski M., Majka M., 2023, Duży festiwal muzyczny jako przestrzeń kreowania silnych doświadczeń jego uczestników (na przykładzie Pol'and'Rock Festival) (Eng. A large music festival as a space for creating strong experiences of its participants (the example of the Pol'and'Rock Festival), [in:] A. Cholewa-Wójcik, J. Wiażewicz (Eds.), *Współczesne wyzwania nauki i biznesu w turbulentnym otoczeniu* (Eng. Contemporary challenges of science and business in a turbulent environment), Oficyna Wydawnicza Politechniki Rzeszowskiej, Rzeszów, 51-64.
- Hajduczenia J., Kleszczyński J., Braksator M., 2011, Przystanek Woodstock 2009 and 2010 – danger to life and health and medical security of mass event, *Wiadomości Lekarskie*, 64(2), 97-103.
- Herzberg F., 1966, *Work and the nature of man*, World Publishing Company, Cleveland.
- Huff D.L., 1963, A probabilistic analysis of shopping center trade areas, *Land Economics*, 39(1), 81–90.
- Idzikowska-Czubaj A., 2011, *Rock w PRL-u. O paradoksach współistnienia* (Eng. Rock w PRL-u. O paradoksach współistnienia), Wydawnictwo Poznańskie, Poznań.
- Isard W. et al., 1965, *Metody analizy regionalnej. Wprowadzenie do nauki o regionach* (Eng. Methods of regional analysis. Introduction to regional science), Państwowe Wydawnictwo Naukowe, Warszawa.
- Iso-Ahola, S.E., 1980, *The social psychology of leisure and recreation*, C. Brown Company Publishers, Dubuque.
- Iso-Ahola, S.E., 1982, Towards a social psychology theory of tourism motivation. A rejoinder, *Annals of Tourism Research*, 9, 256–262.
- Kaak W., 2016, Bezpieczeństwo imprez masowych. Przystanek Woodstock – praktyczne aspekty zabezpieczenia (Eng. Security of mass events. Woodstock Station – practical aspects of securing), *Studia Administracji i Bezpieczeństwa*, 1, 113–120.
- Kong L., 1995, Popular music in geographical analyses, *Progress in Human Geography*, 19(2), 183–198.
- Krawczyk P., Matykowski R., 1991, Społeczne i przestrzenne aspekty oddziaływania festiwalu muzycznego w Brodnicy (Eng. Social and spatial aspects of the impact of the music festival in Brodnica), *Sprawozdania Komisji Geograficzno-Geologicznej PTPN za lata 1989-1990*, 49–51.
- Kuglasz, J., 2019, Bezpieczeństwo Przystanku Woodstock w odbiorze jego uczestników (Eng. Safety of the Woodstock Station according to its participants), [in:] M. Cieślukowska, M. Szostakowski (Eds.), *Warsztaty badawcze doktorantów. Między teorią a praktyką metodologiczną* (Eng. Research workshops of doctoral students. Between theory and methodological practice), Wydawnictwo Akademii Pedagogiki Specjalnej, Warszawa, 226–238.
- Kuligowski W., 2017, Collective Vertigo. Roger Caillois' „théorie de la fête”. Toward contemporary music festivals in Poland and Hungary, *Acta Ethnographica Hungarica*, 62(2), 389–406.
- Kurzawski J., 1989, *Migracje okolicznościowe do jarocina. Studium przestrzennego zasięgu oddziaływania miast- ośrodka festiwalu muzyki młodzieżowej* (Eng. Occasional migrations to Jarocin. Study of the spatial extent of the impact of a city – a centre of a youth music festival), Poznań (mimeo).
- Lee E., 1966, A theory of migration, *Demography*, 3(1), 47–57.
- Lesicki T., 2015, Proces rytualny i świat wyobrażony na festiwalach muzycznych (Eng. The ritual process and the world imagined at music festivals), *Ars Educandi*, 12, 109–120. doi: 10.26881/ae.2015.12.10.
- Majchrzak B., Matulewski P., Makohonienko M., 2015, Ocena funkcjonowania i możliwości rozwój Off Festival w Katowicach (Eng. The assessment of functioning and possibilities of OFF Festival development), *Turystyka Kulturowa*, 4, 6–23.
- Marchlewski, W., Rykowski, Z., 1986, Próba systematyzacji środowisk młodzieżowych w oparciu o różnice ubioru i zachowania (Eng. An attempt to systematize youth environments based on differences in clothing and behaviour), [in:] Z. Rykowski, J. Wertenstein-Żuławski (Eds.), *Wybrane zagadnienia spontanicznej kultury młodzieżowej w Polsce* (Eng. Selected issues of spontaneous youth culture in Poland), (mimeo), Warszawa, 83–91.
- Matykowski R., Zmudzińska K., 2022, Festiwale muzyki popularnej w Polsce i ich oddziaływanie jako problem badawczy geografii społeczno-ekonomicznej (Popular music festivals in Poland and their impact as a research problem in human geography), *Czasopismo Geograficzne*, 93(2), 183–215. doi: 10.12657/czageo-93-08
- Mazierska E., 2020, The present and future of Polish coastal music festivals, [in:] E. Mazierska, L. Gillon, T. Rigg (Eds.), *The future of live music*, Bloomsbury Publishing Inc., New York, 165–184.
- Mękarski M. et al., 2018, *Raport Jarocin Festiwal 2018 – badanie publiczności*, Fundacja Altum i Centrum Regionalne Obserwatorium Kultury UAM, Poznań – Jarocin.
- Moch, N., 2017, Przystanek Woodstock – najbezpieczniejsza impreza masowa w Polsce? (Eng. Woodstock Station – the safest mass event in Poland?), *Studia Administracji i Bezpieczeństwa*, 2, 147–170.
- Nash P.H., Carney G.O., 1996, The seven themes of music geography, *The Canadian Geographer*, 40(1), 69–74. doi: 10.1111/j.1541-0064.1996.tb00433.x
- Nowacki M., 2014, *Przystanek Woodstock jako produkt turystyczny: jakość festiwalu a zadowolenie i lojalność uczestników*, [in:] B. Krakowiak, A. Stasiak (Eds.), *Kultura i turystyka – w kręgu wydarzeń*, Łódź, Regionalna Organizacja Turystyczna Województwa Łódzkiego, 115–131.
- Operacja „Kostrzyn 2018” – Policyjny raport ze zdarzeń* (Eng. Operation «Kostrzyn 2018» – Police incident report), 2018, <http://www.lubuska.policja.gov.pl/go/serwis-informacyjny/aktualnosci/26305,OPERACJA-KOSTRZYN-2018-POLICYJNY-RAPORT-ZE-ZDARZEN.html> (access 23 April 2019).
- Orosa Paleo I., Wijnberg N., 2006, Popular music festivals and classification: A typology of festivals and an inquiry into their role in the formation of musical genres, *International Journal of Arts Management*, 8(2), 50–61.

- Owsiak J., Skaradziński J., 2010, *Przystanek Woodstock. Historia najpiękniejszego festiwalu świata* (Eng. Woodstock Station. The history of the most beautiful festival in the world), Świat Książki, Warszawa.
- Perrin L.-A., 2020, *French music festivals: understanding visitors' intrinsic motivations*. Paris, Paris School of Business. Perrin_2020_French_music_festivals_visitors_intrinsic_motivations_Full_report-with-cover-page-v2.pdf (accessed 17 March 2023).
- Piasecka E., 2012, Uczestnictwo w muzycznych wydarzeniach kulturalnych – forma turystyki czy tylko sposób spędzania czasu wolnego? (Eng. Participation in music events – a form of tourism or just a kind of leisure time activity?), *Turystyka Kulturowa*, 2, 41–52.
- Poprawski M., 2015, Festiwal jako przestrzeń integracji różnych grup publiczności (Eng. Festiwal jako przestrzeń integracji różnych grup publiczności), [in:] M. Poprawski (Ed.), *Oddziaływanie festiwali na polskie miasta. Studium kompetencji kadr sektora kultury oraz synergii międzysektorowej* (Eng. The impact of festivals on Polish cities. A study of the competence of cultural sector staff and cross-sectoral synergy), Poznań, 114–118 (research design report, mimeo).
- Rerek M., Dłużewska A., 2016, Czy muzyka ma znaczenie? Powody uczestnictwa w koncertach jednodniowych i festiwalach muzycznych (Eng. The meaning of music – the reasons behind participation in one-day concerts and music festivals), *Geography and Tourism*, 4(1), 43–56. doi: 10.5281/zenodo.56743
- Rykowski Z., Wertenstein-Żuławski J. (Eds.), 1986, *Wybrane zagadnienia spontanicznej kultury młodzieżowej w Polsce* (Eng. Selected issues of spontaneous youth culture in Poland), Warszawa (mimeo).
- Skonieczna-Żydecka K., Stachowska E., Maciejewska D., Ryterska K., Palma J., Czerwińska-Rogowska M., Kaczmarczyk M., Gudan A., Mruk H., Świniarska B., Kałduńska J., Stachowska Z., Mijał P., Mazur T., Kupczyński M., Marlicz W., 2018, The digestive health among participants of the Woodstock Rock Festival in Poland – A cross-sectional survey, *International Journal of Environment Research and Public Health*, 15, 2256. doi: 10.3390/ijerph15102256
- Szczerek Z., 2017, Woodstock w czasach atmosfery wzajemnego zrozumienia (Eng. Woodstock in the times of an atmosphere of mutual understanding), *Polityka*, 32, 92–97.
- The official Pol'and'Rock Festival website, <https://polandrockfestival.pl/o-festiwalu/historia#sectionHead143> (access 31 December 2020).
- Wertenstein-Żuławski J., 1986, Karnawał szarych ludzi: Jarocin '80–86 (Eng. Carnival of grey people: Jarocin '80–86), [in:] Z. Rykowski, J. Wertenstein-Żuławski (Eds.), *Wybrane zagadnienia spontanicznej kultury młodzieżowej w Polsce* (Eng. Selected issues of spontaneous youth culture in Poland), Warszawa, 83–91 (mimeo).
- Wilk P., 2007, Jarocin grzeczny, ale bez wyrazu, (Eng. Jarocin – polite, but bland), *Rzeczpospolita*, 23 July 2007.
- Woźniak A., 2019, *Impacts of an event on a small community - Case: Jarocin festival*, Imatra, Saimaa University <http://urn.fi/URN:NBN:fi:amk-2019052913050> (access: 20 July 2023).
- Zgółkowska H., 1988, „Miny na pokaz, czyny za grosz...” O tekstach polskiego rocka (Eng. “Faces to show off, deeds for a penny...” On the lyrics of Polish rock), [in:] H. Zgółkowska (Ed.), *Język zwierciadłem kultury, czyli nasza codzienna polszczyzna* (Eng. Language as a mirror of culture, i.e. our everyday Polish language), Wydawnictwo Poznańskie, Poznań, 69–83.
- Żyła M., 2017, Przystanek Woodstock XXI wieku, czyli teatralizacja społeczeństwa i zmierzch subkultur (Eng. Woodstock Station of the 21st century, i.e. the theatricalization of society and the twilight of subcultures), *Świat i Słowo*, 2(29), 133–145.