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# **Sustainable Touring: Exploring Value Creation through Social Marketing**

## **1. Background**

The increasing quantity, scale and international scope of touring live performance events has drawn its critics due to demands for sustainability. In essence, such a touring performance involves a number of events linked by the movement of artists and their entourage. The latter being likely to bring with them various performance related equipment that cannot be sourced locally. As a first step, some researchers (Laing and Frost, 2010; Henderson, 2011) have already identified the difficulty in defining the concept of a sustainable event and its relation to other terminology such as 'green' events. Nevertheless, underpinning sustainability thinking is the basic concept of sustainable development (WCED, 1987) presented as the three pillars of people, planet and profit. The three elements recognise the need for fairness and social equality (people), managing and protecting environmental resources (planet) and, at the same time, allowing economies to develop (profit). This has been further expanded into the 'triple bottom line' concept which aims to account for the more qualitative thinking behind the three pillars (Elkington, 1999). As a consequence, it is reasonable to expect touring musicians seeking sustainability to address each of these three elements in some way.

In the context of this paper, if the aim is sustainable touring, then the argument is extended by a view of sustainability that takes in both the events themselves and the travel between them. However, reflecting on this, a number of complicating factors are apparent. Firstly, the complexity of assessing the impact of this human activity includes variations in approach to impact measurement, circumstances around particular activities (specifically, design and production) and the web of third parties (including suppliers and attendees) that are involved with these activities. Pope et al (2004) propose that investigations in this area are intended to help decision makers to maintain sustainable development from either strategic or operational levels. Consciously or unconsciously, some event managers are led to adopt strategic level approaches that consider the improvement of only some of the aforementioned elements of sustainable development. For example, the use of the term 'green' often means considering the environmental (planet) aspects only.

Previously, Henderson (2011) has argued that the not only is the choice of adopting the three elements central to defining sustainable events but also decisions are required about how far other stakeholders such as suppliers are seen as falling within the scope of sustainable development objectives. Beyond these strategic level choices, the picture becomes even more complex as there are significant challenges for marketing in terms of developing the arts offering, working with stakeholders and encouraging the audience to consume in a way that is sustainable.

## **2. Aims and Objectives**

It is the global touring artist who meets the greatest of challenges as different promoters, venues and countries are encountered on a worldwide touring schedule. Jack Johnson, singer songwriter and surfer is typical of artists facing such challenges and has been nominated as the leading 'green' touring artist (Reuters, 2008). Whilst the aforementioned award refers to 'green' touring in a similar way to that noted earlier, the

author proposes here to consider the sustainability of Johnson's touring in its broadest sense. The overall aim being to study the approach adopted on Johnson's 'Sleep Through the Static' tour as it crossed the world in 2008 (playing to both indoor and outdoor audiences typically in excess of 5,000) and to discover what lessons can be learned by other touring performances that seek to be sustainable.

The nature of this global tour implies the considerable importance of interactions with the stakeholders involved with touring and, therefore, a need to understand how that works. In addition, as will be discussed later, Johnson's interest in social marketing reflects the suggestion in the literature to further develop the links between social marketing and sustainability (Gordon et al, 2011). Consequently, in achieving the overall aim above, two key objectives underpinning the aim are proposed:

- To explore the specific sustainable touring approach of the 'Sleep Through the Static' tour and how it interacts with the key stakeholders.
- To consider how the theory of stakeholder and social marketing contributes to the sustainable touring objective.

### **3. Literature Review**

#### **a. Marketing to stakeholder communities**

As the discourse around the idea of stakeholder marketing has developed, it has expanded on traditional marketing that would suggest the customer is the most important stakeholder. Gundlach and Wilkie (2010) use the AMA's 2007 definition of marketing as a basis to provide a stakeholder marketing-oriented definition of marketing management as follows:

Marketing management involves the determination and implementation of those activities involving a set of institutions and processes for creating, communicating, delivering, and exchanging offerings that have value for customers and other stakeholders, as well as for society at large.

Specific to this research, Smith and Williams (2011) have highlighted the links between social responsibility and stakeholder marketing in work that emphasises the need to plot out individual stakeholder groups, identify their relative impact on social issues and organise to communicate with them in a way that is mutually beneficial creating 'a virtuous circle of social responsibility'.

Here, thinking of Jack Johnson fans as a key stakeholder group leads to the notion of the brand community. Muniz and O'Guinn (2001) indicate that such communities 'exhibit the three markers of community: shared consciousness, rituals and traditions, and a sense of moral responsibility'. Whilst the latter work suggests product brands (Ford Bronco, MacIntosh and Saab) as a tool to identify target communities, Jack Johnson fans may be seen as an artistic brand community targeted to change their behaviour in a direction suited to meet sustainable touring objectives.

#### **b. Social Marketing as a mechanism of behaviour change**

By considering the planet and people goals of sustainable development, it is clear that changing the behaviour of the stakeholders is central to improving the sustainability of touring performances. As a result, it is useful to consider the social marketing literature

alongside the earlier mentioned stakeholder marketing to identify the key theory that helps to develop behavioural change strategies (Smith and Williams, 2011). Whilst early definitions of social marketing were strictly based on the direct application of commercial marketing techniques as an intervention to effect behaviour change (Andreasen, 1994), the discourse has moved on to suggest a widening of the strategic approach. Andreasen (2006; p7) refers to the original thinking on interventions as 'downstream' activity focussed on the interaction with the audience and suggests that social marketing must now address the 'upstream' activity of other stakeholders that act to shape social change by modifying behaviour. He suggests social change passes through a life cycle that starts with managing the public agenda via formal and informal stakeholders such as activists, media, politicians and think tanks. (Andreasen, 2006; p31-60). Within this research, it can be observed that the celebrity of Johnson as the touring performer offers a clear opportunity to contribute to the agenda for social change.

### **c. The downstream changing of consumer behaviour**

Reflecting Andreasen, the work of Collins et al (2010) draws upon social ecology models to similarly emphasise how not only the mass communication levels of the public agenda need to be utilised but also levels where the one to one relationships might change individual attitudes via word of mouth. At this 'downstream' level, the reaction of consumers varies with the implementation of social marketing strategies. In particular, the work of McDonald and Oates (2006) indicates how different consumer perceptions can arise when confronted with the complex issues of sustainability. Yet, alongside this, Shaw et al (2005) discuss the existence of ethical consumers who possess values not observed in traditional consumer behaviour but based on their understanding of economic, social and environmental responsibilities. Simply put, the consumer's behaviour will vary based on their opportunity and ability to understand the complex issues in sustainability and determine what is of value to them.

To effect behavioural change in consumers, interventions are developed based around a social marketing mix to support the social change agenda. These interventions might utilise other common marketing concepts; for example, the application of a social marketing mix implies that a consideration of segmentation and targeting is relevant as considered earlier in reference to brand community. Some argue that marketing's role is to progress this consumer target through a variety of steps (Strong, 1925; Lavidge and Steiner, 1961; Barry, 1983) that see a change from unawareness to action. Sometimes referred to as a hierarchy of effects, Barry and Howard (1990) have indicated how the differing models in this area must be integrated with the cognitive, affective, and behavioural components of attitude as the consumer assesses value during the steps in this process. In doing so, their work has similarities with the aforementioned social change life cycle proposed by Andreasen (2006; p31-60) as it moves from 'Inattention to the problem' and 'Discovery of the problem' continuing with 'Climbing the agenda'. Similarly, a staged model of behavioural change is seen in the work of Prochaska and DiClemente (1982; 1983) with their States of Change model (or the Transtheoretical Model). The basic model has five stages starting with 'Pre-Contemplation' when the individual has no motivation to change or might even be unaware of their behaviour as being problematical. After this, suitable communication of the social marketing mix aims to move them to the point of 'Contemplation' where they understand the possible

benefits of a change in behaviour. Following the 'Contemplation' stage, the model suggests that individuals move into a transitional stage of 'Preparation' where individuals put in place the necessary elements to make the change. For example, to fix the date to start recycling, tell their friends and acquire bins or similar resources that may be required. 'Action' then follows when the individual changes their behaviour but it is not until the final stage of 'Maintenance' that behaviour is said to have truly changed. Later, Prochaska et al (1994) added a sixth stage of 'Termination' where it is suggested the individual no longer contemplates the old behaviour because the new permanent behaviour has become their automatic reaction to the situation faced.

The attempts to alter consumer behaviour, moving them through these different stages, need to be driven by interventions based on a social marketing mix. Recent writers in this area have been critical that, so far, the interventions developed have been simplistic and make little consideration of complex behavioural situations. In an effort to address this, Nicholson and Xaio (2011) developed the thinking of Skinner (1953, quoted in Nicholson and Xaio 2011, p.2531) and the resultant Behavioural Perspective Model of Foxall (1996). The result being a model of social marketing that extends Foxall's consideration of operant behaviour classes (Foxall et al, 2006). Essentially, the sum of this work indicates that behaviour is influenced by the consumption setting and the consumer's past experience as well as consequences that reinforce (as benefits) or punish (as costs) certain behaviours. These appear as benefits or costs that are seen as utilitarian (functional) or informational (symbolic) in nature and shape primary operant behaviour classes based on the combinations of low and high, functional or symbolic consumption.

#### **d. The live music event as a means to create value**

In consumption, as indicated earlier, the consumer will develop various perceptions of the value accumulated during the process. Value may take different forms and appear at different points of a more elongated live music consumption process that stretches from buying a ticket for the performance to returning home. As expressed in the work of Holbrook (1999) which classifies value, there is extrinsic value (utilitarian that can be found in efficient online ticket buying) and intrinsic value (experiential as from the performance itself); self-oriented (in, say, consuming food and drink) and other oriented (like recycling food containers); active (in dancing to music) and reactive (whilst seated and listening to music). As the examples highlight, a range of different value elements that extend beyond the music performance itself will be found in a large scale concert. The work of Oakes and Warnaby (2011) emphasises how the urban servicescape for such an event might be organised to provide these value elements.

Even narrowed to the performance itself, Hesmondhalgh (2008) supports the idea of an intensive simultaneous group and individual experience that is not only deeply commercial but closely related to self-identity. Larsen et al (2010) further this linkage between self-identity and value in their examination of the symbolic consumption of music. So, whether viewed as a simple situation of music consumption or a more elongated process, value in the varied sense proposed by Holbrook (1999) can be observed in many ways. Whilst the research recognises that it is important to understand how the consumers in the touring process specifically perceive different value types, this remains out of scope for this paper.

The work of Porter (1985, pp.33-63) in his value chain concept allows the capture of the different activities that provide value in a complex service provision like a large scale concert. This model explains how value for the consumer is generated by organisations through a combination of resources and competences that offer advantageous, value generating capabilities.

Polensky et al (2003) adapt the Porter model to consider how this might be viewed as a means to observe organisational activities and their integration as sources of harm too. Here, at the group/societal level, this can be related to the sustainability problems raised when touring performances create audience interaction with the entertainment and a range of stakeholders providing services to the event. For example, the potential damage to the environment caused by travel to the performance and the waste left at the event by consumers. At an individual level, this is signalled by Hesmondhalgh (2008) as when music consumption can create emotional difficulties with self-identity.

As a result, value might be created at both levels by the reduction of harm in the value chain representation of the overall event management process of touring. In essence, this reduction in harm offers value that Holbrook (1999) would indicate is self oriented in its contribution to self-identity or other oriented in its contribution to society. Drawing upon Lober (1997), Polensky et al (2003; p360) suggest that organisations 'cannot address harmful situations on their own because of the diverse range of other stakeholders involved in these situations'. So, the work of these researchers supports earlier ideas in this paper that sustainable touring performers can only reduce harmful situations for planet or people by their close involvement with other stakeholders.

The next step is to consider how stakeholders interact to produce value within their buyer/supplier relationships. An area of marketing that has been influenced by service dominant logic and its emphasis that competition has moved away from the exchange of goods towards service provision (Vargo and Lusch, 2004; Vargo 2011). One of the eight foundational premises of this logic is that 'the customer is always a coproducer' and, drawing on the work of Gummesson (1998), indicates that value creation occurs when a good or service is consumed. Using this co-creative viewpoint in a similar arts setting to that seen in this research, Baron and Harris (2008) highlight that consumers may act as integrators of physical, social and cultural resources to produce value. Furthermore, Peñaloza and Mishis (2011) link this idea of value co-creation directly to organisations with a commitment to managing their 'triple bottom line' (Elkington, 1999) and, thereby, reflect ideas being presented here. Their research emphasises how Bourdieu's (1984, pp. 169-225) distinctions between social, cultural, and economic capital are important currency in the co-creation of value in these circumstances. From here, it can be implied that seeing value as social, cultural and economic capital would be equally applicable when reducing harm as in the thinking of Polensky et al (2003). Within this research, therefore, it might be reasonably expected that the stakeholders involved gain different forms of capital in their co-creation of value.

#### **4. Methodology**

The literature review has considered elements of marketing thinking that can contribute to sustainable touring. Hence, it remains to examine if Jack Johnson's 'Sleep Through the Static' tour reflects these ideas to complete the objectives of the research. In order

to achieve this, a phenomenological viewpoint was adopted with an inductive approach to a series of interviews with relevant representatives of the stakeholder groups involved in the organisation of the tour (see Table One). The interviewees were asked about how the tour was organised using semi-structured questions that linked back to the literature from earlier. In this way, a wide ranging discussion examined the mechanism for the tour plan and the thoughts that drove it.

While it is attractive to consider researching the audience acceptance of the strategies adopted, it remains outside the scope of this paper. Instead, these interviews are intended to reveal the process adopted from the perspective of each key stakeholder in order to see how they align with the preceding literature.

**Table One: The interviewees and their profiles**

<b>Interviewee</b>	<b>Position</b>	<b>Role on the 'Sleep Through The Static' Tour</b>	<b>Background</b>
Michael Martin	Founder and CEO of EFFECT Partners and their MusicMatters Division (EFFECT Partners, 2010)	Consultant who translated the artist's ideas into a working plan	Has worked on the 'greening' of tours for some years with artists such as Paul McCartney, Steve Miller, Midnight Oil, The Police (measuring the carbon footprint) and the Dave Matthews Band
Jessica Scheeter	Part of Jack Johnson's creative team for non-profit and community engagement	Engaged with the local 'non profit' community and liaised with the local promoter	Has worked in community outreach.
Andrew Haworth	Environmental Manager for the UK operation of promoters, Live Nation	Took the working plan and put this into practice on the UK leg of the tour	Has worked with venues and other artists who have sustainability objectives e.g. Crowded House

## 5. A discussion of the approach to Jack Johnson's 'Sleep Through the Static' tour

In this section, the responses of the interviewees are drawn together with the literature. As might be anticipated, the interviewees provided detailed factual information about how the tour worked but to avoid presenting this in an overly descriptive manner, the key components of the tour plan are presented in Table Two. These components will be used in the following discussion and linked to the theory in the literature review.

**Table Two: The components of 'Sleep Through The Static' tour plan aimed at sustainable touring**

Component	Target Stakeholder	Purpose	Examples of content
'Envirorider' included in the agreement between artist and promoter alongside the financial agreement, technical specifications for the performance and a rider requesting a variety of sustenance for artist and crew	Promoter	To enforce the promoter to perform specific actions that support sustainable touring by including financial reward (and punishment for not meeting the requirements)	Included elements such as a requirement for recyclable food and drink utensils - developed from previous experience with the advice of scientific institutions including Environmental Defense Fund (2010), Union of Concerned Scientists (2010) and Natural Resources Defense Council (2010)
'Passport' distributed at the concerts	Audience	To encourage the audience to visit the village (see below), be educated in social and environmental issues and act as a reminder of sustainability issues after the concert	A colourful handout distributed and explained by volunteers wearing branded T-Shirts



Village on site at the concerts consisting of stalls used by local 'non profit' organisations	Audience	To educate and further engage the audience in the work of local 'non profit' organisations - based on the experience from the Kokua Festival (2010) with its 'non profits' village	The 'non profit' organisations use a range of tools such as leaflets, verbal explanation, petitions, etc. to engage; photo booths to upload images and start to link online (see below)
'All at Once' website – online presence for 'social action'	Fans of Jack Johnson	To develop an online community that brings together Jack Johnson fans with the partner 'non profit' organisations	Incentives such as free downloads of music encourage engagement with the 'non profit' community linked to the site and other campaigns

#### **a. Scoping the sustainable touring aims and working with stakeholders**

The literature review highlighted the fact that there is a need to scope the objectives of sustainable touring in a manner that Andreasen (2006) would describe as the establishment of a social change agenda. Here, the scoping process starts with the objectives of the artist and the comment below from Scheeter (2008) highlighted how such choices have to balance between the three elements of sustainable development (WCED, 1987):

“...you want to do the right thing and work with the community, promote non profits, and you want to reduce your carbon footprint on the tour. But you have to consider and balance the costs associated with these goals when you formulate your strategies.”

Whilst the choices here are open to the artist's management, the extent to which organisations deeper into the supply chain can come realistically within these sustainable touring objectives is a concern for such a tour. Whilst outdoor concerts may be managed as one off situations, suppliers with extended contracts at indoor arenas are less malleable as Haworth (2008) noted:

“There's already a big system in place which we're not able to change overnight”

The literature has highlighted the importance of stakeholders within the scoping exercise and the 'Envirorider' is seen to be a central component of the tour planning with the promoters (see Table Two). However, it is clear that only willing partners will enter into contractual agreements whether that is between artist and promoter or promoter and supplier. Comment from Haworth (2008) made it self-evident that, for example, suppliers at outdoor concerts will make financial judgements on whether they can make commitments to all the elements of sustainable development in their contract:

“They won’t just do it because we ask. If they don’t believe that they can make any money, they just won’t come.”

Whilst some stakeholder groups might enshrine agreed sustainability goals within their mutual contracts, the audience can only be coerced in this to a limited extent as many are open behavioural settings with consumer choice (Foxall, 1996). For example, they might be served food at a concert from a supplier meeting the sustainable demands of their contract (closed setting without choice) but might reject the option to carbon offset their travel to the event when buying a ticket from the promoter (open setting with choice).

All the interviewees were clear that their objective for behaviour change within the audience was neither focussed on a single behavioural change or was it always expected to be permanent. Their aspirational viewpoint best summarised by Scheeter (2008):

“One of the things we talked about is that everyone is at a different place in terms of their environmental footprint and actions that they do at home. So, one of the things that we are just trying to get people to think about is their own personal next step and taking their lifestyle to the next level whether that is walking to work once a week or buying local produce and reducing your food miles or really committing to not taking the plastic bags at the store.”

This statement shows recognition of the differing stages of ‘Pre-Contemplation’ to ‘Action’ (Prochaska and DiClemente, 1982; 1983). Furthermore, Martin (2008) made comment on the application of social marketing when planning the different components aimed at sustainable touring:

“That area of study called social marketing....how do you get the community involved with social issues, educate them, reward them.....we’re very strategic how we look at things.”

#### **b. Upstream and downstream social marketing for sustainable touring**

The involvement of a music celebrity and the related stakeholders makes a contribution to the ‘upstream’ strategic activity by bringing not only sustainability to the fore but also the other issues championed by the ‘non profits’. Clearly, neither touring performances per-se nor Jack Johnson’s approach are isolated contributors to the sustainable development change agenda as can be seen with the social projects of other wealthy advocates such as Bill Gates or Anita Roddick. Yet, it is clear that charismatic spokespeople such as Jack Johnson help to move the core issue(s) up the social change agenda via their ability to act as catalysts for the aggregation of individual opinions (Andreasen, 2006, p.41). Indeed, the *All at Once* website’s strap line aims to emphasise this by saying “An individual action, multiplied by millions, creates global change” (All at Once, 2010a).

However, this does not come without difficulties when considering the relationship between artist and audience. Martin (2008) noted the potential conflict between enjoying the music and acting in a sustainable manner, firstly, from the perspective of the artist:

“I talked to Jack and he didn’t want to look like he was trying to dictate to people how to do stuff”

Whilst gentle persuasion through social marketing is suggested here, fans may not appreciate this as seen in some attitudes towards the All at Once website (see Table Two):

“Some fans complained about it (along the lines of) – frankly, I don’t care about this environmental thing, I just want to talk about Jack, right?” Martin (2008)

Turning to the ‘downstream’ social marketing activities, whilst not indicating the use of concepts such as segmenting or targeting the audience, the interviewees suggested that different attitudes existed amongst the audiences when moving from country to country and, sometimes, city to city. Haworth (2008) commented on the variation between geographical areas:

“Parts of the West Country, Cornwall, places like that. You do have ethical, environmental credentials quite high in the populace. Perhaps, you’d expect a higher overall consciousness than, say, the east end of Glasgow where economics is the prevailing situation. People in these areas will have a different culture.”

Indeed, a geographical segmentation by city and/or country would be logical in terms of their practical accessibility as target segments and comments from Martin (2008) on the level of interest in the ‘Passport’ (see Table Two) added to this argument:

“In the United States, specifically, I would track the passport drops (on the floor). None dropped in the North East region, Boston, New York, California zero drops. In the Mid-West, a couple but, in Texas, hundreds....it does vary”

This variation in interest (or perceived value) might be said to reflect the literature on hierarchy of effects (Prochaska and DiClemente 1982; 1983) as much as puzzlement (McDonald and Oates, 2006) or the presence of ‘ethical consumers’ (Shaw et al, 2005). It points to the need for a wide ranging social marketing intervention. For, the interviewees, this started with the ‘Passport’ as a tool to raise audience interest and move them towards the village where further engagement could occur. Martin (2008) accepted that this will only influence certain audience members but hoped it might later increase knowledge and awareness in the audience:

“The vast majority of people go to concerts not to be educated or preached to and may be ‘bombed’ when they get there. You’re not going to be able to really do too much with

them and that's part of the reason why I put such a focus on the thoughtful, educational piece that might show up in their pocket the next day or be heard on the radio."

Via the village at the concerts (see Table Two) where 'non profits' explained their activities and the related social change objectives, the reliance was largely on the specific organisation to utilise their own intervention whether weak or strong. Scheeter (2008) commented that they return to the 'non profits' who were "best at leveraging the opportunity and engaging the fans" to achieve some permanent behavioural change in this way:

"Get fans connected with their local non profits, encourage them to volunteer, maybe become a member and also just take action, like, a personal pledge to bring their own bags, drink from their own bottles instead of using disposable plastics."

Similarly, the audience is also addressed by the infrastructure put in place by the local promoter proposing such as more environmentally friendly travel by carbon offsetting at the time of ticket purchase and sustainable food sources. These interventions tended to be offered as simple options that neither recognise the consumer target nor look to change behaviour via reinforcement or punishment as with more complex social marketing strategies (Foxall, 1996, 2006; Nicholson and Xaio, 2011). It is quite clearly a different matter in the closed situations when the suppliers are contracted with the 'Envirorider' or a similar supply contract using a social marketing strategy that offers both commercial rewards and punishments depending on how well they comply with the sustainable behaviour defined in the contracts.

Whilst the interviewees accepted that even a small, temporary change (for example, recycling your waste at the concert) should be recognised as success, they aspired to further and permanent long term change. Before and after the concert, the All at Once website (All at Once, 2010a) was used to encourage audience members to consider a wide range of social issues addressed by the network of 'non profits' developed during touring (see Table Two). The site also acted as a source of informational reinforcement by publishing some of the facts and figures about the tour and its objectives (All at Once, 2010b; Jack Johnson, 2009). Reflecting the moral responsibility of the brand community (Muniz and O'Guinn, 2001), Scheeter (2008) commented on the website as follows:

"The idea of a community that all have something in common which might be just enjoying Jack's music but are brought to this website and, sort of, see this larger community of people not only listening to music but taking action on the site, taking action at the Village Green, or, even better, taking action before the show gets to the town at one of the 'non profits' pre-show events such as a tree-planting"

In practical terms, Martin (2008) confirmed the approach as follows:

"The basic idea of All at Once was what if we were to create a combination of a social network like My Space or Facebook within an environmental organisation and an artist's fan club"

### **c. The stakeholder development of value within sustainable touring**

The scope of this research has been confined to the creation of value by the main stakeholders as opposed to understanding the perceived consumer value but, at this point, it is useful to separate the stakeholders into a corporate community (with the artist management, promoter, non profits and suppliers) and a social community (with the audience). The interviewees from the corporate community were clear that the social community was offered sustainable behaviour options using social marketing interventions with value communicated via different routes (mainly, the passport, village and website of Table Two). Reflecting the fleeting interactions of a tour, the co-creative opportunities between the corporate and social community are limited and much of the long term is dependent on the online community.

On the other hand, there appears to have been significant co-creation within the planning of the tour that has led to value for the corporate community. The co-creation of contractual elements within the 'EnviroRider' provided a suitable utilitarian value framework rather than a burden of provision for the promoter. Haworth (2008) commented:

“(The planning) tended to give a focus rather than create me something new to do”

The literature has identified how the co-creation of value mirrors forms of capital in a triple bottom line context (Peñaloza and Mish, 2011). Certainly, within the corporate community, benefits can be seen in economic capital terms by way of cost reduction (for example, reduced landfill costs due to recycling) or increased revenue by attracting an audience relatively unfamiliar with the artist but interested in the social change. Martin (2008) observed the latter positive commercial impact of connecting sustainable activity with Jack Johnson:

“There was a lot of buzz that really supported the tour (for ticket sales) and the record sales. I believe the social network aspect contributed to this.”

In terms of social and financial capital, the benefits of the network created by the stakeholder marketing approach to the tour are evident in the corporate community though it is clear that further research is needed to understand the behavioural change impact of the tour on the social community.

## **6. Conclusions**

Other interested touring performers have already approached Jack Johnson's management to help make their approach sustainable (Scheeter, 2008; Martin, 2008). Furthermore, Live Nation introduced MusicMatters into U2's '360°' global tour (U2, 2009) to help reduce the environmental impacts of one of the largest touring operations seen to date as well as setting up a lift share scheme to the concerts via PickupPal (2010).

Given the limitations of this exploratory research approach, some cautious conclusions are drawn here:

Firstly, it is quite clear that scoping the objectives for sustainable touring along five dimensions is vital: people, planet and profit; involvement of stakeholders; at venues and travelling between venues; the extent to which permanent behavioural change is sought and, finally, the specific behavioural changes sought from the wide range of possibilities. It is clear looking at Johnson's tour that its scale allows a wider scope than smaller touring performances.

Secondly, it is important to recognise how the four components of Table Two are used to meet the sustainable touring objectives. There are contractual arrangements with promoters, venues and other suppliers which require them to provide services making sustainable resource use (planet). Then, the 'non profit' partners (either, short term, at the concerts, or long term online) who are addressing a range of social (people) and environmental (planet) issues that require behavioural change. Followed by, the audience's consumption process which generates the revenues (profit) but requires behaviour that is sustainable in terms of its people and planet aspects from the moment of buying a ticket through to the return home. These mechanisms require the touring performance to be in a position to leverage contractual power over its suppliers to meet sustainable touring objectives and, more awkwardly, to deliver successful social marketing strategies via its suppliers and 'non profit' partners to affect behavioural change in the audience.

Thirdly, to develop a successful social marketing mix, an understanding of the target audience is required. As it stands, whilst the social marketing strategy in the corporate community is successful based on clear reinforcement and punishment in a contractual closed setting, a range of variation in attitude in the audience has been recognised as the tour moves around the world. The potential identification of primary operant behaviour classes within the different geographical areas would benefit those who are seeking to segment and target groups before defining social marketing strategies for Johnson's audience.

Finally, having identified the target's attributes, the literature suggests that behavioural changes are achieved by developing social marketing strategies that influence the reinforcement or punishment supporting the target behaviour. This requires further research of the linkages between value and social marketing strategies within the context of specific audience interventions identified as suited to sustainable touring.

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