

Communicating environmental awareness at music festivals

A study of the Hove and Øya festivals in Norway

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Abstract

The objective of this thesis is to find out how music festivals in Norway communicate environmental awareness to their audience. Through the use of mixed methods for collecting data, I measure the impact that the music festivals, Hove and Øya, have on their attendees regarding environmental sustainability.

The methods I use are primary sources including in-depth interviews, surveys and literary review as a secondary source. The results of the survey are analyzed and compared to the main themes gathered from the interviews. These data sets are then contrasted with the existing literature to bring together an overall understanding of the topic. The research for this thesis is mainly exploratory, since there is little literature on the topic; however, it does use a model for event greening created by Mair and Jago to assess the strategies used by the festivals (2010). Additionally, I provide a suggested application of the Mair and Jago model to the local Norwegian festival event sector.

Throughout the thesis I explore the hypothesis that festivals can impact sustainable behavior. First, I introduce the involvement of music and music festivals in environmental awareness. Then, I explain the reasons why festivals decide on being environmentally friendly and through the application of the Mair and Jago model, I focus on the different drivers and catalysts towards sustainability that affect the festivals in question (2010). I also explore the attitudes that the festival organizers have towards sustainable event management contrasting it with that of the attendees. Finally, I offer a chapter that suggests the possible improvements festivals can make to be more sustainable and how other sectors can apply them. I conclude that music festivals can be a tool for communicating environmental awareness when planned strategically.

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Figure 1 Camp at Hovefestivalen, Arendal 2014, Photo credits: Maria Daniela Ricaurte

It might be said that the most 'environmentally friendly' event is no event at all, but that's no fun. Public parties always have and always will be a part of the human history (Jones 2014:xvii)

Can music festivals be a place where environmental sustainability is communicated and lived? This study hopes to understand the impact that music festivals have on the environmental awareness of the attendees.

The music industry can become a beacon of sustainability – and, in doing so, also be the music to the ears of our planet's environment.

Angelique Kidjo, Patron of the United Nations Music & Environment Initiative (Jones and Scanlon 2010)

List of terms

Festivals/Live Music Events: Events that may have a specific genre and gather a large audience generally in an outdoor venue. Music festivals differ from other events because they involve a varied line-up of artists as well as other forms of activities (Mair and Laing 2012).

The United Nations Music & Environment Initiative: An initiative led by the United Nations Environment Programme (UNEP) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) which “aims to use the popularity of music to promote environmental awareness and respect for the environment among the public, especially young people; and to assist in the process of ‘greening’ the music and entertainment industry”. It is currently not in activity (Jones and Scanlon 2010).

Sustainable development: “Development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (World Commission on Environment and Development 1987).

Sustainable event: This study will understand a sustainable event as an event that incorporates practices including “changes to products, processes and policies such as reducing energy consumption and waste consumption, using ecologically sustainable resources and implementing an environmental management system” (Mair and Jago 2010:78). Musical events fall in this category when “instead of being seen as hedonistic and waste-producing, they can become true models of sustainability in action” (Jones and Scanlon 2010).

1 Introduction

We live in a time where environmental communication surrounds us. Books, magazines, newspapers, television and digital media bombard us with the daily problems our planet faces. But there is evidence showing that these efforts have not yielded a meaningful change towards sustainable living. The environmental crisis indicates that we have not reached a solution to issues such as climate change, loss of biodiversity, habitat decline, or pollution (Curry 2011). Consequently, a need arises for the development of communication tools and solutions to these environmental problems.

The flood of environmental knowledge increases the possibility for concern towards the issues, but it may not guarantee it. I believe that a more “hands on” approach is needed in order to secure an increase in concern that will eventually lead into behavioral change. Communicating environmental awareness to young people at music festivals might be a key tool. They partake in an activity they enjoy and relate that to the environmental messages being communicated. This thesis’ objective is to explore the effects that environmental communication has on young people. It is relevant to measure the impact that the ecofriendly aspect of music festivals has on their concern and awareness of environmental problems.

According to the United Nations Environment Programme, “Music is one of the most powerful media to communicate environmental messages to billions of people worldwide- irrespective of race, religion, income, gender or age” (2014).

Music festivals are one of the ways environmental awareness can be communicated. Festivals have many aspects where they can include sustainability: influencing their suppliers, putting pressure on organizers, sponsors, products and becoming a role model for those attending (Jones and Scanlon 2010, Jones 2014). There is an increasing concern in the music industry in general to become green. Despite some critique towards the event sector regarding its impact on the environment, some authors believe that it might not be necessary to reduce event tourism but rather to focus it towards environmental sustainability (Mair and Jago 2010). Since festivals are a place where experiences are shared, they can do much to teach people to act upon environmental

concerns. Throughout this research I focus on what festivals can teach their audience about environmental awareness and how young people react to this type of communication.

Music festivals are a space of creativity that allow for people to play with different elements. Letting people learn by play has theoretically been proven to be efficient. According to Huizinga, play is an important element when constructing culture (1955). He explains in his book, *Homo ludens: a study of the play-element in culture*, that man has used play primarily to have fun, but that by playing, culture is formed, “It has not been difficult to show that a certain play-factor was extremely active all through the cultural process and that it produces many of the fundamental forms of social life” (1955:173). Hence, it is likely that music festivals can be the arena where a culture of environmentally aware minds is formed.

This thesis focuses on the experiences and lessons learned at the Hove Festival that took place in Tromøya/Arendal in the summer of 2014 and the Øya Festival at Tøyenparken in Oslo, also during the 2014 summer. Both are music festivals in Norway that have a specific focus on environmental issues. They are festivals that not only target music aficionados, but also those seeking contact with nature. I believe that a music festival can be beneficial for the environment not because it may be a zero-waste event, but because it has the potential to create awareness in the minds of the attendees. This is why, throughout this research project, I aim at answering the following key research question:

How do music festivals manage to effectively communicate environmental messages to the youth of Norway?

I attempt to find out if there is a link between the lessons taught at music festivals and the attendees’ perception towards environmental sustainability. My hypothesis is that the explosion of environmental information is not what creates change, but the way in which this information is delivered.

To be able to properly find the ways in which festivals communicate environmental awareness I have based this research on trying to find the tools these festivals use and how the attendees perceive the messages. To help music festivals further implement

their environmental agenda I will suggest ways these messages can be communicated more efficiently. To begin, I focus on the reasons why music festivals such as Hove and Øya focus on communicating environmental awareness. To conclude this research project and expand it beyond the limits of this thesis I propose strategies that can increase the effect music festivals have on environmental communication and sustainable development.

1.1 Study area

I chose two locations for this research project: the Øya festival taking place at Tøyenparken in Oslo, Norway and the Hove festival at Tromøya, Arendal, Norway. Both festivals have environmental backgrounds and are dedicated to refining and improving their yearly environmental approaches. This is why both were considered for the study.

The Øya festival is an event where music meets a day at the park. As you enter Tøyenparken you leave the city behind and immerse yourself in the festival arena. From the entrance you notice that you are no longer part of the city of Oslo, but part of a community of music lovers. People arrive mid-morning to get accreditation to enter the park, and then they explore all that Øya has to offer. At the festival there are people of all ages, including babies. There are children who make a game out of collecting bottles and cans to exchange them for money at the recycling stands. The smell of grass blends with the crowds and the music resonates in every corner of the park. Øya is a festival that since 2002 has had a development on environmental awareness with focus on the following areas: waste management, organic food, purchasing policy, transportation, emission reductions and energy savings. The festival has an environmental management coordination that works on these zones in order to increase the environmental friendliness of the festival (Øyafestivalen 2015).

Hove festival is a world of its own. Taking place on an island, it is completely disconnected from the “real world”. Additionally, this event is located next to a protected landscape. People arrive at Hove fully prepared with tents, chairs, sleeping bags and the essentials to make sure their stay is pleasant. During the arrival day there are hundreds of tents being built, a few concerts take place and everyone is getting to

know their surroundings. The island smells of water, trees and food that is being grilled. The noise levels at Hove vary depending on where you are; louder inside the camps and the stages, and calm near the sea and the forest. The Hove festival has a strong engagement with the environment. Every year, the festival has had initiatives such as sorting of waste and serving environmentally friendly food. The attendees to the festival have shown appreciation to this commitment, based on a 2012 survey carried out by the festival organizers.

In total, there are around 140,000 visitors to Hove and Øya each year. Both festivals have an environmental internal policy that I analyze through this thesis to reveal aspects which they can improve or adjust.

1.2 Why focus on music festivals?

It is relevant to explore how music festivals can communicate environmental awareness in an efficient manner. Environmental communication has experienced a growth since the mid-1990s, when this topic became more discussed in communication scholarship (Condit and Depoe 1997). However, it might be possible that through music events, environmental communication can be more effectively transmitted to a large audience. Additionally, it has been argued that “informed efforts to engage young people in environmental issues could have implications for their interest and involvement in environmental action throughout their lives” (Arnold, et al. 2009:28).

Focusing on music festivals is pertinent because they are wide-spread events where many artists gather during days and the attendees form a community that shares experiences. Some authors contend that music festivals “can provide both a site to encourage environmentally responsible behaviors and a place for communities of likeminded people to meet” (O’Rourke et al 2011). Additionally, music festivals focusing on being environmentally friendly contextualize with sustainable living since they “have the power to show sustainability in action, and an attractive by-product of every sustainably produced event is the potential to inspire and motivate others to action” (Jones 2014:xvii). Focusing research on music festivals may be beneficial for upcoming development in this field:

Research findings may lead to events playing a greater role in the future in encouraging sustainable behavior amongst attendees, as well as influencing the behavior of event organizers, in terms of how sustainably they manage their events (Mair and Laing 2012:684).

Young people attend music festivals for a chance to enjoy a few days surrounded by friends, artists and creativity, as I learned during my research. If this experience is rewarded with gaining knowledge about sustainable living that leads to behavioral changes, then the festivals are being effective in communicating environmental sustainability. The young Norwegians that attend the Hove and Øya festivals might not be aware of the environmental message that is being communicated; therefore it is up to the festival managers and volunteers to create a channel through which communication flows with ease. By the end of the festival, the young people might return home with a different perspective in their minds and apply it to living sustainably.

It is pertinent to focus my research on the Hove and Øya festivals given that they correlate well with environmental communication and conservation efforts. The Hove festival is described as a pioneer in the field of environmentally related music festivals; it aims at preserving the natural areas surrounding the event and creates environmental engagement with its participants. On the other hand, the Øya festival aims at belonging among the world's greenest festivals.

The results of this study can be of use for the future development of music festivals. By exploring the participants' perception of the way the festival communicates environmental awareness, it will be possible to determine what works efficiently. By discovering ways to communicate environmental awareness more efficiently, this study will also serve further research in the Development and Environmental areas.

This extension of the events industry can serve for more than just entertainment if we approach it in an effective way. Artists attract young people, and festivals can be the arenas where musical experiences are combined with environmental awareness to deliver an effective message.

1.3 Structure of the thesis

The thesis is divided into seven chapters with sub-topics. The introduction chapter gives an overview of the problem and presents the research questions as well as the area of study. The second chapter focuses on the background of music festivals within the environmental transformation as a way to clarify the context on which this research took place. The third, methodology chapter, explains in detail the methods chosen for the research and the challenges that were found along the way. These methods include: surveys, interviews, participant observation, and textual analysis. This chapter introduces the Mair and Jago model of greening as a theoretical framework for the analysis of the two festivals in question (2010). Chapter 4 focuses on the reason why festival organizers have chosen to be green and how they have accomplished their goals up until the research took place. Chapter 5 is an analytical overview of the feedback that the attendees have on the environmental strategies demonstrated by the festivals. In this chapter I label the festival organizers as catalysts for greening and create a correlational analysis between the lessons taught at the festival and what the attendees learned. Chapter 6 focuses on the faults and problems encountered in the way the festivals communicate their environmental standpoint as well as possible solutions to these issues. At this point, I apply the Mair and Jago model to the local festival industry with alterations and suggestions (2010). Additionally, this chapter offers suggestions for improvement of the environmental strategies executed at the festivals. Chapter 7 presents the final remarks and conclusions while re-stating the findings of this thesis.

2 The role of music in the environmental transformation

The purpose of this chapter is to set a ground for the current context where this thesis takes place. The chapter will explain what the green transformation is or how it is understood and how music events play a role in it. Then, it will focus on the ability of the music events industry to be a precursor for social change. Further, it will analyze what the motivations are for the music industry to actually take part in the green transformation. Additionally, this chapter will disclose the limitations that music events have as a tool for communicating sustainability. Finally, it will reveal the opportunities that exist for the music industry to engage in environmental communication and the current attempts that are taking place regarding sustainability. To summarize, this chapter will start with outlining a broad context of the environmental transformation and then place music events within this setting to then narrow it down to the role of music festivals in sustainable communication.

2.1 Current state of the green transformation

To begin this chapter I will give an overview of the state of the environmental or green transformation and then introduce the role that music is playing in this happening. This is a countermovement to the traditional state-led development that focused on the extraction of natural resources without limitations, according to Agrawal and Lemos (2007). This new movement focuses instead on the fact that “new strategies of regulation are replacing and supplementing older strategies of control that were typically based on laws and fines” (Agrawal and Lemos 2007:38). The green transformation, according to Agrawal and Lemos, takes into account the fact that a “sustainable environment is a global common good”, in the same way that the World Commission on Environment and Development (WCED) report “Our Common Future” mentions that our “common” main objective is to achieve this sustainable environment through development (2007:38, 1987).

The environment was not accounted for in many instances of development until a breaking point in the early 1970s when maintaining the quality of the environment

reached an “all-time high priority in the public’s eye” (Swan 1971:223). After this peak, there was no denying that the state of the world mattered, and it became impossible to ignore the fact that the environment needed to be considered as our source of resources and life in relation to all human activities. The knowledge that the environment was important became widely spread; however, it was not followed by lasting conservational movements. Swan discovered that this peak in interest was not directly related to an increase in social change. He argued that “if we value environmental and social quality, however, and if we want future generations to enjoy this quality too, then some basic social changes will have to be made” (Swan 1971:225). This means that it is a necessity to invest in the development of strategies that will allow for sustainable development to truly emerge. These strategies, as Agrawal and Lemos explain, need not follow the market-based business model that we are so used to, but may surface from innovative thinking, “The complexity, immediacy, and ubiquity of environmental problems and crises demand novel and unusual human responses” (Agrawal and Lemos, 2007:39).

To set an example of these innovative ideas we can refer to the case of social responsibility. Many businesses and corporations are including environmental responsibility under their business model. Such is the case of corporations that take part in the market of Sulphur-dioxide emissions, which was created by governmental actions as a step to alleviate pollution (Agrawal and Lemos 2007).

After the initial boom in environmental awareness, there was a slight shift in the way that this was communicated. According to Killingsworth and Palmer, a new discourse genre was introduced in the 1990s (1992). This genre focused on the development of “how-to” manuals for individual people in their daily lives. The readers were living a consumption-focused life without the added guilt for the increasing environmental degradation. Killingsworth and Palmer explain that in the start of environmentalism, there was a huge pressure over the shoulders of big industries that polluted the air and water. However, this pressure was later passed on to individuals who were forced to find innovative ideas to preserve their natural biosphere (1992). Being “green” is no longer an unusual concept, it has overcome a barrier of formalities and now it is institutionalized in almost every industry. The concept of social and environmental

responsibility is infiltrating the music industry and music festivals are a tool that can be developed to deliver a unique response to our environmental problem.

2.2 How can music culture affect social change?

According to Angelique Kidjo, Patron of the United Nations Music & Environment Initiative, the music industry can be influential on its audiences if its “key players are being engaged and convinced” (Jones and Scanlon 2010). The music industry has allowed for many musicians to express concern towards the environmental issues that we face today. Through massive concerts and engaging songs these artists have taken a stand towards sustainable development and created an arena where music can be used as a tool to communicate their environmental messages. For example, the Icelandic artist Björk has grown to be an influential environmental communicator.

Björk is a globally known celebrity that has achieved platinum albums and “sold more than 20 million copies of her six studio albums” (Burton 2011). She has also successfully become an image of environmental communication that has led to social changes related to education in European schools (Thorpe 2014). Her initiative is being funded by the Nordic Council and it focuses on a non-academic curriculum for school aged children that explores the universe with the use of multimedia tools. This initiative is backed up by ecology experts which enhances its scientific accuracy. The project is centered on the term “biophilia” which comes from a book written by Edward O. Wilson¹ in 1984. He argued that “the human race is designed to live side by side with other life forms” (Thorpe 2014).

To make the initiative tangible, Björk launched her 8th album *Biophilia* as a collection of apps for iPhone and iPad that are not only musical but also a semi-educational platform for children that combines sounds, text and visual elements in order to teach them about topics such as “plate tectonics, genetics and human biorhythm” (Petridis 2011). Each of the songs in the album resonates to match a scientific theme. Through the lyrics, tempo, arpeggios and counterpoint, Björk manages to trespass the boundaries of music and mold it in a way that it communicates something more to the listener (Burton 2011). The idea of using iPad and iPhone apps to release the album came from

¹ Naturalist, guide of the E.O. Wilson Biodiversity Foundation (eowilsonfoundation.org)

the desire to make the songs more dimensional. Since the core of the album aimed at going beyond the linearity of a song and making it surround the one who listened, it was proposed that the use of an app to increase the tangibility of the music would be appropriate. The success of the apps is owed to the fact that they allowed for the audience to have an “interactive and educational experience” and also in that they “would offer premium, non-pirateable value” (Burton 2011). Some of the stakeholders to this project were Apple and National Geographic, who collaborated during three years to make it happen.

In 2015 Björk focused on campaigning towards internal Icelandic issues in an attempt to attract foreign interest in the matter. In Iceland there is a source of geothermal energy that is being pressured internationally to refine bauxite into aluminum, a practice that has negative environmental impacts. It is very innovative for Iceland to campaign for environmental issues since it has been a whaling and fishing country, activities frowned upon by Greenpeace and Friends of the Earth (Thorpe 2014).

In an effort to gather funds for her initiative, Björk organized a concert with other known artists including Patti Smith and Of Monsters and Men. They were able to raise 35 million Iceland Krona which is roughly 184,000 GBP (Thorpe 2014). This amount was relatively large for Iceland and they decided upon investing the money to start a national park. This effort is a clear example of the willingness and power of artists to create environmental awareness and efficiently take part in the green transformation. Björk’s program has been efficiently run in other countries besides Iceland. It has been implemented in Paris, Oslo, Sao Paulo, Buenos Aires, Manchester, Los Angeles and San Francisco (Thorpe 2014).

The music industry possesses the means to be employed as a communication tool. This thesis focuses on the scope that music festivals can have in communicating sustainability. Music festivals may be a significant life experience to the people that participate in them. Since a lot of effort is put into making them memorable and enjoyable, they can become arenas for social change. A study conducted by Arnold, Cohen and Warner aimed to reveal the variables that influenced young people to be involved in environmental action (2009). This study was based on 12 semi-structured in-depth interviews whose respondents were identified as having “positive environmental attitudes” (Arnold, et al. 2009: 27). The participants were aged 16-19

years and they originated from Nova Scotia, Canada. They were involved in two in-depth interviews where they were asked about how they became involved in environmental action and what was their role as an environmental leader. The study pointed to a common set of influential factors that were present in all interviews: people and experiences. By understanding which variables are positive influences on young people, we can better understand how to apply different communication tools at music festivals.

The main variables that this study found as influential were: parents, friends, role models, teachers, time spent outdoors, school, youth groups, conferences, gatherings, and other influences (Arnold, et al. 2009). The study discovered that being related to other passionate environmental activists and taking part in powerful experiences was the key for the participants to becoming young environmental leaders. This is especially significant to research on music festivals as these are spaces where powerful messages can be combined with engaging role models in an effort to increase environmental awareness. Additionally, the study revealed that time spent outside of formal educational environments i.e. schools, offices, was a catalyst for the individuals to become activists. This finding is again significant to the present study since both festivals take place in natural surroundings outside of everyday spaces (a city park and a protected natural area), in turn relating to the idea of play as a tool for learning.

During the in-depth interviews that this master's thesis is based on, there were similar findings related to the different variables that can affect the involvement of a person in environmental activities. These will be analyzed in chapter 5. The next section focuses on the gains that come from introducing environmental awareness to the music events industry.

2.3 Why do festivals adopt sustainable strategies?

Since the music industry is, in very basic terms, a group of businesses that aim to sell a product for profit, why would becoming sustainable be beneficial to them? To answer this question it is important to consider the fact that as a whole, the world has demonstrated its concern towards the environment and its desire to discover

mechanisms to protect it. There is a general awareness of our need to “green” our everyday activities. Both the organizers of festivals and the music industry in general are becoming aware of this transition; they can choose to solve these problems in a way that is beneficial for both the environment and the festival (Brooks et al 2007). There are however a set of more specific benefits that can be a good arguing point for a festival to become environmentally friendly.

To start, music festivals offer a unique opportunity to implement environmental initiatives that can “influence the broader community beyond the festivals bounds” (Brooks et al 2007: iv). This occurs since the festivals have a large impact both during and after the days that they take place. Therefore they open up a large window for potential innovative ideas. Being a sustainable festival will not only affect the event itself, but can “influence the ongoing behaviour and attitude of your attendees, contractors, suppliers and the event industry at large” (Jones 2014).

Based on the *Environmental Handbook for festivals and outdoor events*, there are several core reasons for why a festival should choose to be green (Bjørseth 2014). First, “it will help ensure that coming generations also will be able to enjoy a clean environment” by reducing waste production and limiting the overall impact of the event. Secondly, “an increasing number of both companies and private individuals are becoming environmentally conscious and want to seek out environmentally sound alternatives”, which point at cultural events as a perfect location for switching to sustainable practices. Thirdly, “a systematically carried out environmental effort will provide you with an overview of both resource spending and added value in your own organisation” and as it will be explained in section 4.2, these measuring and reporting tools can point directly at the source of the problem. Another reason to adopt green strategies is that there might be cost reductions and therefore the organisers will save money. Finally, “an event that takes its environmental work seriously will make a credible impression – both on the audience, artists, employees and sponsors (Bjørseth 2014).

It is evident that there are various reasons to motivate a festival manager into delivering a sustainable event. The festival organizers have to assess their internal and external context in order to establish an efficient environmental agenda. According to Jones, hosting a sustainable event will give the organizers reputational benefits; there are more

people that are becoming “green at heart” and support those companies that meet their expectations (2014). Yet, it seems like the production of an event will still generate an impact as it is a challenge to produce a zero-waste event. The potential negative impacts of producing a music festival are large in scale and may include, “the amount of waste generated, levels of litter, water usage, noise and traffic pollution” (Mair and Laing 2012:688). Yet, many event managers are not interested in becoming green for their reputation or for the environmental benefits this entitles.

Stephen Henderson has tried to explain to event organizers why it would be a competitive advantage to become environmentally friendly rather than it just being an expected behaviour due to pressures from the market or government (2011). Henderson argues that “being sustainable will be more quickly achieved if an organization can adopt the sustainable event as a competitive tool in the market” (2011). By becoming a sustainable event, the festival can gain advantage in two ways; by being economically more effective than their competition, and by being positively viewed by their audiences (Henderson 2011). The economic aspect of becoming sustainable might still be of interest to those festivals organizers who remain unconvinced. Henderson also mentions that becoming sustainable is also related to the motivations that the festival organizers have. Jones agrees in that becoming sustainable can be directly proportional to becoming cost efficient; purchasing less reduces expenditures and creates less waste to clean up after, likewise, the festival’s energy bill can be reduced when establishing green energy sources and reducing the overall energy consumption (2014).

Other authors have found that music festivals allow for their producers to “reduce impacts of their productions through adjusting their operations, greening their supply chain along with the purchasing decisions” and that by doing this, the festival producers can then receive the attention of its audience to reliably communicate its successes (Jones and Scanlon 2010). Additionally, by becoming environmentally friendly, the festival managers can promote environmental awareness and “use their profile and popularity to deliver an environmental message” (Mair and Laing 2012:688).

Despite all the possible motivations that a festival might have to become sustainable, there is still an issue regarding the impact that this transition may have. Is the choice of becoming environmentally sustainable going to make a difference?

2.4 Limitations to the use of music festivals in the green transformation

Music events and specially music festivals have been traditionally known for having a negative environmental impact since they gather large numbers of people with high levels of consumption that travel long distances to what are usually natural surroundings (Henderson 2011). Furthermore, the noise levels of a music festival might disturb neighbors and wildlife, attracting undesirable media coverage. Therefore, there is a negative perception of festivals from the environmental point of view, which worsens the chance for them to get the attention needed to communicate environmental awareness. This image is something that must be dealt with in order for the communication efforts to succeed.

Additionally, the green transformation might not flourish because of the fact that it is not purely state-led. According to Agrawal and Lemos, the very core of the environmental transformation might become its downfall as well, “even if there is broader participation in environmental governance because more actors are now included, it is not more meaningful, because some actors continue to be unable to influence policy processes or shape environmental outcomes” (2007: 42). The music industry, in the end, focuses on the production and distribution of musical products and not necessarily in the restoration of the environment.

According to the report prepared by Jones and Scanlon regarding the status of the music industry in addressing environmental sustainability, the lack of organized state-led guidance is a barrier along with “insufficient know-how and availability of skilled staff, plus the financial investment needed to undertake a thorough 'greening'” (2010). These barriers have not been overseen by festival organizers and musicians in general and therefore they are trying to tackle them down by “taking matters into their own hands” and basically using a trial and error method to find the most effective solutions towards sustainable development.

Certain initiatives such as the United Nations Music & Environment Initiative have been started in order to help diminish the gap between the aspiration of the music industry to become green and the actual viability and impact that this can have. However, this initiative has not been completed so far and therefore it is still very

limiting to develop the state of the greening of the music industry. There are a few focal points that could help integrate the music industry into actual environmental policy making. These are actions that could be completed through the United Nations Music & Environment Initiative, as explained by Jones and Scanlon:

Facilitate networking between existing industry initiatives, mainly in developed countries, and those regions and countries where there are currently none.

Assist in reducing the skills and knowledge gap in “greening” the music industry internationally.

Spearhead or catalyze targeted campaigns to address opportunities for greening of the industry or communicating wide-scale environmental issues through music industry activities (2010).

At this point, there is still not a strong and definitive movement of the music industry that could lead to social change. There are no global parameters to follow and it is therefore important to study and polish the existing tools in order to spread the information that exists now and help all music stakeholders achieve the goal of becoming sustainable and communicating a powerful message.

2.5 Current attempts to create a paradigm shift

There are many festival organizers that have noticed the benefits of becoming green and are therefore attempting to create zero waste events, introduce environmentally friendly food, and take consideration of transport, energy and water resources. It is not an easy task since, as explained above, there are no clear references and examples to follow. The festivals that attempt to become sustainable are basically pioneers in this area.

The Bonnaroo Music and Arts Festival that takes place in Manchester, Tennessee, (USA), is a camping festival that hosts around 80,000 guests in a farm environment and has about 150 performances throughout four days (bonnaroo.com 2014). This festival aims at being one of the greenest festivals in North America and it has been attempting to do so for 13 years. This festival’s core value lies in the fact that the organizers believe it is necessary to make a change for what is at stake. Since 2013 the festival managers decided to publish a report of sustainability that is available publicly through their website, this shows their commitment to information distribution. This report

describes the different projects done at the festival to increase their sustainable image. Some of their main projects include a solar panel to provide the festival with renewable energy and for the neighboring farms to use year-round, efficient waste management and waste reduction, pushing people to car-pool to the festival, supporting non-profit organizations, among others. This festival has been awarded the A Green Festival Award for 7 consecutive years, and it has also demonstrated its commitment to the environment beyond the event itself. It started a “weatherization” program that helps low-income families in the USA reduce their power consumption and electricity bills. They focus on providing 100 low-income residents with free energy retrofits and educate them about conservation of energy (Jones 2014). Additionally, the festival invests in local development and asset building for the communities that surround the festival. This is why it is an example worth considering while writing this thesis.

In Europe, there are also instances of festivals that push the environmental agenda during and beyond the days of the festival. The Roskilde Festival in Denmark has introduced organic food into their menu in an attempt to reach their goal of having 90% organic food by 2017. This festival is experimenting with environmentally friendly innovative ideas and it has become one of the examples of how to conduct sustainable events (Westergaard 2014).

The NorthSide festival in Aarhus, Denmark, since its start in 2010 has been focusing more and more in becoming a sustainable festival. They believe that environmental awareness is one of their core values despite it being a challenge to achieve (northside.dk 2014). This festival works on using waste as a resource by helping the attendees sort out their waste and then manage it effectively. To achieve this goal, NorthSide relied on “Trash Talkers” to motivate and educate the attendees to separate their waste.

NorthSide also focused on improving the transportation choices made by the attendees, which is why they did not offer any car parking near the festival and motivated the guests to take public transportation, bike or walk. The festival provided bike parking spaces and an area to get bicycles checked and repaired in collaboration with Aarhus Cykelby. In 2013, the festival had 8,000 bikers (northside.dk 2014).

Some additional initiatives that NorthSide works with are a fundraiser with Verdens Skove to restore the rainforest in an effort to make up for all the wood used in the festival, working with their suppliers to deliver organic and local products, and considering the paper they use for printing their flyers and posters. This festival is therefore demonstrating the possibilities that exist to manage and create a sustainable live music event.

There are limited but important studies in this field. I am going to discuss a particular study that took place in Sweden and is therefore both geographically and thematically relevant to this thesis. The study is called *Rock On! : Bringing strategic and sustainable development to music festivals* and its main purpose was to explore the options that a music festival has in order to become sustainable (Brooks et al 2007). This study was based on the Homeback music festival in Sydney, Australia as well as on previous literature and focus groups. The outcome of this study was presented in the form of a guide for future festival organizers which includes: “(a) the role of music festivals in society, (b) their social and ecological impacts and (c) what a sustainable music festival might look like” (Brooks et al 2007: iv-v).

Other authors have argued that it is complicated to draw a single type of factors that drive business into becoming green since this depends on the size and pertinent regulations to the specific case (Mair and Jago 2010). However, there are a few strings that are common to different businesses and can be used as a guide for analysis. The 6 strings of sustainability as explained by Brooks et al are: to produce no waste, to use 100% renewable energy, the use of resource efficient transportation, working with sustainable stakeholders, creating an atmosphere of inclusion and respect, to drive societal change toward sustainability and a festival signature goal (2007). A signature goal can refer, for example, to a key project such as preserving the natural area where the festival takes place.

The two cases that this study is based on, Øya and Hove Festivals, are both innovative in the way they have approached the issues surrounding their environmental impact. As was concluded in the Brooks et al study, music festivals need to be well managed and it is crucial that the festival organizers are able to both influence their suppliers and their attendees (2007).

Not only are the festivals themselves the pioneers of environmental event management, but there are also instances of environmental communication efforts aimed at providing the needed guidance and structure of festival planning. There is a non-profit company called 'A Greener Festival' which is committed to being a guide for festivals globally and help them adopt sustainable practices (A Greener Festival Ltd. 2015). This company is internet based which facilitates the sharing of information in a globalized world. It takes examples from different festivals and provides a framework to help future festivals plan their events. It is based on idea-exchanging between different festivals and it has developed some publications to allow for the better understanding of what can be done by the organizers. In their website, www.agreenfestival.com, it is possible for organizers to gather ideas from past festivals. Some of the main topics that are communicated include sustainable food, recycling and reusing, transportation and reducing the environmental footprint of the event.

In collaboration with Sustain², the A Greener Festival Initiative published a guide for festival sustainable management, *The Good Food for Festivals Guide*, which is mainly focused on sustainable food, but also goes back to event managing. This guide bases its information on festivals that take place in the United Kingdom but that can be applied by an international festival community.

Furthermore, there is a book publication that has become the one of the pioneers of the sustainable event management guides, *Sustainable Event Management* (Jones 2014). Written by Meegan Jones, this book provides a detailed overview of festival management taken from the experiences of the following festivals: Boom (Portugal), Bonnaroo (USA), Hurricane (Germany), and Glastonbury (UK) (Jones 2014). The topics covered in this guide include: communications, internal festival issues, destination and venues, energy, transport, greenhouse gas emissions, purchasing and resource use, waste, water, standards and certifications, and legacy. These areas seem to be common to most sustainable event management guides.

Similarly, the *Environmental Handbook for festivals and outdoor events* written by Hanne Bjørseth, is a guide to festival planning that is aligned with environmental

² "The alliance for better food and farming advocates food and agriculture policies and practices that enhance the health and welfare of people and animals, improve the working and living environment, enrich society and culture and promote equity" (Sustain 2015).

friendliness (2014). This guide, released initially in 2004, was based on the Øya festival and it is therefore very relevant to the context of this thesis. It is freely distributed online in English and Norwegian. Its aim is to be a guide on how to involve environmental thinking into event planning. It does not focus purely on music festivals because its goal is to further expand environmental awareness rather than limit it. Communication efforts such as these are innovative and generous as they allow for a free circulation of information so that the common goal of achieving sustainable development can be obtained.

These guide books cover some ground topics that can be molded for different events. The main areas of focus found in the guides are: waste handling, supplier demands, organic foods and beverages, water handling, and energy consumption. The *Environmental Handbook for festivals and outdoor events* presents a more detailed and comprehensive information that is directly related to this thesis (Bjørseth 2014). However, *The Good Food for Festivals Guide* is a good source of comparison material to draw similarities and differences in the way that the information is delivered by different initiatives (A Greener Festival Ltd. 2015).

Since there are limited background texts that these guides can base themselves on, there is not one set structure of how to communicate being sustainable or what works best. According to Killinsworth and Palmer, the rhetoric behind communicating a guide-type text is influenced by the choice of narrative used and in turn this affects the impact that the guide will have on the reader (1992). For example, the authors mention that the position of the narrator within the text changes the motivational tone that the reader gathers, “Should we construe the sentence not simply *as I tell you to do it this way*, but *as I command you*, or *I challenge you*, or *I suggest*, or *I recommend*, or *I join with you*?” (Killinsworth and Palmer 1992: 391). Since instrumental writing is found on the guide books, flyers, and booklets and around the festivals’ area, it is relevant to consider the way the information is communicated and attempt to find a common pattern. Instrumental writing refers to the language used to communicate instructions such as “ride your bike to the festival” or “eat vegetarian food”. This thesis is not aiming at finding one single solution to communicating environmental awareness at a festival because every festival takes place within different contexts and hosts a variety of guests

and artists. Nevertheless, it is still relevant to recognize which form of communication works best and from there apply the results to each event.

The current limitation that exists in the literature and previous studies is that it has become nearly impossible to measure the extent of impact that these environmental strategies actually have on the festival participants. This occurs because of the very nature of a music festival; attendees come for the music and then head back to their normal lives. It is not an event that can easily trace back to the attendees and compare their previous views on environmental awareness to their views after the event. This is something hard to measure in a quantitative manner.

For these reasons I apply a method that both analyses the communication tools used at the festivals and measures the awareness level of the participants towards these messages. The following chapter explains the chosen method and its limitations.

3 Methodology

3.1 Choice of method

Behaviour and perception are things not easily measured in purely quantitative studies. This is why this thesis uses a combination of methods. I apply quantitative and qualitative methods that together provide complementary data to answer my research questions. The primary methods I use are in-depth interviews, surveys, participant observation and the secondary methods I employ is textual analysis and literary review. Each will be further explained in the following paragraphs. The data gathered from the interviews are complemented with that gathered from the surveys and combined to produce wholesome results.

There is not a lot of literature or research related to the topic of business events and environmental awareness, which is why this thesis has an exploratory character. However, there are two works that have become the keystones for the analysis of data in this research. First, the practical guide *Sustainable Event Management* by Meegan Jones is constantly used as a referral book for its thorough depiction of what a green event should aim at (2014). Secondly, the conceptual model by Mair and Jago expounded on their publication, “The development of a conceptual model of greening in the business events tourism sector”, is used as the theoretical model for the analysis of greening for both festivals (2010). The next section focuses on the model and its relevance when studying environmentally concerned events.

3.2 Conceptual framework

The analysis section of this thesis is largely based on the conceptual model developed by Mair and Jago (2010). The authors created a model of greening in the business events tourism sector based on the process of corporate greening. The aim of the authors was to fill the gap in existing literature while explaining the general greening processes and the development of strategies that could enhance environmental sustainability for corporations (Mair and Jago 2010). The study conducted by Mair and Jago uses the term “greening” as the “investment in environmentally friendly facilities and practices” (2010:78). This term will be applied in the next chapters on the basis of this definition.

The authors believe that their model will “facilitate understanding of current knowledge, underpin the development of strategies to enhance greening and provide a platform for further research in this area” (Mair and Jago 2010:79).

The conceptual model developed by Mair and Jago focused on the business events context after looking at the framework for corporate greening processes in general. The model is the result of both extensive literature and empirical testing and can be seen on Figure 2. The authors began with an extensive analysis of literature to define the drivers that have an effect on the greening of the business.

The model defines the internal and external context which influences the way that the business event carries out its strategies. Then, it separates the internal and external drivers of the greening of business events, which are: a) the presence of a Corporate Social Responsibility policy (CSR), b) competitive advantage, c) image enhancement, d) supply chain/customer CSR policies, and e) hygiene factor. The elements found in this theoretical model do not always influence the greening strategies found at Hove and Øya, as will be explained in chapter 6.

The presence of a *corporate social responsibility* policy is considered an important driver that was included in the model because it can both push the internal management into complying with an environmental agenda, and demand the suppliers to meet the same requirements. *Competitive advantage* is referred as a driver since it was found to be something that the business events aimed for. However, the authors discovered that in some cases the actual advantage gained by an event when being green was less than anticipated due to the fact that the demand for sustainability at the event was low. The study mentions that “being seen to be green was a reasonably dominant theme” and therefore *image enhancement* as a driver was included in the model. Companies that adopt CSR policies encourage or even require their customers to take environmental decisions when purchasing goods and services, making the *supply chain/customer CSR policies* a driver. Finally, the *hygiene factor* as a driver is described as an element that is not expected to be present in a business but it is something that is noticed if it’s missing. The authors explain that taking the environment into account has become a hygiene factor and is now expected in any business and its absence “is likely to cause dissatisfaction or loss of business” (Mair and Jago 2010:87).

The study then defines the barriers that would impede the event from easily adopting a greening strategy. These are included in the model as: a) lack of time, b) lack of resources, c) lack of knowledge/awareness/skills, and d) operational timeframe. These barriers are tested in the context of Hove and Øya and further explained in chapter 6.

Finally, the model shows the catalysts that would push the greening agenda forward: a) media, b) culture, and c) eco-champions. Catalysts are strongly influential pieces that encourage or discourage environmental decisions made by the corporation. The presence of *media* as a catalyst refers to the influence that media has on the event's greening decisions. According to the authors, it is likely that the levels of greening at an event increase as "the environment becomes more prominent on the media agenda" (Mair and Jago 2010:90). *Culture* as a catalyst refers to the geographical location of the business event and its cultural background, in other words, the level of environmental awareness that the country in which the event is based has. The *eco-champion* is the catalyst that possesses the characteristics of having a pro-environmental behavior. This person is key to determine the amount of effort an event or organization will put into greening.

When assessing and measuring the factors within the model, the business event can then be categorized by the level of uptake of sustainable practices that it has: from not green at all to very green (Mair and Jago 2010:91). This model was chosen as a framework for this research project because it is based on extensive research and furthermore it was tested by Mair and Laing with focus on the music festivals sector (2012).

Mair and Laing applied the model through a research that involved six music festivals in the UK and Australia (2012). This research's findings, in line with Mair and Jago's model, show that the drivers towards greening of a music festival include: a manager with a drive for greening, stakeholders' demand for greening, and the internal desire of becoming an advocate towards sustainable living. Additionally, the study pinpointed financial costs, lack of time and lack of control over the venue/poor sourcing of suppliers as barriers (Mair and Laing 2012:683). The method of this study included interviewing individuals that were considered to be *green* within the festivals selected, which were chosen because they had won sustainability awards in the past. The data was then transcribed and coded according to the elements that compose the Mair and

Jago model, making it a worthwhile and relevant background when analyzing the interviews for this particular research project.

In the Mair and Laing study, the authors pinpointed seven main motivators and five barriers to sustainable management through the interviews they performed. The main motivators discovered were: organizational and personal values, competitive advantage, consumer demand, desire to educate, financial benefits, and corporate social responsibility (2012:691-694). The barriers found in the study included: lack of finance/support from stakeholders, lack of time, lack of control over venues, lack of control over patron behavior, and the availability of sustainable suppliers. The study also found through their interviews that the context in which the festival takes place is of importance regarding how sustainable the event can be. Both the external environment and the organizational context were discussed. Additionally, the study found that the presence of an eco-champion was important, while media and culture did not seem to make an impact on the level of sustainability of the event.

The Mair and Jago model, as well as the findings of the Mair and Laing study will be referenced throughout the analysis chapters of this thesis. In order to analyze the greening factors of the festivals that this research focuses on, a set of data had to be collected using surveys, interviews, participant observation and literature review. These methods are discussed in the following sections in detail.

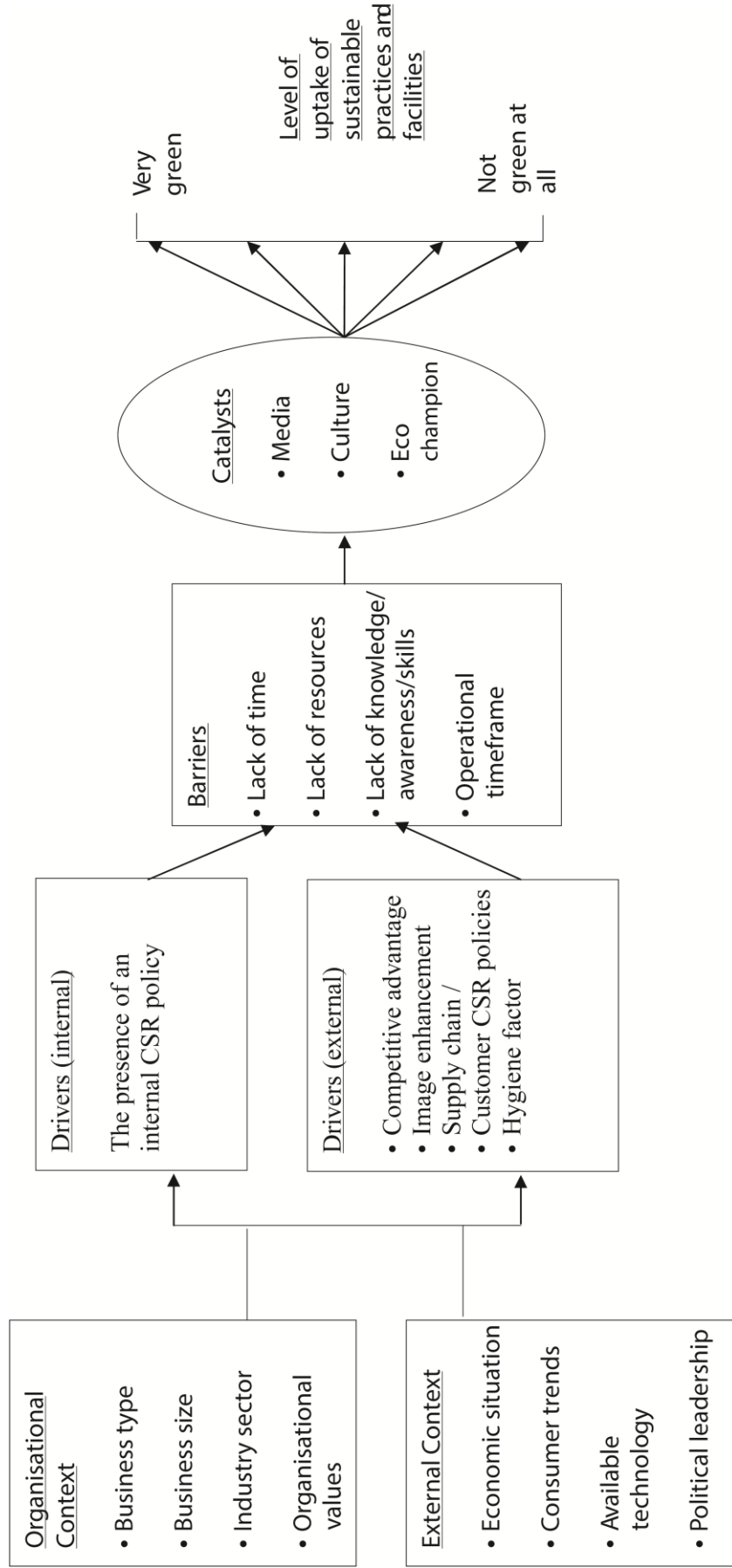


Figure 2 Mair and Jago model of the drivers and barriers of corporate greening in the business events sector (Mair and Jago 2010:91)

3.3 Surveys

The empirical part of this study focuses on the answers figuring in 237 surveys conducted at both the Øya and the Hove festivals during the summer 2014 (see Appendix 2). The answers to the surveys were coded and analyzed. Additionally, a statistical test was performed using SPSS³ in order to collect results based on relationships. The aim of this analysis was to try to find a correlation between the attendance to a music festival and the environmental awareness of the people surveyed. A correlational design allows for a research to “reveal relationships between variables and to draw attention to their limited capacity in connection with the elucidation of the causal process” (Bryman and Cramer 1999:13). This is a result of the inability of me as a researcher to modify the different variables that I chose to study such as age, gender, location. Therefore an experimental method was not an option.

The results of the statistical analysis were then compared with the findings from the in-depth interviews, bearing in mind the key ideas found in the literature on the topic.

There were a total of 106 respondents that were associated with the Hove festival and 130 that attended Øya representing a 44.9% and 55.1% of the total of 236, one respondent did not specify which festival he was associated with, adding to the 237 results. Some sections of the analysis combine both groups to focus on the larger thematic findings.

3.4 Qualitative interviews

During the process of gathering data I chose 10 informants that agreed to be interviewed on the subject. These interviews helped me gather in-depth knowledge on the topic that went beyond the questions from the survey. The interviewees were all related in a particular way to the Hove and/or Øya festivals; they were either organizers, media or associated partners to the festival. However, the direct relationship of the interviewee to the festival will remain undisclosed due to my agreement with the Norwegian Social Sciences Data Services. The interviews were recorded and transcribed in order to be analyzed properly. This method was chosen because it is a common tool to collect facts

³ Statistical Package for the Social Sciences

that, if gathered from reliable informants, can be a complement to the qualitative data in the process of inferring patterns (Moses and Knutsen 2012:31). During the planning process before the actual interviews took place I prepared an interview guide (Appendix 1). The questions used during this stage of data collection aimed at ensuring validity and reliability. In other words, the questions were framed in such a way that they would not be misunderstood or loaded and that they could produce the same answers under different times and situations (Moses and Knutsen 2012:132). The purpose of using interviews for this research has been to decode meaning from what was said and subsequently categorize ideas and create conclusions. The identities of the people interviewed were kept anonymous to avoid sharing personal information; however, Table 1 provides some clarity regarding the distribution of the interviewees within the festivals.

Table 1 Description of the people interviewed

Person Interviewed	Location	Average attendance	Festival type	Venue Type
Hove 1	Tromøya	over 60,000	Music and culture	Nature preserve camp
Hove 2	Tromøya	over 60,000	Music and culture	Nature preserve camp
Hove 3	Tromøya	over 60,000	Music and culture	Nature preserve camp
Hove 4	Tromøya	over 60,000	Music and culture	Nature preserve camp
Hove 5	Tromøya	over 60,000	Music and culture	Nature preserve camp
Øya 1	Tøyenparken	over 80,000	Mainly music	City center parkland
Øya 2	Tøyenparken	over 80,000	Mainly music	City center parkland
Øya 3	Tøyenparken	over 80,000	Mainly music	City center parkland
Media	Tøyenparken	over 80,000	Mainly music	City center parkland
Both	Tromøya Tøyenparken			

3.5 Participant observation

Immersing oneself as a researcher in the area of study allows for a personal experience when collecting data. Participant observation is explained by Brockington and Sullivan as a technique in which the researcher immerses into society that is being studied to be able to “empathize with their way of looking at and interpreting their world” (2003:59). This technique does not only provide an insight on the topic, but it serves as a way to find meaning in a situation that is “somewhat removed, geographically and otherwise, from our own” (Brockington and Sullivan 2003:59). For this study I participated as a volunteer at MiniØya festival to gather a general perception of how festivals work and identify the different components that make them sustainable. This experience was not used to collect data for the analysis chapter, but it was of value to understanding the internal organization of a festival. After this event, the field where the data collection took place was clearer to navigate.

Since music festivals are not an everyday event and are not located in quotidian locations, participating as an observant from within serves as a compliment to the qualitative and quantitative sets of data recorded during the research process. Additionally, participatory observation allows for the researcher to be involved in the “every-day setting to be studied”, be it as a volunteer or as a camper, gives a certain insight that is not present in numbers from surveys (Stewart 1998:6).

3.6 Textual analysis and interpretation

All cultural events can be described through what we can see and through interpretations of meaning that lies behind them. To describe the cultural events, in this case music festivals, I used Clifford Geertz’s book, *The Interpretation of Cultures*, as a reference point (1973). Geertz explains that culture can be analyzed through thick and thin descriptions-that which can be seen and what is behind it, i.e. norms and values. Geertz argues that human behavior that can be seen becomes a symbol and that the repetition of these symbols becomes meaningful, “culture is not a power, something to which social events, behaviors, institutions, or processes can be causally attributed ; it is a context, something within which they can be intelligibly-that is, thickly-described”

(1973:14). Therefore, this thesis was constructed through close observation, analysis and interpretation of written texts, spoken conversations and observation.

During the data collection process, I gathered booklets and informational handouts that were targeted at staff, volunteers and guests of the festivals. These tools held information about the environmental strategies found at the festivals. Through the analysis of these texts, it was possible for me to map out the thematic strategies that aimed at attaining the environmental goals set by the festival organizers. The thick analysis of these documents as well as of the interview transcriptions are further explained in chapters 5 and 6.

3.7 Fieldwork

Prior to the selection of the two main festivals for this research I attended the Mini Øya Festival that took place in Oslo during the weekend of the 24-25 of May, 2014. I participated as a volunteer in different areas of the festival which helped me gain perspective and insight of how festivals work. Additionally, this festival took place in the same location as the Øya Festival which served for me to map out the area. This preliminary festival is not included in the final results since I attended it with the main purpose of gathering some background information.

I attended the Hove festival in Tromøya, Arendal for 10 days including assembly and disassembly of the festival. Afterwards, I attended the Øya festival for 5 days. During both periods I approached people from the audience, volunteers and festival workers to talk to them about my research project and I asked them to fill out the survey on an iPad. There were a total of 237 people surveyed. The people were selected randomly and asked to participate under the promise that their names or identities would not be used for the purpose of the research.

It was relevant to consider the assembly and disassembly times of the festivals because “to organise an event that meets sustainable standards when being enjoyed by its audience but that was irresponsible during set-up or break down would ignore the organisation wide aspects of sustainable development” (Henderson, 2011:248). This topic was also referred to during the in-depth interviews.

During fieldwork I asked my main informants for suggestions of other possible informants. I arrived in Arendal the 27th of June, 2014 and I was able to witness the last of the planning and construction of the Hove festival. The area in which the festival takes place is quite large. Therefore I set aside part of the first day to walk around and orient myself. During Saturday June 28 and Sunday June 29, the campers started settling and I had the opportunity to talk to a representative of Natur og Ungdom (Nature and Youth) at camp. During this conversation I got an overview of the tasks that the organization has in the festival and that guided me during the following days when talking to the Natur og Ungdom volunteers, who were also present at Øya.

I used the following work design at the festival week at Hove: I scheduled interviews with my informants that would be key in the report. These usually took about an hour. Between interviews I would walk around and randomly select people to answer my survey. The survey can be found on <https://nettskjema.uio.no/answer/60110.html>. I used my iPad with my mobile phone's network to access the website. I used the time spent which each participant to talk informally and I gathered some notes, so the wait was not a waste. I documented some aspects of the festival with my camera as well. So I had pictures, voice recordings and the surveys as a preliminary data source.

At the Øya Festival I had a lesser amount of time to gather the data so I had to spend less time with each informant. It was in many ways more challenging to gather data at this event. For one, this was not a camping festival, so the attendees came only for the concerts and then left every night. This meant that it was much harder to convince people to spend time participating in my study. There was also an internet connection issue here which was solved by using the internal internet service of the festival. Since I also had to go home after each day at the festival, I did not witness as many details as I did at Hove.

For the purpose of clarification and to conceal identities, the informants will be mentioned in the thesis either as organizers, associated partners or media.

3.8 Methodological challenges

The methodology I used to conduct my research allowed me to have access to a large source of informants that were found during the days that the music festivals took place.

However, the time became a limiting factor as I was working alone and the festivals lasted less than a week each. Additionally, I encountered a technological challenge when it came to the use of my iPad for the collection of answers to the survey, as I mentioned in the previous section.

Before the start of my fieldwork I had expected to be challenged by the language barrier between me and the Norwegian festival attendees. I used English as the main communication language because, being a non-native speaker, I felt it to be the most comfortable. However, there was no hesitation from the participants to speak English and therefore this was not a challenge in the field. On the other hand, the challenging part was engaging the festival attendees into participating in the survey. The attendees were more interested in enjoying the festival than in answering questions on an iPad. To keep the attendees interested I decided to approach groups of people in their tents or sitting areas and ask only two or three people in the group to answer the survey while maintaining a conversation with the rest of the group.

During the analysis stage of the thesis it became clear that using SPSS as a tool for coding and gathering results out of the surveys would present many challenges, as I had had no previous working experience with the program. This problem required me to rely on statistical books and to seek assistance from professionals in the field. Since I knew that I could not rely on my SPSS skills, I used this analysis as a secondary compliment to the interviews and other observations.

3.9 Ethical considerations

After receiving approval from The Centre for Development and the Environment at the University of Oslo I submitted my project proposal to the Norwegian Social Science Data Services (NSD). I additionally submitted a copy of my survey to ensure that the information collected would remain anonymous when necessary and that the identity of the participants would not be revealed unless they agreed upon it. Since there are some instances of personal identifiable information that I collected in the surveys, I must make sure that it is untraceable back to the source. This is a process that can take place through coding the answers in a way that does not reveal the IP address of the person responding to the survey.

Also, all informants of the interviews were told the reason behind this thesis and they were allowed to choose whether or not their names would be kept anonymous. While writing up the results, I chose not to reveal the names of my informants, but rather analyze their answers thematically.

After deciding upon the methodology that I would use for this thesis, I began analyzing the data. The next chapters show an application of the chosen methodology with the objective of discovering how music festivals communicate sustainability.

4 Why have green festivals?

On this chapter I will focus on describing the possible benefits that can be gained by a festival if the organizers choose to become environmentally friendly and the practices that can lead it there. I will also explain the way the festival organizers can measure and report their sustainable practices. Later, I will analyze the benefits that Hove and Øya may gain from their environmental practices based on past reports, surveys and interviews carried out for this research paper. Throughout the chapter, the Mair and Jago model for greening in the business events tourism sector is applied as a guide for the analysis.

According to Mair and Jago, there is a variety of drivers that can affect the event's decision to becoming green (2010). The authors suggest that there are individual drivers of greening to each business event and therefore the literature on the general topic of event greening is incomplete. Jones attempts to fill in this industry specific literary void through her book, *Sustainable Event Management* (2014). By extensively analyzing these authors, it is possible identify the benefits that can be gained when the two festivals in question apply their sustainable strategies.

But first, it is important to explain what each of the festivals define as “being green”. Each has its own strategies and a concrete definition might not be appropriate to generalize. When talking to the key organizers, they gave the following commentary:

Øya is considered a “miljøvennlig” or, environmentally friendly festival by its organizers. During the interviews, it became clear that the organizers were not comfortable labeling Øya as “green” or “sustainable” for fear of getting “washed out”. It was agreed that a “green” festival would be no festival at all and therefore this term is not as fitting as *environmentally friendly*. The organizers interviewed explained that Øya offers an experience to the attendee that cannot be considered consumerism, and therefore it can communicate environmental messages while still being a waste-producing event. Øya focuses on implementing strategies that will make their performance have the lowest possible impact, while encouraging the attendees to do the same.

Hove, on the other hand, focuses on being as environmentally friendly as possible within the context of the event location. This island-festival tries to have a minimal impact on the surrounding nature, this is a top priority. In contrast to Øya, the Hove world is not necessarily connected to everyday activities such as taking the t-bane⁴ instead of driving a private car. Therefore, the definition of “green” in this case remains centered to the days of the event, despite the fact that the general lessons communicated to the attendees remain (recycling, reducing waste production, eating sustainably).

The next section will discuss the reasoning behind choosing an environmentally friendly path. What do these festivals win from being sustainable?

4.1 The benefits of being green

Sustainable or environmentally friendly festivals can gain benefits in three different areas: the economical, the social and the environmental. To analyze the direct benefits of becoming a green festival we can use different measures like the cost of organizing the event, the appeal it has to the public and the ultimate effect that it has on the environment. Research on corporate greening has demonstrated that there are certain drivers that can push the business or event into greening. The study by Mair and Jago published in 2010 recognized the following in the existing literature as being drivers towards sustainable management: a) Managerial and personal values and attitudes, b) gaining a competitive advantage, c) cost savings, d) corporate social responsibility (CSR), e) improving image or reputation, f) complying with regulations, and g) stakeholder pressures (Mair and Jago 2010:80). These drivers can help determine the benefits that a festival achieves when introducing a green agenda. Mair and Jago used the existing literature when developing their framework; this is why some of these above mentioned drivers can be found spread throughout the model as drivers, catalysts or barriers to the greening of a business event.

Regarding the economic benefits, some authors have focused on tangible analysis of direct costs and indirect marketing when determining the economic value of environmental practices. According to Henderson, there are specific points where the cost benefits of “greening” an event are easily measured (2011). Henderson in his

⁴ subway

article, “The development of competitive advantage through sustainable event management”, alludes to waste and energy as two clear sources of direct evidence for measuring cost-related benefits. When waste is sorted and sold for recycling it generates less expenditures for the festival management than if it was to be “buried in a landfill by the local authorities at a cost to the company” (Henderson 2011:252). Additionally, if the attendees at the festival are encouraged to reduce the amount of waste they generate, there will be an even greater benefit of costs. The author claims that in some cases the sustainable route will not be chosen if there is an increase in production costs. He explains this by the example of using biofuels as an energy source instead of traditional diesel generators (Henderson 2011). Other authors agree that there are indicators that a festival can use to measure its successes and failures when attempting to measure the benefits of greening. According to Jones some of the measuring criteria are waste, energy, water, travel and transport, materials and procurement (2014:21-22). A detail list of specific criteria can be found on Table 6, Appendix 3.

Other authors have argued that becoming sustainable might be a challenge due to managerial lack of interest. Some members of the team might see the transition towards sustainability as time-consuming and expensive (Jones 2014). However, an environmental manager can be prepared and use the benefits as a selling point to the rest of the team. Jones indicates 1) Positioning and competitive advantage, 2) Reputational benefits and 3) Financial savings, as the points to use when convincing the entire business or organization to become environmentally friendly (2014). During the interviews with the festival managers and environmental coordinators at both Hove and Øya there was a recurring theme related to the decision making power that the environmental specialists have. It was established that it is important to institute sustainability as a core for the festival from the start and then be able to remind the team about it constantly, rather than being restrictive or negative. The production team needs to stay focused and work within a time frame and a budget; all costs and efforts related to environmental implementation need to work within these limits. This gives the environmental coordinators an opportunity to find shortcuts in the operational procedures. As one of the organizers said, “you have to make it either as easy or easier for people to do their production work”. Therefore, if the environmental way is simpler than the traditional way then the production team will gladly comply.

The context in which the environmental decisions take place is very unique when discussing music festivals. There seems to be an opening in the festival sector that allows for a deeper personalization of the sustainable agenda. Mair and Laing explain that in a traditional business structure, there was no or little room for the managers to apply personal environmental strategies into the business, but music festivals are an exception.

However, in the context of music festivals, it seems that there is an element of “lifestyle” choice and personal passion in the decision to run or organize a festival in the first place, and therefore arguably, many music festival organizers are in a position to bring their personal values to bear on business decisions (Mair and Laing 2012:687).

This refers to the fact that the environmental manager or coordinator has one more benefit to sell in the environmental strategies: the festival allows for it.

Regarding the external context, which is another influencing factor to greening according to Mair and Jago, it is relevant to mention that both festivals take place in Norway, one of the leading financial economies in the world. According to a report prepared by the International Monetary Fund, in 2013 Norway was estimated to be the 6th leading country when it comes to gross domestic product (2014). Mair and Jago explained that the external context affects the way a business works since it must take into consideration the economic situation that surrounds it as well as other factors, consumer trends, available technology and political leadership (2010). During the interviews that took place for this research, it was agreed that the festivals had a certain liberty to engage in environmental strategies because of the context they were in. One of the organizers interviewed said that investing in sustainable practices was within their context, “in Norway we can afford to do it”. However, while interviewing my informants it became clear that it was not always about being able to afford a project, but rather, being able to produce a worthwhile result. An organizer said that there were projects that seemed interesting at first and that were affordable, but that were later removed from the agenda because of a lack of success. This was the case of the idea of introducing electric cars at Hove. Despite the finances being under control, it was a project that was not found as supporting Hove’s strategy and it was removed from the plan.

Additionally, other interviewees agreed that the Norwegian context is relevant, not only when it comes to thinking about finances, but also when it comes to the people. “I don’t think it’s very Norwegian to punish people”, was what one interviewee answered when asked if it would be necessary to implement stricter rules at the festival to encourage people to recycle. The Norwegian model is based on equality and *allemannsretten*, or the ability for each individual to defend his or her rights. According to an associated partner, Norwegians are adopting environmental awareness into their common knowledge, it is becoming a “norm” and therefore they do not need to be punished but rather guided towards sustainable living. It is important that the context is taken into consideration to assure that the environmental strategies will be efficient (Mair and Jago 2010). The festival might find benefits from understanding its audience and applying efficient and targeted strategies.

The majority of participants to the survey answered that they were from Norway. There were around 15 survey participants that were not from Norway but are still part of the analysis because of their participation at the festivals. Additionally, out of the 237 participants to the surveys, around 142 were female. Both questions of location and gender were open questions, making the results estimates and are not taking into consideration when analyzing the results quantitatively. Additionally, the participants

Table 2 Age distribution at festivals

Age	
15-17	32
18-20	65
21-23	33
24-26	41
27-29	22
30-32	15
33-35	11
36-38	12
39->39	6
Total	237

were asked about their age when answering their survey in order to map out the profile of the average guest. The results for both festivals can be found on Table 2. The majority of attendees were in the age group 18-20 followed by the age group 24-26. These differences can be explained by the fact that the attendees to Hove were younger than those at Øya.

The possible benefits that a festival gathers from its environmental strategies may be linked to the context it takes place in. It is relevant to consider the age and cultural background of the attendees when planning sustainable projects, but it is also relevant when assessing the indirect impact that the festival may have on them. Being able to

influence their guests is one of the goals that many environmental managers have in mind when planning their sustainability agenda. But how are the benefits towards the attendees measured?

Some authors believe that music festivals have a lot to offer to youth and their cultural experiences. There is more to a music festival than a gathering of people listening to their favorite artists. This is a space for expression, learning and sharing. Therefore this is an arena where introducing environmental ideas can lead to shaping future environmentally aware minds. Packer and Ballantyne studied the impact that attendance to music festivals has on people's psychological and social wellbeing (2011). The authors concluded that the "participants in the present study reported feeling more positive about themselves, others and life in general as a result of attending a music festival" (Packer and Ballantyne 2011: 178). Therefore, the introduction of environmental sustainability within this context would link this practice with a positive state of being. It became clear during the interview process that introducing environmental strategies has been perceived in the past as acting like the "guard dog". Hence, linking environmental awareness practices to joy, pleasure and freedom can break this barrier. Again, play becomes an important factor when introducing a green culture (Huizinga 1955).

Additionally, the authors stated that through the proper development of strategies or mechanisms, the festivals could impact the attendees into making "positive choices that lead to healthier, more productive and fulfilling lives" (Packer and Ballantyne 2011: 179). The key organizers agreed that having the power to change people's minds into sustainable living during a positive experience is one of the biggest benefits that festivals should consider when taking the environmental road. As an organizer mentioned:

We are creating a closed, small universe where we control the premises of how it works. If we then introduce environmental thinking in enough ways and touching the right buttons, hopefully we can influence people.

Therefore, if the festival organizers aspire to influence their attendees into becoming environmentally friendly during and after the festival days, it is important that its strategies are in line with the average profile of the attendee. It is also important that the

positivism of environmental living does not become sketched to the days of the festival only, but rather taken with the attendee when they return to their daily lives.

Brand positioning is, in the business mindset, an important benefit to gain for the avid manager. Can this be achieved through the sustainable production of an event? Many authors say yes. Both Hove and Øya's production team is motivated to work within an environmental framework because of the appeal that this has to the festival guests and artists. The people interviewed for this research confirmed that being recognized as an environmentally friendly festival was significant when attracting audience, sponsors, and even artists. During one interview, an organizer indicated that the presence of Björk at Øya was due to the sustainable profile of the festival. As was revealed in Chapter 2, Björk is a very environmentally involved artist and she only plays at festivals that align with her perceptions. Additionally, despite the fact that the festivals do not hire artists on the basis of their environmental views, they do receive feedback from them regarding organic food. Many artists have chosen to play at Øya because of their commitment to environmental awareness. The same organizer mentioned that Björk would not have played a concert at Øya if it hadn't been for their environmental profile.

Not only can festivals get recognition from artists when becoming sustainable, there are also organizations that award festivals for their environmental performance. Some of the organizations or companies that focus on sustainability within event management are: Sustainable Event Alliance, GO Group, A Greener Festival, Green Meetings Industry Council, Julie's Bicycle, Green Music Group, Council for Responsible Sport, Green Sports Alliance, Event Greening Forum South Africa, Green Your Festival Ireland, Danish Sustainable Events Initiative, Powerful thinking and Sounds for Nature (Jones 2014:24-29).

A Greener Festival, for example, works with recognizing sustainable festivals and awarding them with international credit for their efforts. A Greener Festival is "a non-for-profit company committed to helping music and arts events and festivals around the world adopt environmentally efficient practices" (A Greener Festival Ltd. 2015). This company introduced the A Greener Festival Award in 2007 which is based on an audit to the festival that assesses the measures that have been taken to make the festival green. The festivals must apply to participate and the company sends an auditor and then awards the festival with the highest success rate. By participating in the award

process, festivals also provide information to other festivals about their strategies and through this exchange of ideas they allow for more festivals around the world to become sustainable (Jones 2014:28).

In 2014 A Greener Festival declared that they have witnessed incredible initiatives, designs, developments and commitment to reducing the impact of live events – demonstrating that festivals can be sustainable, save money, be responsible, and still have fun by becoming a ‘Greener Festival’ (A Greener Festival Ltd. 2015).

In 2014 the festivals that demonstrated a high success rate and outstanding initiatives receive the labels of ‘commended’, ‘highly commended’ or ‘outstanding’. Some of the festivals that received the ‘outstanding’ recognition in 2014 were: Cambridge Folk Festival (UK), The Falls Music and Arts Festival, Marion Bay (Australia), Ilosaarirock Festival (Finland), Island Vibe 2013 (Australia), Lightning In A Bottle (USA), Øyafestivalen (Norway), Shambala Festival (UK), We Love Green (France) and Welcome to the Future (Netherlands).

By receiving an international recognition festivals gain prestige and the committed organizers are therefore able to sell-in their environmental practices with ease in case the management crowd is not convinced. Additionally, they get recognition from the attendees and artists like it was in the case of Björk and Øya.

Having a few successful examples to follow is also a big plus. Not only can the festival’s environmental managers learn from past events, but they can also share their innovative ideas and create a network of sustainable events. Festivals such as Way Out West in Sweden, The Burning Man in the United States and Roskilde in Denmark are a few of the continually mentioned role models for Hove and Øya. By looking at larger, more experienced events it becomes a matter of applying what was once an innovative idea into a local setting. There are obvious limitations to using past references, but the main ideas and tested projects can always serve as inspirations.

The Burning Man Festival is probably one of the most radical festivals found in this time. This is a festival where there is 100% guarantee that the environment is left unharmed, without any trace of the festival having occurred.

Way Out West is a not too distant point of reference. What makes this festival unique is the fact that it does not serve meat. Becoming vegetarian has given the festival a trademark and the ecological footprint of the festival was reduced by 23.9% with no decrease in visitor numbers. In fact, the total attendees at the festival increased by 19% (Jones 2014:210).

Roskilde in Denmark was one of the pioneers in waste management and energy efficiency.

By looking at these examples we can understand that there are in fact benefits from choosing to be environmentally friendly. The next section focuses on the ways a festival manager can measure results from their sustainability uptake.

4.2 Measuring and reporting sustainable strategies

The environmental benefits of having a green festival are easily identifiable. This is something that can actually be measured and weighed, compared, touched. How much waste was sorted? How many liters of water were spared? Did the festival reduce its ecological footprint? Additionally, festivals receive motivation to enforce these measures from certification audits. A festival benefits from spending time assessing its performance because this gives the organizers an idea of where to improve and which strategies worked. According to the *Environmental Handbook for festivals and outdoor events*, the results from measuring and reporting the environmental implementation will help the festival “gather experiences” and plan for the future (Bjørseth 2014).

In Norway the environmental certification is given by FEE Norway (Foundation for Environmental Education) and The Eco-Lighthouse Program⁵ (Bjørseth 2014). FEE Norway is part of FEE International which is a non-government, non-profit organization that promotes “sustainable development through environmental education” (Foundation for Environmental Education 2015). FEE Norway focuses on giving one time only certificates for the plans of an event. Eco-Lighthouse gives a three year certification to the entire organization and event, “Eco-Lighthouse is Norway’s most widely used

⁵ Miljøfyrtårn

certification scheme for enterprises seeking to document their environmental efforts and demonstrate social responsibility” (Eco-Lighthouse 2015a). Both Hove and Øya’s 2014 events were certified. The criteria that are measured to get the Eco-Lighthouse certification can be found in Appendix 4, Figure 13.

Getting certified not only makes the festivals more attractive to artists, guests and other festivals, but it might increase the chance of partnering with like-minded vendors, exhibitors and sponsors. Certifications give events verifiable performance outcomes and therefore a trustworthy reputation (Jones 2014). Hove and Øya both spend time measuring their performance and use this data to assess their strategies. Some of the things that are measured by these festivals are amount of waste produced and waste recycled, electricity consumption, transportation, water use, food consumption, among others.

For example, from the 2013 festival, Øya measured and reported the following relevant key numbers: regarding transportation, 53% used public transportation to and from the festival, 36% walked to the festival, 7% used their bicycles, 2% took a taxi and only 1% of the respondents used their car (Øyafestivalen 2014). These numbers are a clear sign that the managers of Øya should continue to implement strategies to motivate their attendees to bike or use public transportation when attending the festival. Also, the survey asked the respondents if they use environmentally friendly methods of transportation in their daily life and 75% said that they bicycle or use public transportation daily. According to Jones, transportation is one of the most common reporting metrics in the festival area, as can be seen on Table 6.

The organizers of Hove were also interested in knowing about their attendees’ environmental awareness and in 2012 they conducted a survey which helped understand their audience better. The results from the survey show that 34% of attendees used the environment stands and 17% ate organic food. 39% said that they did not participate in any environment-related activities during the festival (Refsli 2014).

Regarding materials and procurement, a festival can measure its food purchases and consumption. Things such as vegetarian food offered and purchased, organic and locally produced food, certified products and the number of vendors that are local can give the

festival's environmental manager a lot of information and guide them towards improved practices each year.

In the 2013 survey at Øya 4% of the respondents said they were vegetarians, and 12% said they were "ecologically oriented" (Øyafestivalen 2014). Additionally 10% said they choose organic foods daily and 15% mentioned that they choose eco-labeled products daily.

Regarding energy and waste, the festivals can use measurements such as the amount of waste they produce and compare it to the amount that was recycled, their total consumption of energy compared to their total consumption of clean energy. In the past Øya survey, 74% responded that they recycle daily. Øya offers recycling stations at the festival in collaboration with the Renovasjonsetaten (Waste Management Authority) in Oslo.

At Hove the waste is sorted during and after the festival as well and picked by around 200 volunteers and 60 professional garbage collectors with a cost of around half a million Norwegian crowns (NOK). The waste that is not sorted is sent to Returkraft in Kristiansand to be burned as biomass for home use (Refsli 2014). The average recycling percentage of Hove during the years 2010-2013 was 40.08%. Hove promoted in-site recycling to its attendees through different communication strategies that are further explained in Chapter 5.

The next section focuses on the means by which the two festivals approach their sustainability practices and the benefits related to their projects.

4.3 Hove and Øya's environmental drivers

The festivals that I chose for this research project were picked mainly because of their conscious communication efforts regarding environmental awareness. Both festivals engage the environmental aficionado through creative designs and engaging texts in both their websites and printed material. As a first time festival goer, I was immediately interested in both festivals since they aligned with my environmental background. Therefore it was only natural to explore through this research project the reasons behind the festivals' choice to include environmental awareness. This section focuses on

describing the results to the survey that reveal the participants' expectations to the festivals as well as their interest in environmental practices. Then, there is a case-specific description of each festival and the particular benefits they get from becoming environmentally friendly.

The results of the survey conducted during my research showed that 40.9% of the participants completely agreed that a festival is a powerful tool to communicate environmental messages. This demonstrates that the festivals have a high acceptance from the audience to engage in environmental attitudes. 57% of respondents agreed to an extent that the festivals are powerful tools, while only 2.1% did not agree at all. The encouraging responses to this question reveal that there is positivity towards environmental communication within the festival.

Although the respondents to this survey mainly participated in the festivals to listen to their favorite bands (78.5%) and not to learn tips about how to live sustainably (11.8%), there is a majority of respondents who thought of themselves as being "most of the time environmentally friendly" (50.2%), Table 3. This gives the festivals an incentive to improve their environmental efforts during the different stages of festival planning and implementation.

Additionally there was a question in the survey that asked the participants to select the environment related activities that they did at the festival. Out of the 237 people surveyed the answer "none of the above" was chosen merely 8 times. This is a sign that the efforts that the festivals are pushing towards their environmental goal are not ignored by the participants. Therefore, Hove and Øya have an open arena to implement and improve their environmental agenda.

Table 3 Festival expectations of the participants

	Number of answers	Percentage
Listening to my favorite bands/Se mine favorittartister opptre	186	78.5 %
Enjoying the outdoors at a park or natural surrounding/Kose meg utendørs i en park eller i naturlige omgivelser	107	45.1 %
Spending time with my friends/Være sammen med venner	170	71.7 %
Learning tips about how to live sustainably/Lære hvordan man kan leve en bærekraftig livsstil	28	11.8 %
Work/Other Arbeid/Annet	50	21.1 %

It is important to consider that not only the attendees to the festival are impacted by the festival's decision to be environmentally friendly. There is a large array of stakeholders that can be influenced into becoming sustainable or into delivering ecological products to the festival. Jones lists the following as stakeholders in a categorical order:

Destination: event owner, client, sponsors, partners, funders, event management company, event staff, security, safety, waste, power, water, medical, fire, and ambulance.

Staff: permanent staff, seasonal staff, contracted crew, workforce, contractor's staff, and volunteers.

Regulatory authorities: local government, environment protection agency, state and federal government, police, liquor agency, waterways agency, and trade/worker's union agency.

Suppliers: venues, accommodation/lodging, travel agents, transport providers, caterers, food and beverage serviceware, printing, signage, merchandise, décor, food and beverage, infrastructure, staging, light and sound, cleaning, general supplies.

Participants: speakers, performers, athletes and contestants, exhibitors and traders, attendees/audience

Community: local residents, local businesses, indigenous communities, non-government organizations, and media (Jones 2014:34).

Both Hove and Øya have interaction with most of these stakeholders and are therefore a link between services and providers. The festivals that work like businesses can influence these stakeholders through their decisions and implementations. The survey that took place for this research was answered by different participants to the festivals including those who attended as guests, volunteers, staff and artists. The distribution of the respondents to the survey can be seen on Table 4. The results of the survey served to open the spectrum of respondents in order to broaden the past information gathered from attendee surveys at both festivals.

Table 4 Percentage distribution of respondents to the survey

Answer	Number of answers	Percentage
Staff/Ansatt	23	9.7 %
Volunteer/Frivillig	96	40.5 %
Attendee/Gjest	117	49.4 %
Artist/Artist	1	0.4 %

The next sections focus on the environmental goals that the Hove and Øya festivals tried to achieve at the 2014 events and the benefits that followed.

Case 1: Øya festival

One of Øya's goals is to become one of the world's most environmentally friendly festivals. To achieve this goal, the festival focuses on five main areas to achieve their goal: waste, energy, purchases, transportation, and organic food. These main focus points are planned, communicated and executed throughout the year to make the most out of the festival days.

At the 2014 event, there were different scenarios built where concerts took place. These included a tent stage *Sirkus*, a main stage with both a sitting area on the hill and a dance floor closer to the artists, *Amfiet*, and two stages that played with the natural topography of the park to offer the best possible sound and comfort to the attendees, *Hagen* and *Vindfruen*.

The festival area also included bars, a food court with both vegetarian and organic food, and tents where the attendees could participate in activities or learn about different organizations involved in the making of the festival. These included a stand for Oikos, The Natural History Museum and partners such as Pepsi and DNB. Near Tøyenbadet, a popular swimming center in Oslo, the festival goers could find a row of tents filled with innovative environmental communication strategies. Among these were the Oslo commune with their bicycle project, the Nature and Youth volunteers with their stands for collecting recyclable materials, and Renovasjonsetaten with a game where you could power a train toy through recycling correctly.

The 2014 Øya festival was produced by a team of 10 full-time workers, 50 key people and around 2000 volunteers. The average age of the attendees was 31 and out of the people who participated in the general 2013 survey, 48% were men and 52% were women, explained an organizer.

Talking to people at the different stands at Øya was very informative. The volunteers at Nature and Youth (NU) clarified that they were motivated to participate at the festival both because they could approach guests and talk about relevant topics (such as mining waste disposal in the Norwegian fjords), and also because they got an entrance to the concerts. At this stand the guests could take part of different activities that tried to communicate sustainable living. Here the guests could paint a reusable shopping bag, get a temporary tattoo or take a picture dressed as a superhero. The volunteers were trying to use these strategies to attract people to their stand and get them involved with NU, either through donations or through becoming a member.

At the Øikos stand people could learn about the benefits of organic food related to animal welfare and environmental impacts. The people running the stand described that Øya was very welcoming towards this organization and that they have been present at the festival since 2003. They were interested in getting people to know about the organization and to sign up as members. They offered guests an opportunity to play a quiz game and get the chance to win t-shirts and reusable shopping bags.

It did not take long for a person attending the festival to see the visible recycling stations and organic food options. But how was Øya managing to implement its sustainable strategies and what were the benefits that they get from doing so? By using

the six drivers mentioned by Mair and Jago I categorize the benefits perceived by Øya when choosing to be a sustainable event (2010).

Starting with the *presence of an internal CSR policy* as a driver it is clear both in the literature and in the two cases used, that the internal policies of the environmental section in an event is key to the whole process. Øya strongly defends its environmental policy and pressures partners into complying. One of the festival organizers revealed that they agree to work with different partners only if they adapt to their environmental policy. The same informant said that implementing environmental strategies driven by a strong policy was beneficial, “it’s to do the right thing and also it’s good for economics, our brand our audience likes that we are environmentally conscious”. The contents of the environmental policy at Øya will be further discussed in chapter 5.

When it comes to gaining a *competitive advantage*, Øya has had both certifications and partners that have allowed for the festival to remain one of the largest in Norway. During the interviews it was mentioned that when Øya started there were no other festivals with the same ideals, “if you look across Europe, there were no big festivals doing it either. You have Roskilde which has had some initiatives, but there wasn’t a clear-cut policy or agenda for it”, explained an organizer. According to Mair and Jago, competitive advantage can be “relatively short-lived” and as other businesses develop their strategies, the initial advantage is lost (2010:87). The organizer at Øya made clear that their environmental strategies do not strive towards being superior to other festivals, but rather to attain a common goal, “it’s obviously not a competition, we have a common goal and it’s necessary to share the failures and successes we’ve had”. In this sense, gaining a competitive advantage is not as important a driver as is achieving a common environmental objective.

However, a big benefit worth mentioning here is that Øya is a large festival that has the power to push their stakeholders. For example, an organizer discussed in one of the interviews that Øya is the biggest buyer of organic meat in Norway even though they make purchases only two weeks in the year. This means that Øya is an important player in the market and therefore still holds a level of competitiveness.

Image enhancement is another driver pointed out by Mair and Jago as both the desire to be seen as “green” or as the methods used to “fend off negative publicity” (2010:89).

Being environmentally friendly has served Øya to gain public recognition in the form of awards and certifications. When this might not be directly cost-beneficial it does give the festival more credibility and recognition among the festival community. At the 2014 event, Øya received criticism from the media regarding their serving of bio dynamically produced coffee (Tjomlid 2014). This coffee was criticized for sending a confusing message: that organic and bio dynamically produced food is environmentally friendly. The media insisted that the science behind organic food is not correct and therefore shouldn't be a symbol of environmental awareness. An organizer clarified that this was not a serious criticism and therefore it was not officially handled. Another organizer mentioned that they are not worried about confusing their audience because they are highly educated.

For Øya it is important to collaborate with the supply *chain/customer CSR policies*. Environmental stakeholders and partners of Øya include: Oikos, Natur og Ungdom, Grønt Punkt, Norsk Gjenvinning, Renovasjonsetaten, Move About, EVO ELSykler, Sykkelprosjektet I Oslo Kommune, among others. Øya works with partners and volunteers and manages to efficiently make use of its resources. In this case, the matter is more related to choosing the right partners and sponsors in order to communicate a clear message and not confuse the crowd. One of the organizers that participated in the interview process stated that Øya was in a “fantastic” position because they receive a lot of work offers and they can be selective and choose those that align with their policy. Another organizational informant mentioned that working with partners was relevant to the context of Øya because most of the attendees live in the area and can “link the festival to things in Oslo that they (attendees) deal with daily”.

In regards to sustainability being a hygiene factor, for Øya it seems as it is certainly expected by the audience, managerial side and stakeholders. Because of Øya's partnership with so many local organizations, there is almost no doubt that the environmental aspect of the festival is present. Øya is aligning itself with the daily Oslo life and in that sense, environmental practices as the hygiene factor are a given.

The next section will describe the second festival in question, Hove, and provide a comparative analysis using again the Mair and Jago framework (2010).

Case 2: Hove festival

A festival targeted at young Norwegians, Hove has had to deal with a crowd that is both pliable and hard shelled. Sending a message to teenagers and young-adults is complicated. At the festival, the main focus of the attendees is to see their favorite bands and having a good time. Most of the survey respondents agreed that their top priorities are spending time with their friends and the music itself.

What makes this festival so different from Øya is the fact that it is a camping festival. The camping areas at the 2014 event were: Festivalcampen, Verdens ende, Strandcampen, Expresscampen, Partytelt and bobiler, Båtcampen. These camps were spread out through the island of Tromøya, some were right by the festival area while others were a short walk away. The furthest camps could be accessed by a local bus.

The location of Hove is remarkable and relevant to discuss: it is surrounded by “ra” (moraine), a rocky formation that has been designated as a protected landscape. During the days of the festival the attendees are given written instructions to take care of the natural environment when they walk around the camps. This serves to mirror the internal values of the festival and reflect them onto the attendee. According to the County Governor of Aust-Agder it is permitted to visit the protected landscape but without causing an impact on it:

Norway's general public right of freedom to roam *allmannsretten* means that you are allowed to roam freely in protected areas. You must exercise this right considerately at all times and ensure that no disturbance is caused to plants or wildlife (County Governor of Aust Agder 2012).

Because of its location, it has become of great importance for Hove to be strict when cleaning after the event. Also, Hove undergoes inspection from the Aust-Agder County to assure that the protected area is being well administrated. When assessing the drivers that lead Hove into adopting sustainable practices I will again refer to the Mair and Jago model (2010).

Regarding the presence of an *internal CSR policy* as a driver, Hove has an environmental management team that develops and implements environmental policies at the festival. The internal organization of the environmental management at Hove focuses on environmental stands and waste collection. The location of Hove requires for

a well-organized team that is responsible for complying with the internal and external policies. For example, to keep up to schedule, Hove designated volunteer shifts starting early in the morning to collect trash at the camps and there was also a group of professional litter-collectors that enhance the process. This process took place from the start of the festival until the official clean up and disassembly of the event (Reflsi 2014). The policies of the festival were communicated in the contracts of the employees, artists and volunteers. However, not all suppliers were forced to comply with their environmental strategies because there was a lack of supply offer that was in line with Hove's policies.

An interesting thing about Hove is that it has adapted and transformed its environmental policies throughout the years to be more realistic and efficient, while *improving its image or reputation*. In the start of the festival there was a greater interest in buying carbon stocks in order to minimize the need for on-site changes. However, this changed when the environment coordinator realized that by doing this Hove was buying itself a 'clean conscience' while still generating waste and having a large environmental impact. Therefore it was decided that the investment would be on projects at the festival. Hove has advocated taking responsibility into making their processes more environmentally friendly. As a result of this, during the festival in 2014 there was a seminar taking place at Hove regarding increasing environmental expertise for other festivals. The conference took place Wednesday July 2, 2014 and other southern festivals were invited to participate. There were around 7 smaller festival representatives attending from the southern part of Norway. Some other partners participated in the seminar as well, such as Eco-lighthouse and Agder Renovasjon. The goal of sharing experiences was to be able to achieve a larger good. Therefore, achieving a common objective is also an external driver in this case.

Hove has different partners that have been working together to try to make the festival as green as possible. Some of these partners are genuinely interested in the environment and have as a common goal to inspire the attendees. This is why the *supply chain/customer CSR policies* are important for the development of Hove's environmental strategies. Some of the partners are: Agder Renovasjon who contributes with equipment and know-how to Hove for better waste management; Oikos who helps introduce more organic food at the festival; Red Cross who collects empty bottles and

boxes at the camps to sell; Torbjørnsbu Verksted which is a rehabilitation company owned by the municipality of Arendal that builds camping chairs out of old pallets; Nature and Youth works with environmental issues throughout Norway and at the festival manage the environmental stalls and help inspire the audience into becoming better at sorting waste.

Hove has to comply with high expectations when clearing the area and protecting the landscape. This means that their environmental strategies are an absolute hygiene factor. From the build-up of the event to the disassembly, there is a team that works in the trash collection area and is constantly surveilling the island to avoid the damage of the protected landscape. They have high demands and they are able to measure their work in the amount of trash that is collected and sorted. In the case of Hove it seems that picking up litter and recycling is more of an internal hygiene factor that is not necessarily expected by the attendees. This will be further described in the next chapter when discussing the perception of the participants at the festival.

This chapter has attempted to clarify the different benefits that a festival can get from investing in environmental strategies and the ways in they can measure and report their progress. Additionally, there was a description of the two festivals, Hove and Øya, and their interest in being environmentally friendly. Since the Mair and Jago model is not focused on music festivals there seems to be a need to focalize their findings to make the model valid for the Øya and Hove festivals (2010). The next chapter will describe in detail the tools that the festivals use to achieve their goals and the perception of the attendees towards them.

5 Environmental strategies and results

This chapter will explore the different tools that each of the festivals has used both in past events and in the 2014 event. This includes printed media and on-site activities that are related to environmental sustainability. Then, the chapter will focus on the festival organizers in an attempt to clarify how the environmental aspect came to be. Following this, there will be an analysis of the survey that took place for this research in order to quantify the reaction of the participants towards the environmental tools used. Finally, the chapter will allow for a comparative analysis of the lessons that were taught at the festival versus those that were grasped by the participants.

According to Brooks et al and their study on strategic sustainable development at music festivals, there is a way to plan out the tools that will be used at the festival through a method called “backcasting” (2007). By using this method, festival managers can set the outcome that they expect and then plan their strategies accordingly. To figure out how to get to their desired goal, the festival organizers develop “motivating and challenging strategic goals that guide the way toward the vision” (Brooks et al 2007:7).

After the festival managers decide upon their sustainability goals, they can strategize. Jones mentions that “strategies are needed to engage those vital to the success of sustainability plans and thought must be put into the way you present sustainability credentials” (2014:46). The environmental team has to proceed carefully because over-selling their greenness might be as inefficient as under-selling it, “events don’t need to position themselves as ‘Green with a capital G’ in order to be produced with social and environmental responsibility” (Jones 2014:26).

The following section will explore the tools that were chosen by Hove and Øya to meet their environmental awareness stand.

5.1 What are the tools and messages used?

Hove and Øya both use a variety of channels for communicating their environmental messages both before and during the events. Both festivals have an environmental

section in their website, they share environmental messages on their social media pages and they publish handbooks for the staff that include a green section. This chapter presents the communication tools used by both festivals and their strategies during the 2014 event.

Øya festival

Starting with Internet as a tool, both festivals had sections in their website that explained to the guests what they can expect before arriving to the festival. At their website (oyafestivalen.no), “miljø” (environment) was the fifth section in the left side menu. When clicking this link, the user was offered a second menu with the option to read more about the Environment Handbook, organic food, environmental partners, international work, procurement/purchase policy and waste. The sections and their content were in Norwegian. However, if the user chose to read about Øya in English, then he or she was offered a shorter version of the texts.

The website offered a link to open a document titled “Øyafestivalens miljøpolitikk 2012”, which describes the environmental policy that was adopted by Øya to achieve its sustainability goals (Øyafestivalen 2015). This document is in Norwegian and it explains the different sections under which Øya operates to become sustainable. To paraphrase the document I present a short summary of its content below:

1. Purchase: Øya tries to purchase the products that have the least environmental impact throughout their lifecycle. To do this, they focus on purchasing environmentally friendly, eco-labelled and recyclable products. The suppliers must follow Øya’s policy and present environmental documentation. Øya asks for the suppliers to keep any packaging and may also return any unused products. Local suppliers are in focus and deliveries are coordinated in order to minimize transportation as much as possible. An example of a sustainable purchase is the environmentally friendly toilet paper purchased for the festival’s portable toilets.
2. Organic food: the festival chooses organic food where possible and sets a weight for locally produced and seasonal food too. The consumption of meat is limited to consider the environment and animal welfare. There must be at least 90% organic products in the menu. The main goal in regards to food is to achieve the lowest

possible carbon footprint. Additionally, the price to the public is considered so as not to be too high and there is always vegan and vegetarian food options available.

3. Energy: Øya focuses on reducing energy use during the festival. Øya used renewable energy from the national grid and insists on conserving energy in the office and at the festival site. There is also an attempt to increase the use of LED lights on stage.

4. Transportation: the main objective here is to reduce the emissions from transport operations by planning efficiently and choosing the least polluting alternatives. To achieve this, Øya cooperated with Ruter to sell a collective transportation pre-paid card for the festival attendees to use. There are several hybrid/electric cars for internal use and the drivers are given environmental courses. Another strategy is to select providers that do not need to travel far and encourage neighboring vendors to car-pool. The festival area does not offer public parking, but it encourages the attendees to travel by bike, walking or public transportation.

5. Waste disposal: every year Øya intends to reduce waste production and sort as much as possible. Øya's goal is to have at least 65% recycled waste. To achieve this, Øya works with its environmental partners to develop information concepts for the public. Also, Øya has environmental stations at the event where the attendees can deliver their sorted waste. Finally, Øya tries to find the source of the waste by logging where waste is coming from and hoping to stop it from the source.

Additionally, this document pinpoints some prioritized areas such as the working environment, the arena, information and international work. Øya focuses on creating a comfortable work environment and includes its sustainability strategies at the workplace, for example, there is organic fruit available at all times at Øya's headquarters. Regarding the arena, Øya insists on respecting the location of the event and making drinking water accessible to all guests and staff. When it comes to information, the policy says that a festival is a good place to communicate environmental sustainability. Øya also organizes workshops and collaborates with the Environment Handbook as well as participates in international forums with environmental focus. Other international collaborations include forums with the GO Group, participating in certification schemes and awards such as the Green n Clean

Award and A Greener Festival Award (Øyafestivalen 2015, A Greener Festival Ltd 2015).

According to Mair and Jago, having a Corporate Social Responsibility policy that includes environmental strategies and goals has been found to be an internal driver towards event greening (2010). This is the starting point that guides the development of concrete tools, which will be described in the next paragraphs.

At the 2014 event, the Øya festival provided its guests and staff with booklets that contained key information for the reader (see Figure 3). Inside, the reader could learn about tips to have an environmentally-friendly festival experience, these included:

1. Walk, bike or use public transportation to and from the festival grounds. Buy the Øya card from Ruter or park your bike in our new bike parking area.
2. Recycle cups, cup-carriers, popcorn bags and cigarette butts.
3. Source-separate your waste in green, white and blue (organics, rubbish and plastics). Note: All cutlery and plates go in the organics waste.
4. Eat organic food and check out our vegetarian options.
5. At the Natur og Ungdom stand you can learn more about the environment (Øyafestivalen 2015).



Figure 3 Communication tool at Øya

Øya's communication tools were a reflection of the on-site strategies that they implement to make environmental awareness part of the festival. During the event there were signs, recycling stations, information stands, and activity stands, spread around the park. The recycling stations and the activity stands were perhaps the most striking to the eye of the attendee and I shall return to them later in the chapter.

The organizers at Øya worked with their environmental partners to provide the festival guests with information about sustainable living. This was present in the form of various stands located around the park. The partners that worked with Øya in the 2014 event were: Renovasjonsetaten, Oikos, Natur og Ungdom, Grønt Punkt, Move About, EVO Elsykler, Sykkel I Oslo (Øyafestivalen 2015). The partners' stands tried to introduce their messages into an interesting activity so as to attract guests into their stands. According to an organizer, there were many applicants that asked to have a stand at the festival; Øya prioritizes those that are Norwegian-based and tried to keep them thematically aligned with the festival's environmental stand.

For example, when one approached the Oikos stand, the people working there provided with information about the benefits of organic food related to animal welfare and the environment. In order to be engaging, Oikos offered a quiz game where one could go around the stand and try to answer questions related to food and food production for the change to win a symbolic prize.

At the environmental stations there were members of Natur og Ungdom that volunteered at the festival to sort waste as well as to inform the audience on their work and hopefully attract supporters. The volunteers were motivated to participate at the festival and in general they are environmentally conscious, according to an associated organizer.

Øya provided transportation accommodations for those who used environmentally friendly methods. The festival had a bike parking lot to allow visitors to park close to the event. Additionally, Øya collaborated with Ruter⁶ to provide travel cards within Oslo. Its location in Tøyenparken allowed for easy access that required minimum transportation for those attending from within the city. Additionally, when it came to artist transportation, the festival organizers tried to collaborate with other festivals in Europe to have the same bookings and reduce air miles, as was stressed at the interviews.

Food at Øya was clearly marked as organic and/or vegetarian/vegan. The food choices at the event were varied and focused on both taste and environmental quality.

⁶ "Ruter plans, coordinates, orders and markets public transport in Oslo and Akershus" (ruter.no 2015).

These tools were developed by the festival and will be improved each year. The attendees were expected to comply with recycling, efficient transportation and choosing from a range of organic food. The next section will explore the tools that the Hove festival employed and then see what the response of the attendees towards these strategies was.

Hove festival

Hove also had a web and on-site environmental communication. Their website offered information in Norwegian under the heading titled “Info”, sub-header “Miljø”. In this section, Hove told the reader about the main points of their environmental strategy. These included: stalls driven by Natur og Ungdom to help the attendees sort their waste; Happy Hour between 12:00-13:00: hours where the attendees could spin the wheel twice as many times when recycling their trash in order to win prizes; recycling of tents which allowed those who deliver their packed tents to gain access to the Express queue for the bus home; environmental guides informed the attendees before they entered the festival about how to care for nature and how to make money by recycling; finally, there was a section called Discover Hove! within the Hove app for mobile phones and devices that allowed for the visitor to learn about the natural surroundings at the event and go exploring around the island.

Following the main environmental points, the website offered the reader a selection of ideas on how to help Hove be environmentally friendly. Among these, there were tips on how to eat, travel, seat and dispose in an environmentally friendly way. For example, the Hove website suggested that campers arrive at the event by train, bus or bike and that if they drove, they should do so in groups so as to reduce the number of cars used. Regarding food, Hove suggested that campers eat less meat and the website referred to vegetables as “*rockemat*”, or “rocking food”. When it came to sitting in an environmentally friendly way, Hove explained that they rent out camping chairs made out of old pallets that have an environmental footprint that is only 2,5% of a traditional metal chair. Finally, the list of tips mentioned the environment stands where attendees could deliver their sorted waste and get money in return (Hovefestivalen 2014).

The next information section found in the website further explained the goals that Hove has to reach its sustainability goals. It had information on Hove as an environmental

festival, the local environment, Miljøfyrtårn certification, environment stalls, waste, energy, eating and purchasing, the camping chairs, printing services and their environmental partners. Hove and Øya had some environmental partners in common, such as Oikos and Natur og Ungdom. Hove also worked with Agder Renovasjon, Røde Kors Hjelpekorps, and Torbjørnsbu Verksted. Some partners involved themselves with the on-site activities and others focused on recycling and reusing the waste that was left at the campsites. In general, the information provided at Hove's website was a reflection of what one could expect when attending the festival.

Within the English section of the website, there was a paragraph that talked about Hove's organic food and their environmental stance:

Hove Festival sets new standards for environmental awareness. Not only because we want to preserve the beautiful nature that surrounds the festival, but because we believe that a music festival can make for an interesting way to increase environmental awareness, both with our audience and our partners (Hovefestivalen 2014).

The English section was much shorter and given the fact that the general crowd at Hove was Norwegian, there was no reason for it to be longer. However, if Hove intends to share information with international festivals, this could be a barrier.

Hove's other written tool was a free newspaper that was distributed to the festival attendees during the event, Hoveposten, Figure 4. The information covered everything from concert reviews to festival fashion and to-do lists at the event. It did, however, also include information on what Hove does to be an environmentally friendly festival and it offered the reader tips to contribute to this goal. On one of the editions of Hoveposten the first page focused on the 2014 event's strategies to give the reader an overview on the reasoning behind these tools. The text talked about the fact



Figure 4 Communication tools at Hove

that in 2014 Hove introduced reusable beer cups at the event to reduce waste production. It also encouraged the attendees to clean up after themselves because the less waste produced; the less Hove had to sort. Additionally, it mentioned that Hove stopped purchasing carbon offsets which allowed them to produce greenhouse gas emissions at the event while investing in environmentally positive projects in another country. Instead, Hove focused on investing in concrete environmental projects in the southern region of Norway.

Hove also printed guidebooks for the staff that included a section on “*miljø*” which was a summary of the environmental strategies. Here, the staff could read about the location of the festival in a protected area. There were internal documents that allow for the staff to be fully aware of the procedures required to maintain the environmental profile of the festival. This included signs at the staff cafeteria for sorting organic waste and detailed recycling guides.

Together with Agder renovasjon, Hove attempted to sort the waste produced at the festival so it was properly managed and not “burned together” as was commonly mistaken by the attendees. The guides divided the different waste into: paper, plastic, food, wood, unclean wood, glass, metal, special/dangerous waste, and the residual waste. The guides included a list of things that belonged and didn’t belong in each category as well as an explanation of what was the waste treatment process for each of the types of waste. One of the organizers mentioned that it was very important that the guides were clear because people would be more willing to sort their waste if they know exactly how to do it and what is the result that this process attains. Not only are the communication details important; they are, the “active” tools used at the festival.

Josteins hage was a recreation area at the festival where the attendees could participate in different activities such as yoga. It was also the meeting point where different organizations set up information stalls to promote their work. Here, the attendees could talk to volunteers from Natur og Ungdom or join hands with other Instagram users in a digital chain to protect the environment. This was a strategy introduced by the Aust-Agder County in an effort to inform people about the environmental damages that human activities have. When a visitor approached this stall, he or she could receive a carrot from a local garden and engage in conversation with the representatives of the

project. By participating in the social media campaign one could also win a week pass for Hove festival 2015.

One of the strategies introduced at the 2014 event was the replacement of plastic drinking cups with hard-shelled reusable drinking cups for beer. The cups were “rented” to the attendee for 20 Norwegian crowns and the money was given back when they returned the glasses to the environmental stands. This strategy had two main results: there was less waste produced from disposable cups, and there was more interest in the environmental stands; after all, 20NOK is not commonly thrown away. According to the organizers at Hove, there was a visible reduction in the waste levels left after each concert. Some of the attendees supported the new concept because they felt motivated to return the cups in exchange for their initial renting money. Additionally, there were people at the event that collected the cups that made their way to the ground and then returned them to the environmental stands to collect money. This left almost no waste on the arena after each performance.

Another strategy implemented at the event was the use of larger grilling stations to avoid disposable grills. Hove had a policy to forbid one-time grills at camp. There were grilling areas around the camps and people were free to use them as they will. Another sustainable strategy was the use of an environmentally friendly heater for the camp showers. Regarding food, I saw there was a large offer of organic and sustainable options and the cutlery was not plastic but wooden and biodegradable. Hove also built camping chairs out of old pallets that were rented to the attendees in an effort to reduce the amount of chairs that were left after the event (Hovefestivalen 2014, Grøtberg 2014).

Hove’s environmental strategies are developed throughout the year and implemented at the festival to achieve an overall environmental success. As well as Øya, Hove relies on the managerial side to backup these implementations and make sure the festival is as sustainable as possible. The next section focuses on the importance of the managerial side when attempting to achieve environmental goals.

5.2 Organizers as catalysts

This thesis' main data comes from the analysis of the 10 in-depth interviews conducted during the months of May 2014-October 2014. The people interviewed have a direct contact with the two festivals involved in the research. However, names and exact positions will not be revealed to keep anonymity for the benefit of those involved.

The interviews were based on a guide that can be found on Annex 1. This guide focuses on three themes: the background of the person interviewed, their view on the current situation at the festival regarding sustainability and, their opinions as to what can be improved. To try to understand the motivation behind the interviewees' involvement in the festivals I asked them about their context.

At Øya there is a team of people including managers and volunteers who are both motivated to implement environmental friendly projects but who are also educated or have backgrounds in sustainable development areas. The interviews revealed that the people working with Øya's environmental area are people who already had an environmental awareness. The participants to the interviews that worked directly at the festivals revealed they were influenced into becoming environmentally aware by one of more of the following: nature and their childhood, youth organizations, being environmentally concerned, being an environmentalist. The participants agreed that their job was also a catalyst for their environmental mindfulness.

There is also a negative side to having environmentally concerned managers which is the fact that they might become a "nuisance" to the rest of the team, as described by an organizer. Pushing the 'non-believers' into acting a certain way, or limiting their purchase choices is one of the tasks of the managerial area which might be frowned upon if the whole team is not yet environmentally aware.

The interviews also revealed that it is a matter of great importance to hire people that have an environmental knowledge and can develop ideas based on facts and research. Of all the people interviewed that were directly related to environmental management at the festivals, 100% had an environmental background related either to family, work, education or youth groups. The informants that worked directly with the festivals described themselves as passionate towards nature, the environment and sustainability

and that bringing that into the festivals was rewarding. At Øya all four interviewees referred to work as the place where they could express their environmental views. Having a team of motivated people at Øya can influence the rest of the crew and of course the final outcome.

During the interviews conducted to the participants of Hove, there was a majority of organizers that stressed the relevance of having people with environmental backgrounds as part of the work force. They did not only refer to the management sector but also to the volunteers and the general work force. The interviews revealed that the staff directly related to environmental management had an environmental background related to either work, education, being outdoors and youth organizations. Again, like in Øya, the crew in charge of the environmental area had a connection to nature and the environment. According to Mair and Laing, it is one of the drivers of a successful environmental business to have people passionate for the environment, “the repeated use by different interviewees of the term “ethos” supports the view that for these people, sustainability is a way of life, not a management choice” (Mair and Laing 2012:691).

The organizers in the interviews revealed that the greening of the festival occurs because a small number of people are motivated and interested in environmental sustainability, but that it is still not 100% of the event crew that are involved. This mirrors the findings of Mair and Jago in who’s study “a number of interviewees suggested that in their opinion, much of the greening of the business events sector was being driven by a relatively small number of very committed individuals” (2010:86). This small group of people share a common set of values, described by Mair and Laing as “a broad description of the personal worldview and ethos of an individual” (2012:685). The values that are shared among the environmental staff at the festival were found as recurrent terms during the analysis of the interviews.

These core values, related to being environmentally aware, would not only shape the person’s drive towards sustainable management, but they would also play an important role in the whole management system of the festival. When talking to the informants, most of them pointed at the need for at least a group of people to have an environmental background before starting to work at the festival. The people managing the environmental awareness aspect should have a “passion” or “interest” in what is being done, according to several organizers. Not only should the environmental team be

formed by knowledgeable people, they should also be good at communicating their message.

Finding a true catalyst to increase the overall environmental awareness levels of the event is fundamental. According to one of the organizers, communicating environmental awareness goes back to the key person, “it’s all about the people, following the role model”. This mirrors the findings of Mair and Jago who mention that “the presence of ‘committed’ individuals does play a role in greening”, here the authors refer to these individuals as the environmental champion or eco champion (2010:89).

All the strategies employed by committed festival managers may have an effect on the attendee. The next section focuses on an analysis of the participants’ reactions towards the tools that the festivals used for attaining their environmental awareness goals.

5.3 Reactions of the participants

Through informal conversations with the campers at Hove, I gathered an overall positivity towards the environmental aspects of the festival such as being able to sell waste. However, some people at the camps described the lack of availability of trash cans and signs on them to sort trash as problematic. Additional comments included the fact that sorting trash is not a positive thing when it is burned at the collection site. This directly contradicts the organizer’s attempt to explain the waste treatment process through signs and information handouts. On a positive note, some people suggested during informal conversations that they think a festival could potentially be beneficial for the environment not because it is a zero waste event, but because it creates consciousness; it is not the festival itself that can be positive, but the outcome of the people that attend.

In the case of the Øya festival, through informal conversations it was possible to learn that the attendees think of the event as an “urban, cool festival” but it doesn’t offer enough time to “learn” about environmental living. Since there was a big focus in the fact that the food at Øya is organic, some attendees suggested to have information about why this is important or relevant. For example, they proposed better information on where food comes from, why it is organic, and why should they choose to eat it.

In general comment, people were pleased with the 2014 Øya event. The attendees mentioned that the location of the festival at Tøyen offered better facilities such as toilets and easy access; they can walk here from their homes. However, as some of the attendees agreed, this festival has a higher tempo and there was not enough time for informal conversations with the attendees. This is why the rest of this chapter will be based on the analysis of the surveys carried out at both festivals.

The analysis of the survey is what reveals the perception that the festival participants have towards the environmental stand of both events. The surveys were analyzed to find correlations between different variables such as attendance to the festival and whether or not the participants recycled at the festival. By reading into these correlations it became noticeable that the environmental efforts of both festivals are noted by the participants and that in general they are mainly positively influenced during the days of the events.

The survey asked the participants to choose the environmentally-related activities that they usually do in their daily life. The option “Recycling” was the most common among the participants followed by “Restricted use of a private car”. The answers to this question can be seen on Figure 5 shown by number of times that an option was selected. The option “None of the above” was only selected by 6 of the respondents, which shows that the majority of the attendees have previously been environmentally active. To contrast these answers, another question asked the participants if they knew which environmental activities they could carry out at the festival events. The participants chose “Recycling stations” as the most known activity, which aligns with their background.

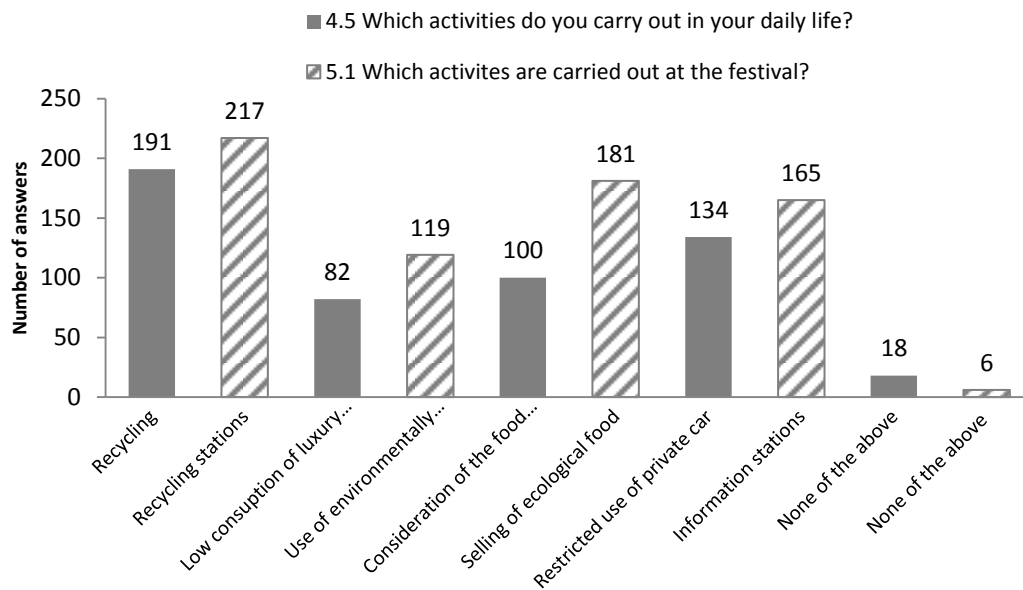


Figure 5 Activities by participant and activities at festival

As can be seen on Figure 5, the participants' environmental awareness before the event is correlational to their interest in the activities found at the event. This means that the strategies used by the event are noticed by the attendees. Additionally, we can mention that recycling is the most noticeable activity as well as the most prominent activity by the participants before the event. This may be due to the context of Norway as a country that motivates recycling, or to the fact that this is a strategy that is easy to visualize and measure.

The next part of this analysis relates to the question about the participants' choice of activities during the festival. This question was included in the survey as a link between the strategies that the festivals introduce at the event, and the involvement of the attendees. The answers show that most of the respondents to the survey chose "Used the recycling stations for recycling" as the activity they did to contribute to the environment. Only 3.4% of the respondents chose that they did "None of the above" activities at the festival. Additionally, 37% of the respondents chose "Visited the information stations to learn more tips", which is not a very high number and could be the result of unattractive information stations or lack of time at the event. These issues will be further discussed in Chapter 6.

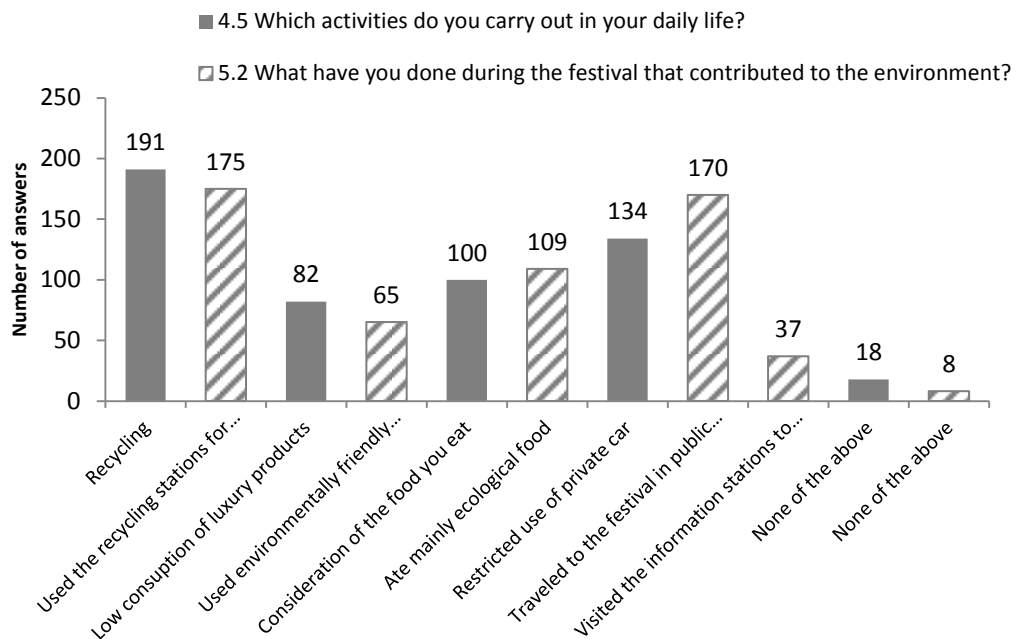


Figure 6 Activities by participant daily life and at festival

A statistical test is implemented to further analyze the results from the survey. When performing a Pearson correlation coefficient test to the variables, it is possible to find out whether they are related to one another or not. The Pearson's r reveals both the type of correlation between two variables and the strength of their relation; it shows if the correlation is positive or negative and weak or strong (Johannessen 2009:127) If we take the number of people who answered that they recycle in their daily lives ($n=191$) and correlate it to the number of people who said that they knew that it was possible to recycle at the festival ($n=217$), the Pearson's correlation test will say that there is a positive yet weakly significant correlation between those two variables (Pearson's $r=0.153$) (Johannessen 2009:127). All of the tests can be found on Appendix 5.

When running the same test to see if there is a correlation between the people who recycle in their daily lives and the people who have used the recycling stations at the festival event, the Pearson's test shows again a positive yet weak significant correlation (Pearson's $r=0.178$).

Continuing with the statistical analysis we can compare the number of people who answered that they do not carry out any environmentally friendly activities in their daily

lives to those who did not do any activities to contribute to the environment at the festival. The Pearson's correlation coefficient shows a positive relatively significant correlation between the variables (Pearson's $r=0.211$).

Then I tested the variables of people who said they have consideration for the food they eat, and the ones that ate mainly ecological food at the festival. The correlation test found again a positive significant correlation (Pearson's $r=0.326$). However, the number of people that said they ate mainly ecological food at the festival was larger than those who already had this behavior in their daily lives, 46% of the participants ate ecological food at the festival and 42.2% had considered the food they eat from before. Despite the differences not being too big, it is possible to say that offering environmental friendly food at the festival is an efficient strategy.

The next section focuses on the lessons that may have been learned by those attending the festival. I will try to compare the communicative-environmental strategies of Hove and Øya in the 2014 events and the participants' behavior.

5.4 Lessons taught and lessons learned

Hove and Øya have different age groups, location and performers. However, both festivals incorporate environmental strategies to lower the festivals' impact but also to try to teach something to those attending. The purpose of the survey designed for this research project was to discover whether or not the participants had learned about sustainable living while attending either of the festivals. When asked about which activities they carried out at the festival, the participants of the surveys chose the option "Used the recycling stations for recycling" the most, followed by "Traveled to the festival in public transportation", see Figure 7.

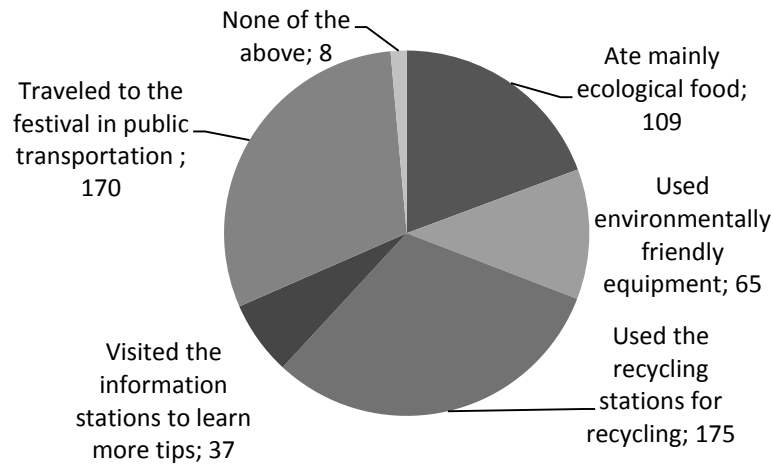


Figure 7 Activity by participant at festival

The data from the survey is relevant when assessing if the participants learned something from the strategies used at the festival. Hove and Øya hoped to motivate the attendees into having environmentally friendly lifestyles beyond the days of the festival. Therefore, it was important to contrast the lessons that the attendees learned at the festival with the environmental practice they already apply in their daily lives. The answers are shown in Figure 8.

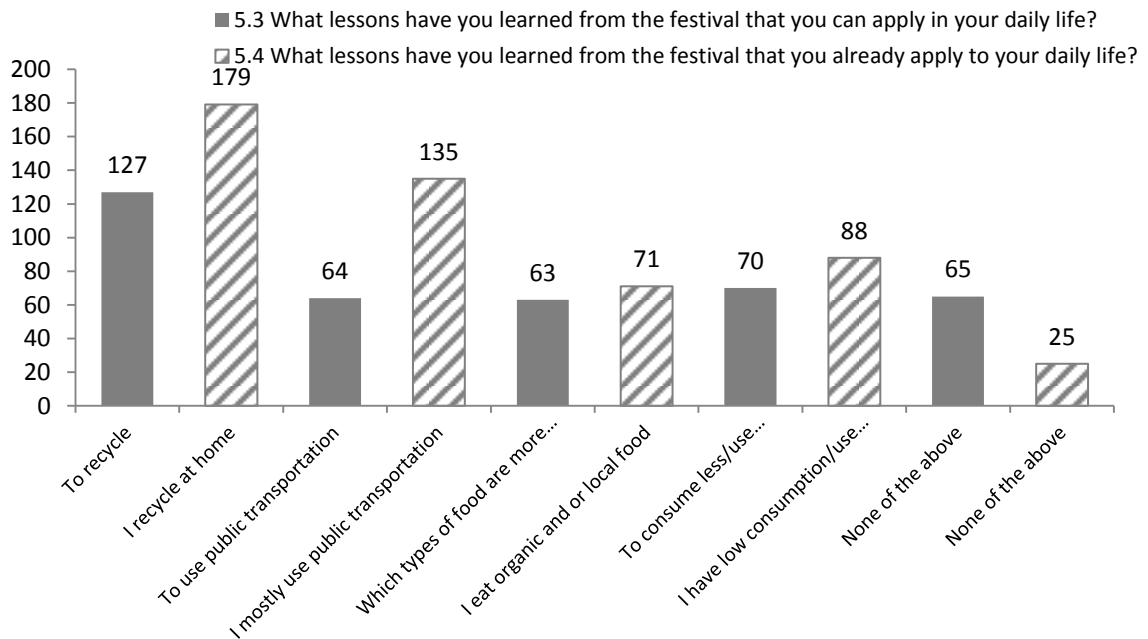


Figure 8 Lessons learned

The most common lesson that the attendees learned and already apply in their daily lives was recycling, followed by using public transportation. There were 10.5% of participants in the survey that said they did not apply any of the lessons taught by the festival in their daily lives. This means that a large majority of the attendees did apply at least one of the lessons taught by the festivals.

27.4% of the participants said that there were no lessons taught at the festival that they could apply in their daily lives. This is a number that might be considered high when referring to the context in the festivals take place. As introduced in Chapter 5, both Hove and Øya work with public transportation, recycling, organic and environmentally friendly event managing in order to achieve their goals. If there are still participants who feel that these strategies do not apply in their daily lives, then the festivals might be facing communication or implementation challenges, or it might be due to the fact that people remain unconvinced about the impact that their daily activities have on the environment.

Further analysis was used to compare the number of respondents that learned lessons from the festival to those who said they already apply those lessons to their lives. The questions that were used to draw this analysis asked the following: “what lessons have you learned from the festival that you can apply in your daily life?” and “what lessons have you learned from the festival that you already apply to your daily life?” The participants would then choose one or more of the multiple choice answers. The summary can be seen on Table 5. The main lesson taught by the festivals’ communication strategies was linked to recycling. In total, 101 participants said that they both learned how to recycle at the festival and also apply that lesson at home. There were 11 participants who did not learn anything and who don’t have an environmentally friendly routine.

There also seems to be a difference between the amount of Staff/Volunteers who have both learned and applied environmental activities in contrast to the attendees. This can be explained by two reasons: 1) perhaps the people working with the festival are already engaged in environmental activities or, 2) the communication strategies are not being as efficient as expected.

Table 5 Lessons learned from the festival and applied at the festivals

	Lesson applied	I eat organic and/or local food	I have low consumption	I recycle at home	I mostly use public transportation	None of the above
	Lesson learned	Which types of food are environmentally friendly	To consume less	To recycle	To use public transportation	None of the above
Hove	Attendees	2	7	22	6	3
	Staff/Volunteers	6	14	27	17	4
Øya	Attendee/Artist	6	2	26	7	1
	Staff/Volunteers	12	17	26	11	3
Total		26	40	101	41	11

Despite the fact that the survey is not an exact representation of reality, it does help contextualize the issue of communicating environmental awareness at a festival. The festival organizers hypothesized in the interviews that even if the attendees are not coming to the festival only because of the festival’s environmental standpoint, they do show a level of awareness and interest in the matter. The fact that a lot of the participants know about the strategies that the festivals use to be sustainable shows that there is an acceptance of said strategies. One of the organizers believed that by learning about the environmental strategies, the attendees might feel better about attending the festival, a generally consumption-based activity. If they are eating organic food and using public transportation to get there, they might appreciate this opportunity and in the future they would choose a festival focused on the environment.

The answers to the survey serve to illustrate if the strategies used by the festivals are being efficient. However, they are not fully representative of reality because the sample chosen was not significant enough. One organizer mentioned that the surveys they had carried out in the past did not answer the question about whether or not the attendees learned anything from attending the festival. This informant added that when asked about sustainable living, the participants might answer what they believe is expected from them and are therefore not being truthful. Measuring behavior is not exact science and this is why the survey had to be complimented with other sources of information.

The survey did find that there is not a 100% efficiency of the environmental strategies and therefore they could be improved in future events. The next chapter focuses on ways to improve the communication strategies to reach a larger crowd. There is also an introduction to possible tools that the festivals may introduce in upcoming events, as suggested by the participants to the survey.

6 Where do we go from here?



Figure 9 Camp at Hove festival, Photo credits: Maria Daniela Ricaurte

It seems that Hove and Øya have acquired enough experience to continue improving their strategies to produce sustainable events. The organizers interviewed said that they have implemented projects and learned from their mistakes, “it’s a good start but we are not there yet”. This chapter will focus on the problems that both festivals are facing and offer possible solutions to them.

6.1 Barriers to sustainable management

Music festivals are events that gather large crowds and create an impact over a short period of time. In the production of an event “resources are used, waste is created, people, environment and economies are affected” (Jones 2014:2). Hove and Øya attempt to find a solution to these problems with their environmental strategies.

However they still face issues that can be improved to achieve their sustainability goals. Hove started out as a festival with a strong environmental commitment (Hovefestivalen 2014). Øya aims at being one of the world’s most environmentally friendly festivals

(Øyafestivalen 2015). Both events have proven their commitment through projects in the areas of energy savings, transportation, waste management, procurement, food and external communication. By assessing the barriers that the festivals face, it may be possible to further improve these strategies.

The problems that a festival can face may be both internal and external. Internal problems refer to those related to waste management, energy use, transportation, emissions, resource use and internal communication. The external problems can surface due to negative media representation and legal conflicts with certifications and standards (Jones 2014). In contrast with the Mair and Jago model, the barriers found were not limited to lack of time, lack of resources, lack of knowledge and operational timeframe (2010). I found the media to be a barrier as well as a catalyst. Additionally, the lack of interest of the audience was also categorized as a barrier.

The media may give the festivals a negative coverage; both festivals are open to bloggers and critiques that offer their personal opinions on the festivals. Reviewing the published articles about the festivals showed that there is a predominance of positive opinions. There have been however, a few publications that express discontent with the strategies used by the festival managers when adopting environmental awareness in their agenda.

For example, there were newspaper articles that mentioned the fact that Hove interrupts the calm lifestyle of Arendal by attracting young Norwegians into a week of noise and drinking. An organizer revealed that the local newspapers seem to write negative articles about the festival. According to Mair and Jago, the media plays an “important role in shaping public opinion-media frames organize central ideas, defining a controversy to resonate with the individual’s core values and assumptions” (2010:83). In this section I focus on the contrast between the way the festivals try to be portrayed, and the way they are getting portrayed by written media.

In the case of Hove, a festival targeting a young audience, there are a few bloggers that talk about the festivals’ sustainability strategies while also mentioning fashion and hairstyle advice. One of these blogs is called Sophie Elise, who attended the 2014 event as well as previous festivals (Isachsen 2014). In her blog she talked about the festival experience from a personal perspective. She wrote that she stayed in the solar-powered

camp and that she participated in certain activities such as eating vegetarian food and helping the information stand for NOAH (an organization working towards animal rights). Sophie Elise wrote about the vegetarian food as a positive strategy that she enjoyed, and she also encouraged the readers of her blog to read about animal welfare. She specifically recommended the book “Å Spise Dyr” (Eating Animals), by Jonathan Safran Foer (2010). These blog posts generally seemed positive towards Hove. However, this blog is focused on consumption and is sponsored by make-up and automobile brands. Therefore, the initial aim to communicate environmental awareness may be lost in the midst of conflicting messages.

While this blog does target the same young audience that Hove does, the environmental strategies that the festival used may not be communicated as efficiently. Therefore it is important that the festival managers have clarity when communicating their messages on-site. To remain clear as to what strategies they use, the Hove managers focus on their largest projects and avoid derailing into novelty ideas that do not have a large impact. This was explained by one of the organizers referring to when they chose to discontinue their electric car program to focus on waste sorting and organic food.

Øya has also faced blog critiques related to their environmental strategies. One specific blogger attacked the serving of bio dynamic coffee at the festival. This commentary explained that despite the fact that the festival is thriving on other food choices, the bio dynamic coffee was misleading the audience into believing that this product was the most sustainable choice (Tjomlid 2014). The blog post titled “Mat-bullshit på Øyafestivalen” (Food-bullshit at the Øya festival) contained an initial positive note towards the environmental strategies that make the festival sustainable, transportation, recycling, energy, etc. It then explained that adding organic or bio dynamical food to the list was not appropriate because organically grown foods are not healthier nor do they increase animal welfare or reduce harmful emissions. The blogger called these beliefs a “placebo effect”. The blogger also criticized the partnership between Øya and Oikos. The article concluded with a plea for Øya to “sharpen” next year’s event and avoid “feel-good nonsense” while continuing to have an environmental profile.

The organizers at Øya did not counter-attack the negative blogpost as it was after all a one-person’s opinion. They did however, consider the fact that they might need to clarify their decisions regarding food procurements and make it known that their choice

is the one that aligns the most with their environmental goals. An organizer mentioned that they would try to focus on this issue, “we could probably become better at communicating more clearly why organic food is an environmental solution, why we have used so much time and energy to introduce it at our festival”. The festival organizers must stay focused and explain the reasons behind their actions to the audience to avoid misunderstandings or misinterpretations. This way the media coverage would not affect the attendees’ perspective towards the festival and in turn, the festival will gain credibility.

Additionally, as was brought up in Chapter 2.4 one of the limitations related to the musical event industry is the fact that they produce noise pollution. This is a problem that affects the neighbors to the festival, local wildlife and also attracts negative media coverage. To cope with this, the festival organizers have both permissions from the local government as well as informal communications with the neighbors. For example, the people living around Tøyenparken can send an email to nabo@oyafestivalen.com with questions or complaints (Øyafestivalen 2015). This open communication allows for the festival to operate within an urban context and keep good relationships with the surroundings. Similarly, the organizers of Hove have an open communication with their neighbors through email, nabo@hoverepublic.no, telephone, and they also offer festival passes at a discount for residents of the area. Additionally, Hove is located in a protected landscape and therefore it is even more relevant to ensure minimum noise pollution. The festival attendees are reminded through signs around the island that they are inside this protected landscape that needs to be cared for. This is why noise pollution is included as an additional barrier to carrying out a sustainable music festival.

According to Mair and Jago, lack of time is another barrier that festival organizers usually face. In the case of Hove and Øya it was clear that there was a difference between the hours that the attendees spent at the festival, since one of them was a camping festival and the other a daily event. The organizers have to use the limited time they have to both make sure the event runs smoothly, but also to ensure that their environmental strategies are being noticed. Additionally both festivals are short-lived in the Norwegian summer. This may affect the attendees’ decision to live sustainably year-round. Hove festival has the advantage of being a camping festival where the attendees have the opportunity to live in a constructed community and share experiences. This

allows for the introduction of more time-consuming or interesting activities that simply cannot occur at Øya. In contrast, Øya's strategies are easily mimicked by the daily life of an Oslo-nian. In regards to the actual time spent by the attendee engaging on an environmental activity, the majority of the respondents to the survey said they participated in recycling and using environmentally friendly transportation while few visited the information stands or used environmentally friendly equipment.

It may be due to lack of time that people didn't visit the information stations as often as they recycled. After all, the top expectation for attending a music festival was listening to their favorite bands followed by spending time with friends. The festivals last only a few days and occur only once a year. In this limited time there is not much room for environmental information stands and campaigns. The festival organizers have enough time to plan their strategies and therefore the operational time is not a barrier. This thesis considers the lack of time to be a barrier in the form of "event duration" since the problem is that there is not enough time for the participants to engage in all the environmental strategies at the festival.

However, introducing environmental awareness into common actions such as eating, travelling to the festival and returning reusable cups, is already allowing for the participants to engage in environmentally friendly activities. This means that the environmental information stands need to be as engaging as possible. From participating at the events, I gathered that the stands that offered an activity or a demonstration were more popular than those that purely informed. The festival organizers can encourage their partners to be interactive when communicating to the audience. The participants that answered the survey gave some ideas for future interesting communication tools as possible catalysts to environmental awareness; these will be further discussed in section 6.2.

The next barrier offered by Mair and Jago is lack of resources. As I discussed in previous chapters, both festivals take place in Norway and are therefore privileged by having a high financial background. However, the financial barrier is present by the fact that attendees believed it to be expensive to participate in environmental activities. It was noted during informal conversations that some attendees thought the organic food, although tasty, was too expensive and they wouldn't introduce it in their daily lives. This is why I suggest that the barrier is present as "high costs" rather than lack of

resources. Additionally, both festivals had to rely on sponsors that did not communicate their same values. For example, the Pepsi Company was allowed a stand to promote their drinks while marketing consumption in the same location where Natur og Ungdom was preaching environmental friendliness. Having to rely on commercial brands for sponsorship may create confusion in the attendees and interrupt the communication channel. To relieve the commercial infiltration at the festivals, the organizers do ask their sponsors to collaborate with specific environmental strategies at the festival. For example, at Øya the Ringnes⁷ partner is asked to help reduce the amount of plastic waste produced and to profile organic beer. An organizer defended their partners saying that “commercial sponsors like Pepsi are still needed; they have to give the festival something it wants and be in line with the festivals green point”.

The surveys do show that the attendees participated in recycling and public transportation activities. This means that those resources were well allocated and may even need to improve to cope with the demand. For example, this was the case of the bicycle parking lot at Øya. The festival organizers planned a relatively large parking area which was completely full in the early hours of the event. Through my participation at the festival I was able to see that the attendees proceeded to parking their bicycles on the fence that surrounds the park and in the nearby streets. A larger parking area will be a smart allocation of resources in future events.

Regarding the barrier of lack of knowledge/awareness/skills I found that the majority of organizers and associated partners were well equipped to work with the environmental strategies of the events. I therefore did not find this to be an internal or organizational barrier. However, there was a low level of environmental awareness on the attendee side of the equation. As was revealed in previous interviews and data, the campers at Hove did not know about the environmental strategies that were taking place during the event. Some mentioned not knowing that they could sell their tents and others confessed not using the environmental stands to sell their waste. However, through participating at the event in 2014, I was able to witness an increasing usage of the environmental stations. As was said in chapter 4, at the 2014 event, Hove introduced reusable cups for beer. These cups were rented for 20 Norwegian crowns and the money was returned to the

⁷ Ringnes AS is Norway’s biggest brewery company with around 1200 employees (ringnes.no)

user at the environmental stands. By visiting the stands to return the cups, the attendee could learn about other strategies communicated at the stands. In this way, the cups were a double-win: they helped reduce waste production and they were a communication enhancer. Lack of environmental awareness was less visible at the Øya festival; one organizer's theory was that their attendees have a high level of education and are therefore more prone to be involved in the environmental strategies. From participating at the event I gathered that the attendees were using the recycling stations and following the "rules" that Øya had established. Perhaps the fact that Øya's crowd is older increased the overall knowledge/awareness they hold.

The knowledge and awareness that are present internally in the organizational team at Hove and Øya has to balance their strategies between going beyond the "hygiene factor" and not becoming greenwashing. Greening is a hygiene factor, according to Mair and Jago, it is considered as a basic, expected factor and therefore it has to be included in the event (Mair and Jago 2010:87). Both festivals are capable of reaching the minimum level of greening expected from them: they have recycling and waste management strategies, sustainable food choices, transportation solutions, energy related strategies and so on. However, by trying to implement innovative strategies such as solar powered camps and bio dynamic coffee, the organizers must make sure they do not cross the line that would lead to greenwashing. According to Mair and Laing, this term is used to define strategies that are misleading attendees into believing that they are environmentally beneficial without proof or relevance (2012).

Other authors have identified the negative impacts of greenwashing and why they are still misleading consumers. It is important to take notice of this because being informed and strategically developing sustainable practices will protect the event from negative media coverage and will increase the event's credibility. Mair and Laing mention a few examples of greenwashing such as "being vague about environmental claims, making claims that are very difficult to substantiate, or exaggerating the environmental benefits of products or services" (2012:686). Because the festival arena is new to research, I have included greenwashing as a barrier in the suggested model for Norwegian events.

To avoid greenwashing, the festival organizers at Hove and Øya have to implement their environmental strategies in a practical way. According to an organizer, one of the strategies that they incorporate is to not force the attendee into "becoming a vegetarian"

or using “100% renewable energy”, but rather “nudging more than just saying this is how you have to do it”. This way the attendees are informed and are allowed to make their own choices. Additionally, the festival managers focus on implementing strategies that are relevant and not ostentatious, “we don’t take any radical choices, we just take choices that we think any business should be able to do”.

The model developed by Mair and Jago mentions four types of barriers that define the level of uptake of sustainable practices and facilities. On this thesis I focus on a specific business event: music festivals, which have specific barriers. Mair and Jago do not mention “lack of interest” from the audience/consumer as a barrier, but it is one that was found during this research. It might be possible that the environmental strategies used by Øya and Hove are able to deliver a low-impact event but not necessarily affect those who attend the festival.

Lack of interest is present as a barrier since a goal of this thesis was to discover if music festivals could communicate sustainable living to the attendees. If the attendees are uninterested in learning about this matter, there is no point in emphasizing the festivals’ communication efforts. As was mentioned by the organizers, it has been a struggle to understand if the attendees are interested in learning about environmental awareness. The scope of this study limits my ability to be certain that the attendees gathered knowledge from the festival. Yet, it is possible to see that there was more positive interest towards the environmental initiatives and very few of the participants expressed complete unawareness. In addition to this, the age of the attendees had a significant role on the outcome of the event. At Hove, the average attendee is 19 years old, which seemed to be a “challenge” when implementing strict environmental regulations and communications. The lack of interest towards sustainable activities can be amended through efficient use of the catalysts that make the festivals greener.

It is important to understand the barriers that stop a festival from becoming green:

Exploring and understanding how the organizers of these events have negotiated the path to greening will provide a clearer understanding of how barriers and obstacles can be overcome and will pave the way to further encourage those events which have yet to fully engage with the sustainability agenda” (Mair and Laing 2012:684).

The next section discusses what these catalysts are and how they can help the business events reach their environmental goals.

6.2 Possible catalysts of sustainability

According to Mair and Jago's proposed model of the drivers and barriers of greening in the events sector, there are catalysts which can help increase the success rate of an event's sustainability efforts. A catalyst is a medium "for encouraging/discouraging corporate environmental responsibility" (2010:82). As was mentioned in Chapter 3, these catalysts are media, culture and the eco champion (i.e. the organizers' commitment and inventiveness) (2010). The identification and analysis of these catalysts can help determine what is working at the festivals and what can be improved. This section explains what these theoretical catalysts were in the festival context and their role in enhancing the sustainability strategies. Additionally, I introduce new catalysts that are related to the local festival industry.

Hove and Øya have been pioneers in the field of environmentally friendly festivals in Norway. With that in mind it becomes obvious that there were not many local experiences of tested environmental strategies. The festivals have undergone a process of trial and error to improve each year. There are similarities that can be found in the way that both festivals have set their focus to attain their environmental goals. However, the way this is implemented shows variations from festival to festival. This section analyses the catalysts found at both festivals, starting with those introduced by Mair and Jago.

Media is a catalyst for the greening of events. Mair and Jago argue that the media is capable of influencing "the way that individuals perceive problems such as climate change and the need for more sustainable behavior, and has an influence on which problems receive most public attention" (2010:82). In the Norwegian context, the media has an impact on the greening of music festivals. General knowledge about environmental problems is delivered by the Norwegian media. An organizer stated that "there has been so much attention to these issues the past decades its becoming allemannseie", which means that the topic of environmental sustainability has become a mainstream or public awareness. Regarding the media coverage of the events, both,

Hove and Øya, received positive criticisms as well as conflicting ones. The informants were allowed to openly discuss and name the influencing factors that help mold sustainability strategies. The organizers claimed that the negative media coverage did not affect their environmental strategies when it was not based on credible data. It did influence the way the organizers communicated their efforts and therefore it became a catalyst of environmental communication.

The next catalyst towards the greening of an event is culture. This catalyst was found in the festival context in different ways. First, the organizers interviewed mentioned that the festivals had resorted to environmental practices in the past. This means that the culture of conservation and sustainability had been present in the field before this study took place. Additionally, the survey carried out for this research shows that there was a high percentage of participants who took environmental choices prior to attending the festival; only 7.6% of the participants in the survey said that they did not practice any of the environmentally friendly activities: recycling, restricted use of a private car, consideration of the food they eat or low consumption of luxury products. Therefore, it is possible to say that the local culture allows for the festivals to implement sustainability practices and therefore it is a catalyst for greening.

The Eco champion is the final catalyst described by Mair and Jago, and it was found during this study. As was mentioned in section 5.2 -organizers are catalysts- both festivals are managed by people who are committed to enhancing sustainable practices. Even those not directly involved in the environmental management of the event felt “motivated” by the environmental crew. They did also mention that the environmental managers were strict when enforcing their strategies. According to Jones, the top managers of a sustainable event must be able to be efficient communicators that can develop policies based on research while encouraging both the internal team and the suppliers “towards meeting defined sustainability goals” (2014:7). Therefore, the eco champion rooted in the theory plays an important role in the case of Hove and Øya.

Mair and Jago’s model provided a platform for research in the business events area. While conducting this specific research at the Hove and Øya festivals, I found more event-specific catalysts that were present at both festivals and will be explored in the following paragraphs. These are: Environmental partners, Inter-festival communications, and the discernible “cool” factor.

The environmental partners working with the festivals provided a liaison between the strategies mapped out by the organizers and their actual implementation. Working with Nature and Youth has become a main focal point for both festivals. This youth organization has a group of volunteers that have backgrounds in environmental interests and are chosen to work at the festivals. The volunteers are in charge of the recycling stations and they carry out innovative and eye-catching activities at the festivals. Both festivals agree that this is a key point and that the introduction of Nature and Youth has become an important component to the success rate of environmental communication, according to organizers and associated partners. In the 2013 survey at Øya festival there were 12% of attendees who supported a Norwegian environmental organization. The majority of these respondents were members of the Nature and Youth (37%) (Øya 2014).

Another way in the partnerships showed an environmental impact was related to the bike parking lot at Øya. The festival managers collaborated with the municipality of Oslo to increase the use of bicycles as a transportation means to the event. The overcrowded parking lot was a symbol of a successful partnership. Likewise, the partnership between Hove and Agder Renovasjon for waste management has both high numbers of waste sorting success and also an increase in informed communication strategies. The renovation team is in charge of all renovation tasks, waste management and transport as well as establishing contact with external partners for practicalities. They also cooperate with the Red Cross and Salvation Army that arrive at the end of the festival to collect materials left at the camp. Therefore, we can say that working with environmental partners is a key catalyst for greening.

The next catalyst that was visible in this study was the sharing of information between events, or Inter-festival communications, as I have called it. This catalyst refers to all the communal information gatherings and published works that will create a database for future events to achieve their sustainability goals. I have found this to be important because the organizers of Hove and Øya spend time publishing their strategies and collaborating with the *Environmental Handbook*, which shows their interest in sharing information (Bjørseth 2014). One organizer explained that sharing information is important to them because they are not trying to contest against other festivals to see who was the most environmentally friendly but rather achieve a collective objective,

“it’s obviously not a competition, we have a common goal and its necessary to share the failures and success we’ve had. Then, it will help us reach the environmental goals we set ourselves”. The festival managers strive towards inter-festival communications through organizing seminars for those who are interested in the topic. For example, at the 2014 event there was a seminar at Hove with representatives from other southern festivals, the Eco lighthouse certification specialist and members of Agder Renovasjon, “the goal of the seminar was to build a network of environmentally thinking festivals to share knowledge and to learn from each other and to get inspired”, said an organizer.

Another important benefit that the festival managers achieve from sharing information is that they join forces to push their sponsors into delivering environmentally friendly results. An organizer mentioned that “we have a lot of power when we get together because we can enforce our wishes to big companies since we are both big festivals in Norway”. This way, not only do the festivals learn from each other, but they are also acting as a beacon of change to include sustainable practices in different industries such as food, textiles and so on. The desire to collaborate with other festivals and to communicate their findings and successes is what makes inter-festival communications a catalyst towards greening.

The “cool” factor is the final and most event-oriented catalyst towards greening. Since the type of event that is being discussed is the music festival, targeted at young people with popular bands coming from all over the world, the “cool” factor refers to the unique opportunity that music festivals have to be marketed as interesting, fresh and fun. The two music festivals in question, Hove and Øya, take place during the warmest season of the year and both are located in naturally enjoyable surroundings, a park and an island. Those who attend expect to enjoy themselves with their friends and good music. This is why music festivals have an extra positive tool. The festival organizers can use this tool to create a subconscious link between what is “cool” and what is environmentally sustainable. One of the organizers interviewed agreed, saying that “vacations and holidays and good experiences are the best way to teach people”. Additionally, the same informant mentioned that people were attracted to the festival because they “think it’s cool to be at [the festival]” and this perception allows the organizers to play with their strategies and try to communicate environmental awareness. The festival experience allows for the attendees to get a “package deal” out

of their festival pass, an environmental lesson while having fun. “It’s good to be able to not just point a finger in a newspaper but having something positive such as the music festival”, explained a festival organizer. This is why the uniqueness of music festivals has that extra component that helps the organizers achieve their greening goals. This again is mirroring the findings of Huizinga, who mentions that play can shape culture (1955).

This thesis took into account a model for greening developed by Mair and Jago in 2010 which looked at business events in general to assess their levels of environmental sustainability according to several influencing factors. After analyzing the two festivals, Øya and Hove, I have found that the model can be slightly improved into fitting better with the local Norwegian context. This is why I offer a version of the model for the greening of music festivals in Norway that includes the drivers, barriers and catalysts found during this research, as shown in Figure 10.

The applied model can be used as a tool for assessing how environmentally friendly the festival can be and which are the tools that will get it there. With this model, the festival organizers can assess their strengths and weaknesses in communicating sustainability. The next section provides concrete examples of how Hove and Øya can increase their sustainability uptake in the future.

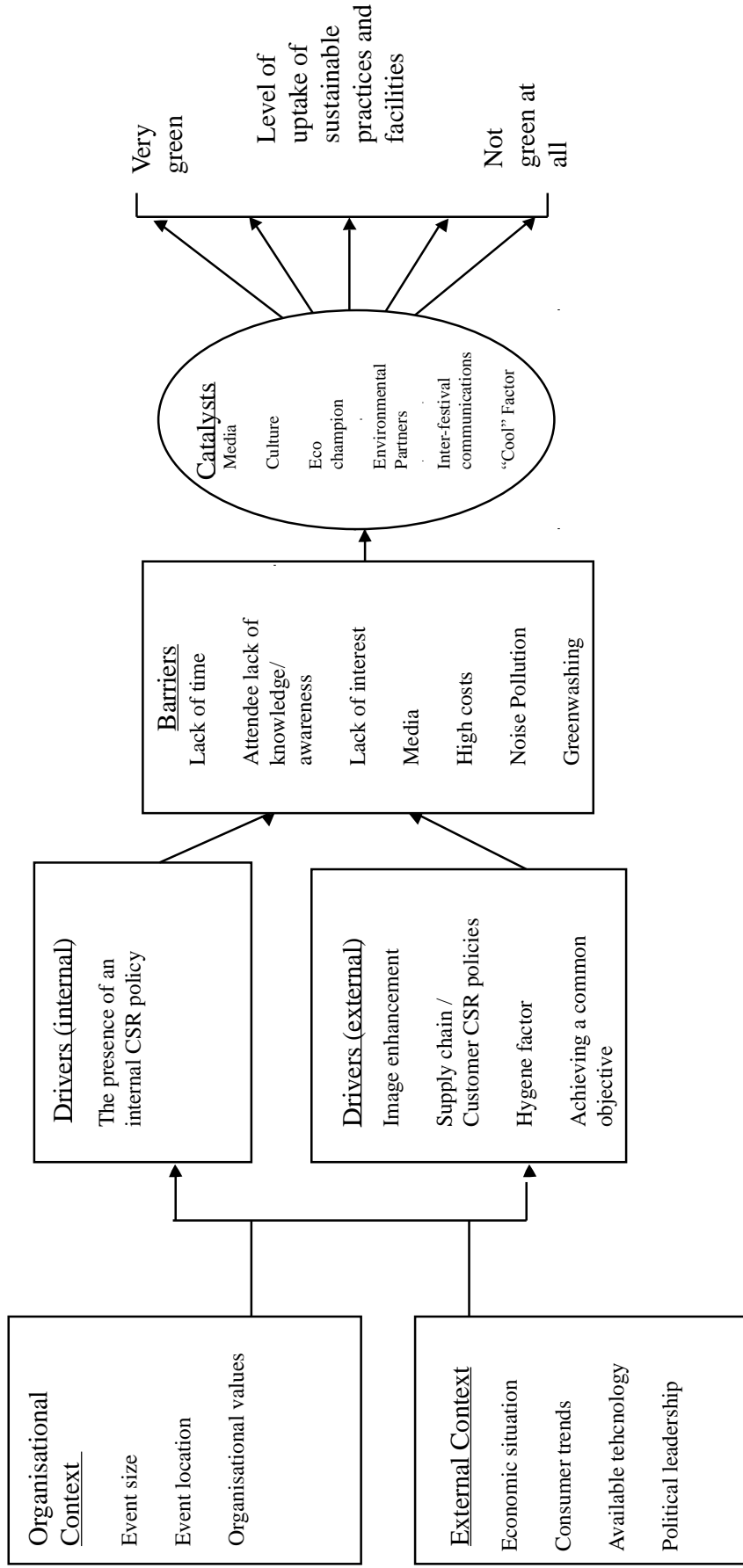


Figure 10 Applied model of greening to the Norwegian music festivals sector

6.3 How to make environmental management work?

The analysis of the context, drivers, barriers and catalysts can give the festival managers an insight into what strategies work for them and what their strengths are. In order to increase the level of uptake of their sustainable practices, the organizers can receive suggestions and comments from the attendees and advantageously apply them into future festivals. The final question of the survey carried out for this research project asked the respondents to write what they would like to see in the upcoming festivals regarding the environmental standpoint. These answers have been categorized and analyzed to present some viable solutions and ideas that take into account the drivers, barriers and catalysts specific to music festivals in Norway. The respondents had the opportunity to be creative and write about anything they would like to see improved in the upcoming festivals. Their answers fit into four categories: changes related to food and other providers, incorporation of innovative ideas, improvement of traditional communication methods and on-site improvements of current activities/communication tools.

In the first category, *changes related to food and other providers*, the respondents said that they would like to have more vegetarian and vegan food options. Including only organic food in the menu was mentioned by three respondents. Some of the respondents seemed quite enthusiastic towards vegetarian/vegan food, “Mer vegansk mat! Go vegaaaaan!:)”⁸ and “Enda mer økologisk og vegetarisk mat!”⁹, were two of the most enthusiastic answers. Another suggestion to upcoming festivals was to concentrate purchases away from larger corporations, “smaller brands and producers getting the deals for delivery of goods”. This refers to having local and non-corporations delivering the goods needed at the festival. Both Hove and Øya festivals have an agreement with their suppliers to have a percentage of organic and vegetarian food. Additionally, Øya has an agreement to purchase organic cotton t-shirts for their crew and also for the

⁸ More vegan food! Go vegan!

⁹ Even more organic and vegetarian food!

official merchandise. This was visible at the festival and reiterated by the interviewed informants. This study found that the high costs of food at the festival were unappealing to the attendees. If the organizers choose to tackle this suggestion they can make use of the model in Figure 10.

By assessing their drivers and catalysts, the festival organizers can increase the amount of vegetarian/vegan and organic food served at the festivals while trying to comply with the high-cost perception of the attendees. One way to do this would be for the environmental partners, eco champions and media to collaborate into communicating that this food choice is beneficial and therefore the perceived high cost should not discourage the attendees from purchasing it. An organizer mentioned that “people should understand where food comes from and what an effort it is [to produce] and why it’s important to not buy the 20NOK family ground beef, food is worth more than its priced”, which means that an increase in event communication strategies regarding food production might positively affect the attendees perception towards making sustainable food choices at the event and the rest of the year. By improving the way food choices are communicated, the festival managers can possibly increase the number of people that take this lesson home with them, as said by an organizer, “it is important for the people to know that they can make small choices in your life that can help with the environment”.

Regarding the second category, *incorporation of innovative ideas*, the respondents were interested in the following aspects: energy, re-using materials and information stands with innovative ideas. For example, there were people who wanted to be able to charge their phones while riding a bicycle and to have access to solar-powered charging stations. Energy conservation projects have been introduced to other festivals because their aim is to be educational as well as engaging. If the festival has space to include environmental activities in the program, then it can’t miss that opportunity (Jones, 2014:52). It is important that the activities for the attendees are demonstrating and promoting green living and they can be as creative as the budget allows. Jones mentions the Energy FACTory at Coachella, launched by Global Inheritance in 2007. This was a project that aimed at teaching festival goers about renewable energy and conservation of energy. The project worked through various installations including a DJ competition powered by the fans. The people who wanted to watch their favorite DJs would ride

“see-saws, swing sets and bikes, ran on human hamster wheels and turned hand cranks” to generate energy for their favorite DJ (Jones 2014:52).

Another idea that the survey respondents were interested in seeing at upcoming festivals was an exchange stand. This includes exchange of clothes, books, ideas. The respondents wrote that exchanging clothes would be “nice” and “cool”, one person suggested “a shop with used books and/or a place where you can leave a book and take a book” This would not only be an interesting activity but it can be a way to attract people to an environmental stand where they can talk to volunteers about ways they can reduce their consumption. According to Jones, the “most effective tool” for festival managers is face-to-face communication (Jones 2014:52). This means that all innovative installations should also be accompanied by a knowledgeable volunteer or staff member.

Another respondent suggested an improved exchange station, “A clothes exchange stations sounds smart, maybe in combination with sewing clothes to give them a new life? More information on environmentally friendly food? Stands handing out simple environmentally friendly recipes that are easy to make at home?”¹⁰ (my own translation). Both Hove and Øya have the space and time to incorporate some of these ideas. According to an organizer, the management of the festivals are doing what they can to incorporate sustainable communication but these actions need to be “bolder” and “they need to be showed in a creative, innovative and interesting way and not only on a practical level or on a banner”.

In the case of Øya, time is more limiting but its proximity to the city allows for more practical strategies. For example, Øya could partner with local thrift shops that could manage a clothes-swapping station. In the case of Hove, there is more time for the more structured activities such as a vegetarian food course or a sewing course. Jones explains that the festival managers have control over their purchases and therefore they can ask of their suppliers to work within the festivals’ environmental stands (2014:228). The festival organizers can implement these strategies by using their environmental partners

¹⁰ Klesbyttestand hørtes lurt ut, kanskje i kombinasjon med å sy om klær slik at de få nytt liv? I større grad informasjon om miljøvennlig mat? Boder som deler ut enkle miljøvennlige oppskrifter som er lett å lage hjemme?

and break the barrier of *lack of interest* by engaging the participants in activities that they themselves suggested.

The third strategy that can help the festivals achieve their environmental goals is the *improvement of traditional communication methods*. “Bedre informasjon om søppelsorteringen”¹¹ was suggested by a survey respondent. There seemed to be confusion with the sorting of waste and the communication strategies at Øya did not please all attendees:

At the Øya festival you could sort plates and cutlery as food waste, but no one knew where things were going and there was a lot of wrong sorting. One must do things to completion if you want people to use the offer and understand it, at least when it's different than what they're used to¹² (my own translation).

Since the festival is an out-of-the-ordinary event, it can be unfamiliar for the attendees that have different routines at home. When it comes to recycling it is really important that the signs are explicit and clear. According to Jones, waste can be one of the areas where the festival organizers save money, “it usually costs less to haul and dispose of recyclable materials than it does for garbage” (2014:237). In Norway the cost of unsorted waste per ton is around 1,200 NOK for industry and commerce (Bjørseth 2014). Hence, there are financial incentives to assure a proper sorting of materials.

Another incentive is the fact that miscommunication can make the strategies at the festival pointless. For example, when asked what they would like to see in upcoming festivals regarding sustainability, a camper at Hove mentioned “A place to deliver tents you don't want to bring home”. At the 2014 event there was a place at Hove where a camper could exchange their tent for an early bus ride home. Improving the communication of such strategies will increase their success.

Of course there is a way to reduce waste in the first place: cutting waste from the source. The organizers should keep finding ways to eliminate unnecessary waste in every step of the planning process. In the 2014 event reusable cups were introduced at

¹¹ Better information on waste-sorting

¹² På Øyafestivalen kunne tallerkener og bestikk sorteres som matavfall, men ingen visste hvor ting skulle og det var mye feil sortering. Man må gjøre ting gjennomført hvis man vil at folk skal bruke tilbudet og forstå det, i alle fall når det er annerledes enn det de er vant til

Hove, seemingly reducing a large amount of plastic waste. This might be the best option to solve the waste sorting problem in a festival event. Additionally, the managers can partner with other events and share the reusable cups throughout the year. This would be a strategic use of *inter-festival communications* as a catalyst.

On site improvements of activities or communication tools was the fourth category of suggestions gathered from the survey. In general, most suggestions were related to increasing the amount of the strategy. This means that the tools employed at the festivals have a positive connotation in the eyes of the attendees. Some of the suggestions included, “More trash cans and more environmental stands EVERYWHERE - people are lazy”, “More bike parking spaces” and “More use of Eco-cups”. These matters were noticed by the festival managers. An organizer stated that every year they test their strategies and then decide if they should increase or suppress them the following year.

Regarding the environmental stands, a majority of my informants suggested that increasing the number of environmental stands might not be the solution; however, bettering the communication about the stands is what could improve their usage. Working with the context of the festivals can increase the success rate of the communication tools. For example, at Øya the festival organizers have the luxury of working with an older crowd that seems to make educated decisions. At Hove, the time that the attendees are at the festival is a key component “for the environment and waste part of it it’s not a positive thing, but for the communication part it is”, according to an organizer.

A strategy that was not noticed by the respondents to the survey, but that is found in the literature is giving back to the community. According to Jones, giving back to the communities that surround the event is a way of nurturing them. Jones mentions that in Roskilde, Denmark, the festival managers worked with their partners to be able to purchase “fair trade and environmentally friendly products” and “instead of changing to another partner, they encouraged their current supplier to alter their collection” (2014:228). Giving back to the community is something that can be clearly seen as a strategy used at the Hove festival. According to the organizers and associate organizers interviewed, Hove collaborates with the neighbors of the festival and has projects to

develop the area. These projects include making electricity accessible in the festival area for other users during the year:

We are trying to work with local businesses and work with local organizations and help improve the area. Not all the neighbors are happy, we make noise and garbage and not all the people visiting the festival are nice. But I think we have built a strong relationship with the neighbors over the years.

Collaborating with the community will help the festival organizers achieve their environmental goals because in order to assure efficiency in all areas of sustainable planning such as waste collection, energy usage, water transportation, the community should be kept informed. According to Jones, the community expects to get performance reports especially regarding waste management because a large event such as a festival creates a lot of waste (2014:243). Additionally, the neighbors are impacted by noise pollution during the days of the event, but also during the set up and disassembly of the festivals. The neighbors might complain about roads getting closed or an increase in traffic and therefore it is important that the festival organizers provide concrete plans to settle the inquisitive neighbors.

During the interviews with the organizers it was mentioned that communicating with the neighbors was a necessary tool to keep everyone at peace. However, it is improbable to please everyone, according to an organizer “maybe 95% of the neighborhood is happy that we are here [Øya] and a few are annoyed, but that would happen everywhere. You can’t please everyone”.

The strategies presented in this section can be used as tools to increase the overall level of greening at a music festival. Improving the way Øya and Hove communicate environmental awareness to their attendees may be beneficial for the organizers to attain their environmental goals, but also, it may have a larger impact on the event sector and the environmental development sector.

6.4 Replication and adaptation

Learning about environmental communication strategies from a Norwegian festival is not only beneficial for the festival’s development, but for other areas of sustainable

development. First, the strategies that Hove and Øya use to be environmentally friendly festivals can be incorporated to other types of events that cater numerous crowds in an open space. Through reporting, organizing seminars and collaborating with handbooks, the festival organizers can share their ideas and help others implement contextualized environmental goals. It is important that local festivals can be used as a guide because the context on which they take place affects many areas of planning.

It is useful to consider that decisions on greening in an organization are not taken in isolation, but rather vary depending on the context of the individual firm (for example, the size of the firm, the industry concerned and its organizational values). This organizational field context should be considered an important part of the greening process (Mair and Jago 2010:82).

For example, the *Environmental Handbook for festivals and outdoor events* is one way to expand beyond the festival week and impact other audiences and organizers (Bjørseth 2014). This handbook contains detailed information on how to plan events with a sustainable focus. By taking into consideration the context of Norway, it provides the reader with local aspects of the planning process such as the Norwegian way to acquire environmental certification. The Handbook offers two programs for environmental certification: FEE Norway and the Eco-Lighthouse which is demonstrating to the local festival manager how to connect with the certification authorities.

Additionally, this handbook has a section on the most important eco-labels in Norway to help guide the purchasing decisions of the event managers. Some of the labels included are Debio¹³, FSC (Forest Stewardship Council)¹⁴, The Swan Nordic Ecolabelling¹⁵, EU Eco-label¹⁶, Bra Miljøvalg (Good Environmental Choice)¹⁷, ISO 14001¹⁸, EMAS¹⁹, Hippo²⁰ and Fairtrade²¹ (Bjørseth 2014). These labels can guide the

¹³ (the Ø-label): control and approval authority for production, processing, import, sales of ecological products.

¹⁴ Certification supporting sustainable forestry, ecosystem conservation and forest biodiversity.

¹⁵ The official Nordic eco-label makes certain environmental requirements and controlling fulfillment of them.

¹⁶ European Union's eco-labelling program for environmental certification.

¹⁷ Ecolabelling program of the Swedish Society for Nature Conservation imposes and checks environmental requirements.

¹⁸ International standard for private and public enterprises integrating environmental management.

¹⁹ EU's environmental management system.

entrepreneur manager into adopting environmental measures at their event with the certainty that they have been certified and tested before.

Sharing information is crucially important to develop the field of sustainable event management. Other festivals in Norway can learn from the experiences lived at Hove and Øya and apply contextualized strategies for their own success. Some of the festivals that could benefit from literature on this topic can for example be Vinjerock, Tryvannsfestivalen, MiniØya, and Moldejazz. These festivals have introduced sustainability in their management and have received certification from the Eco-lighthouse (2015). Also, other festivals such as Pstereo in Trondheim, Way Out West in Sweden and Roskilde in Denmark are part of the collaboration of booking and/or information with Øya. But it is not only the inter-festival communications that matter when including sustainability on the managerial planning. It is the audience who participates at the event that can be influenced by motivational messages into living a sustainable life.

Event organizers, be they community, corporate or government, are all embracing the opportunity to show sustainability-in-action at their events, to reduce the impacts of their event's production, and to enhance the enduring legacies (Jones 2014:349).

What are the legacies that an event like the Øya festival can leave? They are related to the concrete tools that the organizers use to decrease the event's impact on the environment and increase its impact on sustainable development. An organizer mentioned that the environmental strategies that are used at the festival are considerably related to the context in which it takes place and therefore it is not clear how they could impact the daily life of the attendee:

The link from there to the rest of their lives isn't that obvious. If we were to stretch it out to the rest of the year I fear it would be a moral thing, saying we are so "perfect" here and you should be as "perfect" the rest of your life. We do want people to change to a more positive behavior.

It is not about moralizing people into following a model of perfection, it is about teaching the attendees that they can take sustainable choices in their daily lives beyond

²⁰ Delivers environmentally friendly office supplies.

²¹ Support marginalized manufacturers from developing countries access Western markets and guarantee fair pay.

the event. In this way, the strategies introduced at the festivals can leave a legacy to the society. Jones mentions different areas where a legacy can be created, the areas relevant to Norwegian festivals are: sustainable food, waste, energy, transit, air travel, water, purchases and campaigns (2014:379-382).

Regarding sustainable food, the event can promote local, organic seasonal, chemical-free or sustainably harvested food which can inspire the attendees to eat sustainably in their daily lives. At Hove and Øya there was a high percentage of organic food as well as vegetarian and vegan options that intended to give the attendee the option of eating sustainably while at the festival. Additionally, the attendees who were not usually appealed by organic or vegetarian food had the opportunity to try it and maybe be interested in replicating it at home. According to the organizers interviewed for this research, there was a high acceptance of the organic food and past surveys showed that people who were not vegetarian still tried vegetarian food while at the festival, reducing their meat consumption at least for a short period of time. This study suggests further research to be done to follow up on the activities of festival attendees and their meat consumption habits after attending Hove or Øya.

In the case of waste, a legacy can be brought upon by demonstrating the importance of reducing waste creation and increasing recycling and re-using. The event attendees may be inspired to “consider the choices they make which create avoidable waste” as well as informing participants about the local waste sorting facilities (Jones 2014:380). For example, by partnering with the local renovation facilities, Hove and Øya showcase the way that waste is handled locally in Oslo and Arendal.

An important legacy that may arise from successful green management can affect the way the supply chain and sponsors operate. By committing to delivering environmentally friendly goods at a festival, a supplier may find the market for green goods and include them in their post-event menu or stock. An organizer mentioned that by asking the festival’s sponsors to meet the environmental requirements, the sponsors can develop products that can be offered to the rest of the world. Referring to the sponsors at Hove, an associated partner said, “these brands have an enormous influence on everyday consumers. If they change their behavior and their way of communicating they are going to influence people”. Another organizer reflected that it was “odd that

festivals should be role models” since they “don’t take radical choices; [they] just take choices that [they] think any business should do”.

This chapter has focused on the possible ways to tackle barriers and apply catalysts into improving the greening of festivals. By exploring these issues it is possible for Hove and Øya to increase their environmental success while leaving a lasting legacy behind.

7 Conclusion



Figure 11 Main stage at Hove festival, Photo credits: Maria Daniela Ricaurte

The purpose of this thesis was to understand how music festivals manage to effectively communicate environmental awareness to the youth of Norway. Through the study of two Norwegian festivals, Hove and Øya, it was possible to understand that environmental communication at a festival is plausible and may be made efficient through the implementation of a planned strategy. The communication strategies not only influence the event procedures, but they may also have a larger impact on attendee behavior throughout the year. Festivals have the opportunity to gather large crowds in an inspiring setting, allowing for culture and play to inspire young people. By using innovation, local environmental partners and on-site environmental strategies, the festival becomes a tool for sustainability in action while also leaving a legacy to the participants, suppliers and the environment.

By approaching sustainable management with a passionate and well-structured plan, a festival can be a beacon of environmental communication to its attendees, organizers and other events. Hence, the adoption of an environmental stance can motivate other events to increase their sustainable practices and deliver positive results globally.

Despite the fact that festivals are not traditional means of communication, I have found through this research that a strategically planned event can be a positive messenger of environmental awareness.

At Hove and Øya 2014 the environmental strategies included waste management, efficient energy use, environmentally friendly food serving, low-impact transportation, at event information stands and sustainable purchases. These tools were directly related to the production of the event, yet they are still communicating an environmental message to the participants. It was evident that to achieve a successful environmentally friendly festival there had to be a managerial team with at least one passionate organizer in charge of the environmental agenda. Additionally, the organizers had to work with environmental partners that both delivered efficient results and increased the amount of environmentally aware people at the festival. For example, partnering with Nature and Youth was a key aspect present at both festivals. Other partners included Agder Renovasjon present at Hove and the Municipality of Oslo present at Øya.

Those who attended the Hove and Øya festival expressed support towards the festivals' green standpoint. I argued that the attendees would be influenced by the communication methods. After carrying out this research it became clear that the festival organizers implemented strategies that were reflective of the attendees' environmental views. The surveys showed that the attendees were participating in recycling at home, at the event, and after the event. Waste management was the most successful strategy implemented at the festivals. It was also highly measurable and visible. The organizers of Hove and Øya based their policies on a few years of trial and error processes; hence they still face some barriers.

By analyzing the current barriers that keep the festival organizers from reaching their environmental goals, it became possible to find solutions to increase their levels of greening. To efficiently communicate sustainable messages, I have argued that analyzing the environmental strategies through the application of the Mair and Jago model is a step towards increasing the greening of an event. By contextualizing the Proposed Model of the Drivers and Barriers of Corporate greening in the Business events Sector, it is possible to identify the barriers, catalysts, tools and the context that allow for the environmental policies to take place (2010).

It is relevant to communicate environmental awareness at music festivals because these are cultural events that attract large crowds to a space of enjoyment in a typically natural setting. Music festivals, as this study shows, already have a positive connotation and they are a place where sustainable event management can go beyond internal practices and affect the attendees. Additionally, the current literature on the topic is scarce and this study is a direct contribution to the field of environmental communication with focus on sustainable event management.

Studying music festivals has an impact on environmental communication and sustainable development despite the fact that these events are seasonal and have a primary focus on music.

Commonly these events are short-lived, often fun, and attended by an audience that is necessarily transient. For these reasons, the impacts of these gatherings are often perceived to be confined to the actual happening. They are not. Planning for these occasions is a year-round, full-time activity involving multiple stakeholders (Brooks et al 2007:2).

My study mirrors the results of Brooks et al, which found that music festivals leave a legacy beyond the days of the event. Their environmental policy influences suppliers, other event organizers, the audience and even the artists that participate.

I suggest that the festival managers continue to communicate their results so that other festivals or cultural events can adopt tested strategies. Furthermore, I suggest further research directly related to the perception of festival attendees and whether or not they portray behavioral changes after attending a festival. Since a limitation of this study was time, it was not possible to follow up attendees on their daily routines to measure the impact that attending the festival had on them. By focusing on this area it will be possible to draw clearer causal relationships between festival attendance and environmental awareness.

Music festivals are an important tool where environmental awareness can be practiced and discoursed. Hove and Øya host altogether more than 140,000 visitors each year, accounting for around 6% of the total population of Norwegians between 16 and 44 years of age. This outreach should not be underestimated (Statistisk sentrabyrå 2015). By communicating environmental awareness at music festivals and impacting those who attend, there is a chance that sustainable living will find its place within each

individual and bloom. Björk sings, “It's in our hands, It always was”, referring to our ability to be the change we want to see in this world (2002). Music festivals provide a stage where environmental awareness meets our cultural icons and shines a spotlight on sustainability.



Figure 12 Environmental awareness at music festivals, Image credits: Maria Daniela Ricaurte

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Appendix

Appendix 1: Interview guide for in-depth interviews

General Information

- Name
- Position
- Relationship to the festivals

Environmental views

- Do you consider yourself an environmentalist? Or what is your relationship to the environment?
- What previous experiences have led into you becoming environmentally aware? (being outdoors, role models, etc)

What works?

- View on the festival's current approach to communicating sustainability? Pros and cons, successes and failures.
- How can it be applied to further sustainable communication initiatives?
- There are studies that show that young people that participate with music/protests/clubs, become more active towards sustainable living. How can a festival effectively work as a tool for lifestyle molding?

Key concepts exclusive to festivals

- The artists that participate in the festival are role models to the festival guests, are these artists picked to align with the festivals environmental stand?

Outdoors

- Is the time spent outdoors during the festival influencing the campers to be more in touch with their environment?
- Do they just want to go back to the comfort of their homes?
- Is it a way in which they appreciate nature?

What doesn't work?

- How can it be improved?
- What is the level of awareness of environmental issues among the attendees?
- Is their presence at the festival showing their interest towards the environment?

Music

- How is music a tool for the environment?
- Where can we go from here?
- Music as a communication tool for the environmental revolution?

Is there anything I am missing?

Appendix 2: Survey

Communicating Sustainability in Music Festivals

Survey to the attendees of Hove and Øya festivals 2014

Introduction

I am a student at the Center for Development and the Environment at the University of Oslo. As a requirement to obtain my degree of Master in Culture, Environment and Sustainability, I am carrying out a research project of my interest to write my thesis. The aim of this project is to find out whether music festivals can communicate environmental messages in an efficient way that encourages the participants to live sustainably. Your participation in this survey is completely anonymous and voluntary. If you choose, you can provide contact information to become an in-depth informant to the study. The results of the study will be published in May 2015.

Jeg er en student ved Senter for Utvikling og Miljø på Universitetet i Oslo. Som et krav for å oppnå graden Master in Culture, Environment and Sustainability, må jeg utføre et prosjekt definert av meg selv og godkjent av UiO for å skrive min Masteroppgave. Målet for dette prosjektet er å finne ut hvorvidt musikkfestivaler kan kommunisere miljøvennlighet på en effektiv måte som påvirker alle medvirkende til å leve en mer bærekraftig livsstil. Din medvirkning i denne spørreundersøkelsen vil være anonym og frivillig. Hvis du velger å delta, kan du også velge å oppgi kontaktinformasjonen din og bli intervjuet med navn og bakgrunn. Resultatene av denne undersøkelsen vil bli publisert i Mai 2015

(1) Choose the festival you are attending/ Velg festivalen du er på: *

- Hove 2014
- Øya 2014

(2) General Information

Age/Alder: *

Choose... 15-17 18-20 21-23 24-26 27-29 30-32 33-35 36-38 39->39

Gender/Kjønn: *

Where are you from? City, country/ Hvor er du fra? By, hjemland: *

(3) Relationship to the festival/Din tilknytning til festivalen

(3.1) What is your role at the festival? (Choose one)/Hva er din rolle på festivalen?

(velg ett alternative) *

- Staff/Ansatt
- Volunteer/Frivillig
- Attendee/Gjest
- Artist/Artist

(3.2) How many days are you participating at the festival? (Choose one option)/Hvor mange dager skal du være på festivalen? (velg ett alternative) *

- More than a week/Mer enn en uke
- 5-6 days/5-6 dager
- 3-4 days/3-4 dager
- 1-2 days/1-2 dager

(3.3) What are your expectations when attending the festival? (Choose all that apply)/Hva er dine forventninger til festivalen? (Velg alle alternativer som gjelder for deg) *

- Listening to my favorite bands/Se mine favorittartister opptre
- Enjoying the outdoors at a park or natural surrounding/Kose meg utendørs i en park eller i naturlige omgivelser
- Spending time with my friends/Være sammen med venner
- Learning tips about how to live sustainably/Lære hvordan man kan leve en bærekraftig livsstil
- Work/Other Arbeid/Annet

(4) Environmental background/Miljøbakgrunn

(4.1) How environmentally friendly do you consider yourself? (Choose one)/Hvor miljøvennlig vil du beskrive deg selv som? (velg ett alternativ) *

- Not environmentally friendly at all (e.g. I never recycle)/Ikke miljøvennlig (f.eks jeg resirkulerer aldri)
- Sometimes environmentally friendly (e.g. I recycle some bottles)/Noe miljøvennlig (f.eks jeg resirkulerer iblant)
- Most of the time environmentally friendly (e.g. I recycle a lot)/Ganske miljøvennlig (f.eks jeg resirkulerer ofte)
- All the time environmentally friendly (e.g. I always recycle)/Alltid miljøvennlig (f.eks jeg resirkulerer alltid)

(4.2) What are your views on the environment? (Choose one)/Hva er ditt syn på miljøet? (velg ett alternativ) *

- It is a space separate from human activities/Miljøet er separert fra menneskelige aktiviteter
- It is a space that provides resources for human activities/Miljøet inneholder ressurser nødvendig for menneskelig aktivitet
- It is a space that is vital for humans/Miljøet er livsviktig for mennesker
- It is a space that includes both humans and nature /Miljøet inneholder mennesker og natur

(4.3) Do you know about the festival's environmental standpoint?/Vet du om festivalens miljøvennlige standpunkt? *

- Not at all/Ingenting
- To an extent/Til en viss grad
- Yes, completely/Ja

(4.4) Does the festivals "green" standpoint influence your decision to attend the festival?/Vil festivalens grønne instilling påvirke din beslutning om å delta på festivalen? *

- Not at all/Ikke i det hele tatt

- To an extent/Til en viss grad
- Yes, completely/Ja

(4.5) Which of these activities do you carry out in your daily life?/Hvilke av disse tingene gjør du i ditt daglige liv? *

- Recycling/Resirkulerer
- Restricted use of a private car/Begrenser bruk av bil
- Consideration of the food you eat (e.g choice of organic/local food)/Tenker på hva slags mat du spiser (f.eks velge organisk/lokal mat)
- Low consumption of luxury products (e.g. clothes, electronics)/Lavt forbruk av luksusvarer (f.eks klær, elektronikk)
- None of the above/ Ingen av delene

(4.6) Do you believe music festivals are a powerful tool to communicate sustainability?/ Tror du musikkfestivaler kan være et godt talerør for bærekraftig utvikling? *

- Not at all/Ikke i det hele tatt
- To an extent/Til en viss grad
- Yes, completely/Ja

(5) Lessons Learned/ Hva har du lært?

(5.1) Which activities are carried out at the festival?/Hvilke av disse tingene gjøres på denne festivalen? *

- Selling of ecological food/ Seller økologisk mat
- Use of environmentally friendly equipment (e.g. environmentally friendly chairs)/ Bruker miljøvennlig utstyr (f.eks miljøvennlige stoler)
- Recycling stations for bottles and cups/ Resirkuleringsstasjoner for flasker og glass
- Information stations/Informasjonsboder
- None of the above/ Ingen av delene

(5.2) What have you done during the festival that contributed to the environment?/Hva har du gjort I løpet av festivalen som vil hjelpe miljøet? *

Ate mainly ecological food/ Spise økologisk mat

- Used environmentally friendly equipment/Brukt miljøvennlig utstyr
- Used the recycling stations for recycling/Brukt resirkuleringsstasjonene
- Visited the information stations to learn more tips/ Besøkt informasjonsboder for å få tips
- Traveled to the festival in public transportation / Ankom festivalen i offentlig transport
- None of the above/ Ingen av delene

(5.3) What lessons have you learned from the festival that you can apply in your daily life?/Hva har du lært I løpet av festivalen som du kan bruke I ditt daglige liv? *

- Which types of food are more environmentally friendly to eat/Hvilke typer mat som er mer miljøvennlig
- To consume less or consume environmentally friendly products /Å forbruke mindre eller å bruke miljøvennlige produkter
- To recycle/ Å resirkulere
- To use public transportation/ Å bruke offentlig transport
- None of the above/ Ingen av delene

(5.4) What lessons have you learned from the festival that you already apply to your daily life? Hva har du lært på festivalen som du allerede gjør i ditt daglige liv?

- I eat organic and or local food/Jeg spiser organisk eller lokalprodusert mat
- I have low consumption or consume environmentally friendly products/Jeg forbraker lite eller bruker miljøvennlige produkter
- I recycle at home/ Jeg resirkulerer hjemme
- I mostly use public transportation/ Jeg bruker offentlig transport

- None of the above/ Ingen av delene

(5.5) What would you like to see in upcoming festivals regarding their environmental standpoint? (open question) / Hva vil du se i fremtidige festivaler med tanke på miljø og bærekraftighet? (åpent spørsmål)

For example: A stand where you can exchange clothes with other people? A stand where you can learn about volunteering options? Be creative! :)

(6) Conclusion/Konklusjon

Thank you for participating in this survey. The data collected will be analyzed in the upcoming months and you may contact the researcher for further information.

Takk for at du medvirket til denne undersøkelsen. Svarene vil bli analysert i de kommende månedene og du kan ta kontakt med undertegnede for mer informasjon.

Appendix 3: Reporting metrics for measuring benefits of greening

Table 6 Common Reporting Metrics, Jones, M. (2014)

Waste	Energy	Water	Travel and Transport	Materials and Procurement
Total waste produced	Total kWh of main and temporary power used	Total water consumed by source	Attendees	Expenditure on local manufacturers
Total waste sent to landfill	Percentage of renewable energy/grid	Total wastewater produced	Percentage of attendees/mode of transport	Expenditure on local suppliers
Total waste sent to incineration	Total fuel used in generators	Total waste water recycled and reused	Average distance travelled	Expenditure on companies with sustainable policies
Total waste recycled	Number of generators and running hours	Number of toilets	Total GHG emissions for attendee travel	Merchandise with sustainable certification
Total biodegradable waste composted	Total kVa of generators supplied	Total flush volume per toilet	Production	Percentage of menu with organic certification
Total waste salvaged/re-used	Total kWh from zero emission power sources	Number of water refill stations	Ground travel of event personnel	Percentage of fairtrade certified coffee and tea
Total other waste	Total bottled gas	Transport/impact of water	Production based air travel	Percentage of local workforce
Waste per person/day/event	total main gas		Yearly event related travel	
GHG emissions from landfilled biodegradable waste	Total renewable energy credits purchased		Production based air/sea fright	
Total recyclable waste lost to landfill	Total carbon offset credits purchased		Fuel used by site vehicles	
	Total investment on renewable energy			
	Reductions in energy consumption			
	Total kg GHG per event attendee			

Appendix 4: Criteria for certification of Green Events by Eco-Lighthouse

59 Green Events



Target group for criterion: large-scale cultural and sports events and conferences.
 Requirement: the enterprise's central administration shall have Eco-Lighthouse certification.
 Enterprises shall also comply with the General Industry Criteria.
 Criteria designated with '\$' are imposed by law or regulations.
 See guidance for additional information.

Printed: 19.03.2012

Criterion	System criteria
1224	Sponsors and audiences shall be informed of the environmental and security arrangements prior to the event.
1227 §	The site of the event ought to facilitate physically disabled persons (cf. Regulations no. 33 of 22 January 1997 relating to Requirements for Building Constructions and Products for Building Constructions, section 10.1).
1229	Access to drinking water shall be provided for the public and employees.
1232	Employees and the public shall be insured.
1255	The organiser shall check with the authorities whether there are any cultural monuments, protected areas or important biotopes in the area, and shall implement protective measures in consultation with the authorities.
1725	Employees, volunteers and hired personnel shall be trained in the event's environmental measures and environmental profile and in how each function can contribute to the event's environmental goals.
1726	Only natural materials shall be used to cultural monuments and/or biotopes shall be repaired in consultation with the authorities, municipality or county governor for natural monuments and with the county municipality for cultural monuments.
1727	Organisers who are affiliated to special interest organisations/federations shall consult them to ensure compliance with their environmental action plan.
1753 §	Events involving motor sports and/or motorised traffic in connection with an event shall comply with the special regulations that apply for such events; cf. Regulations no. 26 of 15 January 2001 relating to Motor Sports on Enclosed Race Circuits or Other Enclosed Areas and to Other Use of Go-carts and the Act no. 82 of 10 June 1977 relating to Motor Traffic on Uncultivated Land and in Watercourses, and other relevant legislation.

Printed: 19.03.2012

Criterion	Working environment
47 §	Sufficient, appropriate, high-quality protection equipment shall be provided in compliance with Regulations no. 1425 of 24 May 1993 relating to Personal
125 §	HO The enterprise ought to have an occupational health service pursuant to Regulations no. 1173 of 10 September 2009 relating to Approved Occupational Health Service and Regulations no. 162 of 11 February 2009 relating to
627 §	Enterprises that prepare food for serving to persons other than those who have prepared the food shall be registered with the Norwegian Food Safety Authority, pursuant to Regulations no. 1623 of 22 December 2008 relating to Food Hygiene, section 14. Registration of Enterprise. The enterprise shall have implemented internal controls pursuant to Regulations no. 1187 of 15 December 1994 relating to Internal Controls for Compliance with Food Hygiene Legislation, section 4, and shall have conducted a hazard analysis based on HACCP (Hazard Analysis and Critical Control Point) pursuant to Regulation (EC) no. 853/2004 on the Hygiene of Foodstuffs, Chapter 1, Article 5
1233 §	§ The organiser shall have prepared a risk analysis (cf. Internal Control Regulations, section 5), including plans for fire safety, first aid and emergency preparedness for the event. Preventive measures shall be implemented before the event begins (see also NS 5814).
1235	If the risk analysis reveals a need for medical services, an agreement for such services must be arranged.
Criterion	Procurements
1237	The organiser and hired catering enterprises ought to offer organic food.
1238	Local produce and suppliers ought to be given priority.
1239	Eco-certified accommodation, sports facilities and halls or concert arenas shall be given priority.
1754	The organiser shall ensure that all competitors are familiar with hazardous chemicals and that these can be replaced with less hazardous chemicals or another method (principle of substitution); cf. Regulations relating to Product Control no. 922 of 01 June 2004 and Regulations relating to Chemicals no. 443 or
1755	The organiser shall ensure that each actor is familiar with the new scheme for classification, labelling and packaging of substances and mixtures.
Criterion	Energy
1728	Particle filters shall be used in conjunction with diesel generators.

Criterion	Transport
1245	The organiser shall identify and plan transport requirements for the public and cooperation partners to avoid unnecessary transport and to ensure that the public chooses means of transport that cause the least environmental impact.
1248	The organiser shall cooperate with local transport companies and authorities on arranging public transport to and from the event.
1249	Information on public transport services to and from the event shall be made readily available to the public before and during the event.
1250	Arrangements shall be made to facilitate cycling to and from the event, and a designated area for bicycle parking shall be provided.
Criterion	Waste
449	Items that have passed their expiry date and that are not sold or returned to the supplier shall be offered to voluntary organisations.
1243	The organiser shall inform actors and the public about the waste management arrangements for the event by means of existing channels of communication.
1732	Temporary and established campsites shall be provided with waste containers that shall be emptied regularly.
1756	Waste shall be removed from spectator areas, along competition trails, and along entrance areas after the event has finished.
Criterion	Emissions into the air
1251 §	In the case of events that involve noise, the organiser shall conduct a noise assessment and prepare an action plan of measures in cooperation with local authorities; cf. Climate and Pollution Agency's Guidelines to Chapter 5 regarding Noise in the Regulations relating to Pollution Control no. 931 of 01 June 2004. If no local regulations exist, the standard value issued by the Norwegian Institute of Public Health of a noise level equivalent to 95 dB(A) over 3 hours shall apply.
1252	In connection with positioning a stage and loudspeakers, account shall be taken of the noise level for the surrounding residents and the public.
1253	In the case of events that involve noise, ear plugs shall be made readily available to the public.
1757	The organiser shall comply with the currently valid terms of licences and public requirements and regulations.
1758	Training in connection with and staging of the event shall not be carried out close to important biotopes during the breeding season for bird species and game populations.
1760	Pump equipment shall be provided in connection with training and competitions in the sea or in lakes.
Criterion	Discharges into water
1228	Adequate sanitation facilities that are adapted to suit the public and participants shall be provided.
1759	In the case of servicing, tanking and repair work (on water or on land) on vehicles/boats, arrangements shall be made to collect spillages of oil or other chemicals.

Criterion	Aesthetics
1169	Competition trails shall not scar the landscape. Repairs and seeding shall be carried out as soon as possible. Fill soil shall be used where necessary to avoid erosion (this makes it possible to use the trails as grazing land).
1254	The organiser shall have routines for continuous clearing, and not just for waste (for example: graffiti, cleaning of sanitary installations, etc.).
1734	Guidelines shall be prepared for sponsors so that a clean and environmentally friendly profile for logos and banners is ensured.

Guidance

Criterion	System criteria
1725	By "volunteer" is meant personnel who do not fall under the provisions in section 1-6 of the Working Environment Act and who are essentially not to be regarded as employees.
1753	Applies for events outside permanent sites.
Criterion	Working environment
125	Checklist of what the enterprise should evaluate before entering into contracts with an occupational health service:
627	Registration shall be done via www.mattilynet.no . Use Skemaljenester (Electronic forms), a grey field at the top of the Norwegian Food Safety Authority's website. This can only be entered via www.allinn.no . For HACCP requirements, refer to Regulations no. 1623 of 22 December 2008 relating to Food Hygiene, Chapter II, Section 5. Link to Regulation No. 852/04: http://eur-lex.europa.eu/legal-content/EN/regulations/2004/0852/ An exception to the registration obligation may be home economics kitchens, where food is prepared for own consumption. There are not required to register with the Norwegian Food Safety Authority.
Criterion	Procurements
1755	The new CLP (Classification, Labelling and Packaging) Regulation will apply parallel to the Regulations relating to Classification, Labelling etc. of Hazardous Chemicals until 1 June 2015. The Norwegian authorities recommend that Norwegian manufacturers, importers and supply-chain users begin to comply with the new regulation now in order to avoid unnecessary trade barriers in the EEA. Read more about CLP on the Climate and Pollution Agency's website: http://www.klif.no/no/tema/kjemikalier/klassifisering-og-merking-av-kjemikalier-CLP/

Figure 13 Criteria for certification of Green Events, Eco-Lighthouse

Appendix 5: Statistical Tests

Correlations

		Activities_1	ActFestival_3
Activities_1	Pearson Correlation	1	,158**
	Sig. (1-tailed)		,007
	N	237	237
ActFestival_3	Pearson Correlation	,158**	1
	Sig. (1-tailed)	,007	
	N	237	237

** . Correlation is significant at the 0.01 level (1-tailed).

Correlations

		Activities_3	Festival	EnvContribution_3
Activities_3	Pearson Correlation	1	,215**	,178**
	Sig. (1-tailed)		,000	,003
	N	237	236	237
Festival	Pearson Correlation	,215**	1	,022
	Sig. (1-tailed)	,000		,367
	N	236	236	236
EnvContribution_3	Pearson Correlation	,178**	,022	1
	Sig. (1-tailed)	,003	,367	
	N	237	236	237

** . Correlation is significant at the 0.01 level (1-tailed).

Correlations

		Activities_5	ActFestival_5
Activities_5	Pearson Correlation	1	,258**
	Sig. (1-tailed)		,000
	N	237	237
ActFestival_5	Pearson Correlation	,258**	1
	Sig. (1-tailed)	,000	
	N	237	237

** . Correlation is significant at the 0.01 level (1-tailed).

Correlations

		Activities_3	EnvContribution_1
Activities_3	Pearson Correlation	1	,326**
	Sig. (1-tailed)		,000
	N	237	237
EnvContribution_1	Pearson Correlation	,326**	1
	Sig. (1-tailed)	,000	
	N	237	237

** . Correlation is significant at the 0.01 level (1-tailed).