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Portuguese music festivals - A study of the environmental challenges from festival manager's perspective

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Abstract

Music festivals are a great source of entertainment with a vast number of attendees, increasingly, there is a pressure for the management responsible of festivals, to be implementing green initiatives that can help the event to be more environmentally friendly.

The purpose of this paper is to understand the perspective of Portuguese festival manager's regarding the impact of these events on the environment and society; as well as the environmental sustainability initiatives currently being implements, the drivers and challenges in doing so and the motivations behind such actions.

The methodology chosen was in-depth interviews with managers from music festivals in Portugal. The results show that all the festivals analyzed already had Environmental Sustainability (ES) initiatives in place, both due to the managers' values and commitment to sustainability, and to external pressure. Notwithstanding, respondent also noted the challenges on the path to more sustainable festivals, in particular due to limited financial capacity and the lack of solutions on the market.

For the current and future Portuguese music festival managers this research can be a contribute to use as a tool, to understand the framework of other festivals, and to give them an insight of what is being done, what needs to be changed, and what is still lacking in their festivals and should be implemented. It can also be a suggestion of some steps that can be taken, creation and improvement of working awareness campaigns that could help to mitigate some of the existing negative influence and impacts.

Keywords: Environmental Sustainability, Music Festivals, Environmental sustainability initiatives, managers perspective

JEL Classification System:

- Q01 - Sustainable Development
- G14 Information and Market Efficiency • Event Studies • Insider Trading

Resumo

Festivais de música são uma fonte de entretenimento com um vasto número de participantes consequentemente, as organizações que gerem os festivais, deveriam implementar iniciativas mais sustentáveis de forma que o evento seja mais ecológico.

O objectivo deste estudo é compreender a perspectiva dos gestores de festivais portugueses relativamente aos desafios ambientais que estes trazem ao festival e às comunidades envolventes, identificar os desafios de tornar os festivais mais sustentáveis, de acordo com o seu ponto de vista, bem como compreender que iniciativas estão a ser implementadas, as razões por detrás delas e os seus impactos.

A metodologia escolhida baseia-se em entrevistas aprofundadas com gestores de festivais de música em Portugal, os resultados mostram a aplicabilidade das iniciativas de Sustentabilidade Ambiental nos festivais. Estas são aplicadas, devido a um compromisso próprio e à pressão externa, os gestores e organizadores dos festivais musicais aplicam as iniciativas de SA sempre que possível. Contudo, existem impactos positivos e negativos relacionados com estas actividades, que podem ser observados a curto/médio prazo.

Estas iniciativas nem sempre são aplicadas devido a desafios inultrapassáveis, apesar dos esforços do gestor e dos festivais musicais, e isto deve-se principalmente à falta de capacidade financeira e de soluções no mercado.

O objectivo é tornar estes festivais de música o mais sustentável possível do ponto de vista ambiental, entretanto, isso ainda é impossível de obter. Contudo, podem ser tomadas algumas medidas, criação e melhoria de campanhas de sensibilização que possam ajudar a mitigar alguma da influência e impacto negativos existentes.

Palavras-Chave: Gestor, Sustentabilidade Ambiental, Festivais de Música, Gestão, Iniciativas de sustentabilidade ambiental, Perspetiva do organizador

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Abbreviations

- SD- Sustainable development
- ES- Environmental sustainability
- TBL- Triple bottom line

Chapter 1

Introduction

Music festivals gather millions of people every year and both the number of festivals being held (Mair & Duffy, 2018) and their size (Prentice and Andersen, 2003) followed an increasing trend until February 2020, when the COVID-19 pandemic hit. Accompanying this increase in music festivals, there has been a growing concern over their environmental impact (Brooks, 2009; Mair and Laing, 2012; Laing and Frost, 2010). We live in a society that is still overcoming old habits, such as increasing quantities of non-recyclable garbage, food waste, fossil fuel dependency, mass consumption of single-use products and excessive carbon dioxide emissions, many of which are at the heart of our environmental and social problems, Music festivals contribute to many of these issues all over the world (Hall, 2002; Luoma ,2018; Rossmorris, 2007).

It has been argued that environmental and climate crises are the largest threat ever faced by humanity (Hernes, 2012) and they need to be tackled in every aspect of our economic, environmental, and social systems (Jabareen, 2013). To achieve this goal, the term sustainable development was forged as, a balance that needs to be reached, between the three spheres environmental, economic, and social challenges presented to our society between the short term and the mid- or long term, a concept that has now spread through all levels of governance (local, regional, national, international), through all economic sectors and which penetrates people's life (Jacquet et al., 2009). Nonetheless, the integration of choices in economic activity is not simple and varies according to the sector at hand, including music festivals.

A festival is an event of celebration and leisure (Frisby & Getz, 1989), hence has the characteristics of an event. The term 'festival' has been used for hundreds of years and can be used to cover a multitude of events, from cultural celebrations to music festivals (Bowdin et al, 2011).

Each year a new music festival appears in Portugal, and the old ones have more attendance than the previous year (Aporfest, 2019). According to a talkfest¹ analysis, by the end of 2014, a total of 146 music festivals organized by Portuguese companies took place in Portugal, an increase of 14% compared to the same period in the previous year (APORFEST, 2014). There are over 200 music festivals in Portugal, and the economic impact that these

¹ Iberian event which connects the entire festival industry (promoters, artists, agents, service providers, sponsors, government entities and students) and aims to increase and promote networking, business, knowledge, experience, and brands.

generate in the country can be seen in the 2.1 million attendees of music festival in Portugal, which translates into direct and indirect impacts (e.g., tickets, transportation, food, other average daily expenses) and a contribution to our economy of €18 billion euros (gross) (APORFEST, 2019).

On the other hand, music festivals can have a huge environmental impact, since, due to their size and growing popularity (Jones, 2014; Webster & McKay, 2016), they can temporarily have a negative effect on communities (e.g., pressures on essential facilities such as accommodation, transport, use of police to prevent violence among the attendees, accidents) and the environment (e.g., congestion, pollution, noise, indirect degradation of ecosystems by physical means) (Brooks et al., 2009). Indeed, they can negatively impact the environment in several ways, from the high ecological and carbon footprints created (Getz & Page, 2016); the consumption of energy (purchase policies, travel for business) and other natural resources, including fossil fuel (transportation for the audience and artist to and from the music festival, power for the stages); through the generation of waste (e.g. containers, cutlery, plates); music festivals suppliers' toxic products (chemicals and toxic waste) released into landfill; to the food, bottles, cigarettes from the audience (Brooks et al., 2009).

Nonetheless, music festivals "have the opportunity, not only to become more sustainable in themselves but also to promote sustainability within these communities" (Brooks et al., 2009, p.302), hence music festivals communities are defined as individuals inserted in a social context, they share the same interest in music, climaxing in feelings of togetherness and cohesion, enjoying festival experiences, composed also by the organizers of the music festival, and the surrounding communities who host the festival, host municipalities (city of the music festival), (Burland et al., 2016).

In the context of music festivals industry, it is particularly important to turn music festivals "green": especially given their size and recurrence, environmental concerns must be taken into consideration (Settler, 2011). Therefore, pressure continues to mount for companies involved in festivals to consider, not only the simple profit-related bottom line of their business operations, but to adopt a three-dimensional triple-bottom-line (TBL) sustainability perspective (Smith & Sharicz, 2011). The TBL framework captures a whole set of values, issues, and processes that companies must address to maximize the positive impacts of their activities and generate added economic, social, and environmental value (David, 2009).

This research aims to identify trends and challenges that Portuguese music festivals managers face when "greening" their festivals, from their own point of view. There have been few previous studies carried out about organizers and managers of events (Settler, 2011). The digital age has transformed the music industry, live music festivals are becoming increasingly

important to the music economy, local and global environmental awareness, and to the livelihoods of local communities (Laing, 2018).

In order to address environmental concerns (see Brooks et al., 2009), over the years, music festivals managers have tried to develop more sustainable practices (Zifkos, 2015). Most music festivals now have green policies, such as increasing recycling, encouraging the use of public transportation to reduce carbon footprint, or planting trees to compensate the music festival carbon footprint (O'Rourke et al., 2011). Besides directly addressing environmental issues, music festivals can also indirectly contribute to education about the preservation of the environment. In fact, these can be sites for exploring the desire to educate about alternative ways of living, particularly regarding energy usage and waste, since many festivals are directly attempting to lessen their environmental impact (Mair & Laing, 2012),

The social sphere is also integrated into music festivals. Some are developing successful and innovative ways to incorporate environmental measures and educational techniques to bring awareness and activism to event attendees and host communities, combining the social and environmental sphere. Some examples are the Boom Festival in Portugal ², developed the by Boom Karuna Project, which shares part of Boom's revenues with the local Idanha-a-Nova community and shares a part of their revenue to the project wildlife recovery CERAS centre in Castelo Branco; the Glastonbury festival, located in England, gives £100,000 a year to the local community (Eavis, 2008); and the Meredith Music Festival in Victoria, which turned what was once a sleepy highway town, into the scene of one of the major rock festivals in Australia, that brought vital incomes to the local communities (Gibson & Connell, 2012), both these festivals have in their values and identities to create environmental awareness (see their values).

Against this background, it is important to understand the particularities of music festival management, such as the role that sustainability can have in the music festivals by preventing and reducing the negative impacts that they can bring to society and the environment and encouraging the more beneficial impact (Anderson et al, 2012). Festivals are project-based organizations (Luonila and Johansson, 2016) where resources and goals are negotiated by multiple parties, thus it is crucial that the festival management teams choose the right organizations to develop relationships with, considering achieve their environmental sustainability goals (Getzet et al., 2007).

In a study on UK festivals, Zifkos (2015) claims that "in the field of event practice, an increasing number of music festival organizers, worldwide, are currently claiming that they can

² Boom Karuna Project -<https://boomfestival.org/boom2021/vision/boom-karuna-project/>

recognize and want to, address the potential negative externalities of their events by embedding the notion of sustainability into the management of such festivals” (p. 2).

Negative impacts can be mitigated, and positive impacts can be implemented and nurtured, through sustainably managed music festivals. Therefore, music festivals have the potential to become and provide valuable and positive impacts on society (e.g., the attendees and other stakeholders). By using a management that is both sustainable and green, the managers of music festivals can not only mitigate their negative impacts, but also spread a culture of respect towards the environment (Costanza & Patten, 1995).

The question of how managers achieve such sustainability objectives has attracted growing academic interest; several studies have examined both tangible and intangible impacts of festivals and events, from an environmental sustainability point of view (Brooks et al., 2009).

It has been a primary issue in festivals studies, the attendee’s motivation in attending a festivals or events. There are some studies about festival attendance since this is the key to designing the concept of festivals events (Crompton & McKay, 1997); Various studies have been conducted about sustainable corporations (Elkington,1994); how to manage sustainably music festivals (Jones, 2014); Research about music festival and the event manager perspective (Stettler, 2011).

This research aims at filling this gap described above by understanding how Portuguese managers’ personal and professional point of view about implementing green and sustainability strategies in their music festivals. There is still no extended literature on the challenges that Portuguese music festival managers face in attempting to be environmentally sustainable, and what sustainable strategies are being implemented. This research investigates this precise topic applied to Portugal, where massive music festivals are in constant expansion. The main objective is to contribute and increase the research about this theme by showing the managers’ perspectives on the environmental challenges and to bring awareness to policymakers and the public about the efforts and challenges that the managers of these music festivals are constantly facing while dealing with environmental preservation.

To reach these objectives, the following goals are pursued throughout the research questions:

1. What is festival managers’ understanding and perspective of environmental sustainability in music festivals?
2. What environmental sustainability measures are currently applied in Portuguese music festivals, and what benefits do festival managers perceive therefrom?

3. What are the drivers for the implementation of environmentally sustainable practices in Portuguese music festivals? And what challenges does the implementation of such measures pose?

To achieve these objectives, this dissertation is structured as follows. Chapter two presents the relevant literature about events and music festivals. In this chapter, the definitions are outlined, and the concept is set, including the dimension and type of events, contextualization management, managers, and their general function in a business, through the analysis of existing literature. Chapter three presents the methodology and sample characterization used for this research. Chapter four presents the relevant results and chapter five presents the discussion of these results, while chapter six presents the conclusion of this thesis, as well as limitations and suggestions for further research.

Chapter 2

Literature Review

Since this research analyses what are the new environmental challenges for music festival organizers, this section explores the scholarly literature about sustainable development in pursuance of understanding this concept that will be subsequently applied to Portuguese music festivals.

2.1 Sustainability

The most well-known formulation of the concept of sustainable development was given by the United Nations in the World Commission on Environment and Development from our Common Future report (1987). It states that “sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs”. It enlightens the presence of an interlocked environmental crisis that concerns us as well as the future generations. Furthermore, it puts forward the concept that there is a growing need to live within nature’s capacity and that there is a need for intra and inter-generational equity. The objective is to maintain the Planet Earth’s ecosystem, by avoiding irreversible changes caused by human actions (Smulders et al., 2014).

Hence, the concept of sustainability “is concerned with the effect that actions taken in the present have upon the options available in the future”. (Crowther and Aras, 2008, p. 41). According to Costanza and Patten (1995, p. 3.), “anything that reduces a natural system’s longevity also reduces its sustainability”. Some behaviors of our modern society, such as the use of resources that are not replaceable in a natural lifetime (Hitchcock & Willard, 2009), then lead to unsustainability, which will result in reducing the longevity of the Planet we live on and in the people’s quality of life (O’Neill et al., 2018).

Over the years, the concept of sustainable development constantly recurs in international and national agendas, and it has evolved, which helped with creation by the United Nations, of the 17 Social Development Goals (UN, 2015). Sustainable development now encompasses the three spheres of environmental protection, social justice, and economic feasibility (Lehtonen, 2004).

Environmental sustainability can be achieved through green practices which are needed by planet. According to Goodland (1995), environmental sustainability itself seeks to improve human welfare by protecting the sources of raw materials used for human needs. Therefore, social sustainability empowers people with shared responsibility for their actions. In this sense,

social sustainability gives equal opportunity and access to expertise and knowledge, with the capacity to affect decisions which affect those same people (Schmidt et al., 2018).

Under the economic lens, there is a consensus on the fact that “business as usual” should be replaced by green economic models. Sen (2017) identifies that there is an imperative for advanced economies to stand in the perspective of making economical choices ethically. Without denying the success achieved by what he describes as the “engineering approach” of the economy, the author relinks economics to ethics watching sustainability through its original lens: a means to improve living conditions. There is a consensus around the fact that economics must integrate environmental concerns and social issues that would otherwise be externalities.

According to the OECD (2011 p.21), there is an urgent need to redirect our economies towards a system of “green growth”, otherwise we will reduce our lifetime on earth, through systems that have improper balance and reduced durability across times, which can become inflexible and cannot adapt fast enough (Costanza & Patten 1995).

The OECD (2011) and Hickel and Kallis (2019) assert firmly that green growth theory and continued green economy (economic growth) is compatible with our planet’s ecology. This concept “green growth”, according to Smulders et al., (2014) is about implementing environmental policies (sustainability strategies) that reduce the use of natural resources exploitation and environmental degradation (e.g., climate change, scarce natural resources, landfill contamination, CO2 emissions), fostering economic growth and development, while ensuring that natural assets continue to provide the resources and environmental services on which societies’ well-being relies. In turn, this leads to environmental sustainability without large sacrifices of economic growth and even helps to stimulate growth (Smulders et al., 2014, p.424).

Sustainability is applied in business when companies use sustainability to create longevity for a company. According to Smith and Sharicz (2011, p. 75) “one company may be overhauling its business models and processes in a real commitment to green practice, another interprets a sustainable business as a company that will survive the next ten years”.

Throughout the years many “green trends” have appeared, sustainability strategies, and frameworks, including in the business sector, with growing economic actors implementing sustainable strategies. Therefore, the use of sustainability in a corporate context emerges as its own category, which will be explained next.

2.1.2 Corporate sustainability

According to Elkington (1994, p. 94) “the most interesting trend is the growing business interest in integrating environmental quality into total quality management (TQM) frameworks and processes”. There is a need for the use of impact assessment as a means of directing planning and decision-making towards sustainable development, and the requirement of long-term planning for an environmental wellbeing.

According to Mensah (2019), when doing business, the economic, social, and environmental spheres (TBL) should be connected when applied to real-world situations such as managing a business, leading to a situation where everybody wins. Therefore, it leads to the thought that if business management is not sustainably developed, it cannot thrive in different areas in the long term. This leads to the conclusion that if business can be done, and it should, in a sustainable way, natural resources are preserved and can be used for a longer time, which means that consequently the business can thrive in the other spheres (Hitchcock & Willard, 2009).

According to Roger and Ryan (2001) and Schmidt et al (2018), corporate sustainability consists of businesses, industries and institutions which collaborate sustainably towards the environmental sphere through viable financial choices and social responsibility (e.g., investing in the local community in a variety of ways). Social, environmental, and economic sustainable spheres, when placed together and implemented in business strategy, result in the adoption of the Triple Bottom Line (TBL), which stands for “profits, people and planet” (Fauzi et al., 2010, p. 1353). In 1994, Elkington developed the TBL framework to understand how the companies can be restructured in a way that sustainability begins to make real business sense. Given the fact that competition is one of the most powerful drivers in economic and social systems, then what can be done to competitive companies to switch to sustainable development and apply the TBL in the daily life business? According to Mair & Laing (2012), one of the best ways is to identify the barriers to achieve environmental sustainability within the company, learn how to surpass them and afterward implement principles of sustainability.

In research by Mydock III et al. (2018), competitive business environments differ depending on the requirements and demands of customers, regulations, and opportunities to obtain maximum advantages. According to Moravcikova et al. (2017, p.10) “businesses face positive pressure to become environmentally efficient, contributing to their higher profitability, but also their overall economic stability”. According to McWilliams et al., (2014), strategic managers are increasingly under pressure to contribute to social welfare and lower their firms’ environmental impact. Since business markets are very competitive, however,

when one major company with great influence starts showing green attitudes and measures, the others will follow (Brooks et al., 2009).

Corporate businesses might implement sustainable initiatives because of different pressures: from opportunity (product design for environment) to social and environmental responsibility, to pressure from governments and competition. This behavior, in a scale economy, leads to a decrease in operation costs, responsible sourcing and conservation of natural resources, as well as energy consumption and greenhouse gas emissions reduction, pollution reduction, waste reduction, inventory management and warehousing, packaging and mode of transportation, and extended producer responsibility (Hitchcock and Willard, 2009). Once a business wants to gain a sustainable competitive advantage, it should integrate environmental thinking into all aspects of its business (Sharpe et al., 2021).

2.2 Music Festivals

The human species needs to live in community, to interact, to laugh, to communicate, as Aristotle's once said: "Humans are, by nature, social creatures who live in groups, and life in a community is necessary for a fulfilled human life", and festivals are a way to accomplish this. Allen (2002) proposes that festivals are an antique and universal form of events and exist in a very wide array of societies. Bowdin et al. (2011) identify festivals as an event that appeals to the local government and companies, due to the number of tourists that they attract, resulting in great revenues for those involved in the organization. Consequently, previous research (Quinn, 2009; Getz, 2005, 1997; Frisby & Getz, 1989; Jago & Shaw, 1998) has not always made a clear distinction between festivals and events. It has been argued that the key differences between festivals and other events are that festivals' central focus is on the celebration of cultural and social dimensions, and the involvement of multiple stakeholders (Getz et al. 2010).

Jago and Shaw (1998) define festivals as a special event that is a public themed celebration. Events are a celebration of something planned and can be divided into cultural celebrations (e.g., general festivals, music festivals); arts and entertainment (e.g., concerts); business and trade (e.g., meetings; markets); politics (e.g., summits, political events); educational/scientific (e.g., conferences, seminars); and sport competitions (e.g., football; Olympic games) (Getz, 1997, 2008). Bowdin et al. (2011) and (Getz, 2008) claim that an event can be categorized according to its type (public, charity, or private organizations) and sector (festivals, cultural, corporate). According to Getz & Page (2016, p. 7.), an event "can make societies healthier, smarter, wealthier and fairer, greener, safer and stronger". However,

festivals differ from special events, because they occur on a regular basis, whereas a special event is a one-time or infrequently occurring event outside the normal range/program or activities of the sponsoring or organizing body (Getz 1997, p. 44). Events promote leisure and relaxing time (Bowdin et al., 2011) and vary in size and impact.

Music festivals are much more than a gathering to hear music, they are typically events full of fun activities, entertainment, social interactions, and can constitute a learning platform (Stettler, 2011). Festivals have the power of cohesion and ability to transcend individual and generational differences (Pegg & Patterson, 2010), joining people together through common passions. Music festivals are a vital point of growth and self-happiness, independent of the gender, background, political choices, or degree of education (Mair and Duffy, 2018).

There is no unique definition of music festivals, it is a challenge when differentiating festivals from events and special events (Wilson et al., 2016, p. 2). Festival research originated as part of event studies (event management and event tourism) and has only recently emerged as a distinct field of study (Getz & Page, 2016). Mair and Jago (2012) claim that music festivals are a specific subset of festivals. Therefore, it can be said that music festivals are a themed event, celebrating *music*, that occur one time a year and have large numbers of attendees.

Music festivals in Europe³ are categorized according to their size: European Festival Awards categorizes them as Major music festivals (capacity exceeding 40,000 per day) and medium music festivals (daily capacity between 10,000-39,999).

Andersson and Getz (2009) led a study in several countries and festivals about policy and management implications from three types of festivals, (public, charity or private) to understand economic differences and stakeholders' influence. Todd et al (2017) and Getz et al (2007) define a stakeholder according to the definition coined by Freeman (1984), as "any group or individual who can affect or is affected by the achievement of the firm's objectives" (p. 25), and those influence and are influenced by organizations, which in turn depend on their key stakeholders.

Analyzing the different types of festivals, public festivals rely heavily on local government donations; not-for-profit festivals obtain small income from local government donations; and private festivals have developed better financing from ticket sales and corporate sponsorship. The results led to understand which are the most important stakeholders to the festivals. Public festivals rated the local authority and government agencies as their most important

³ <https://www.europeanfestivalawards.org/awards-categories/>

stakeholder, whereas not-profit and private festivals both rated spectators as being the most important (Andersson and Getz, 2009).

Effective management is based on understanding the often-complex relationships with, and among, stakeholders. When it comes to music festivals, the beneficial outcomes of any exchange relationship between stakeholders include increased collaboration, information sharing, benefit sharing, resource exchange, trust building, stakeholder satisfaction, increased autonomy of the festival organization, increasing participation in the festival, strengthening place attachment with the host community, and the creation of harmony between stakeholders (Derrett, 2008; Getz et al, 2010). Hence, festival managers should consider stakeholders when making environmental decisions for the festival due to the complexity of environmental management decisions. Environmental managers have a broader range of overarching goals, often with competing interests, needing to balance multiple management areas with economic, environmental, and social interests. (Sharpe et al, 2021).

Several festival and event managements have acknowledged the importance of building relationships with stakeholders (see., Getz, 1997; Long, 2000). As Watt (1998) stated, “These partners may be beneficial because of their special skills; the resources they have available or the funding they can attract to the event” (p. 43).

Reid and Arcodia (2002) presented a model of an event’s stakeholders that includes primary and secondary stakeholders, seen in the Adongo et al., 2019, and Getz et al., 2007:

Primary stakeholders are employees, volunteers, sponsors, suppliers, spectators, attendees, and participants. Each of them has different motivations according to Crompton (1994), sponsors for example, “enter partnerships with event organizations to secure benefits but there are risks associated with such investments” (p. 71), which implies that, according to Adongo et al., (2019), “sponsors will sponsor a festival in exchange for benefits such as increasing or altering brand image, media exposure, and merchandising” (p.43). For visitors, the reasons are often to be with family, socialize and interact, to relax, explore the culture, enjoy the thrill of the festival, escape, family union, and novelty (Kim & Morrison, 2005). Volunteers often seek excitement, the opportunity to meet people, the chance to do something useful for the community, team participation, and the chance to use their skills (Ralston et al 2005; Wendell et al 2000).

While secondary stakeholders consist of government, host community (community groups, residents, municipalities), emergency services (police, ambulance, fire department), general business (for-profit and non-profit companies), media (print, radio, broadcast, television, internet), and regional tourism organizations. Local government agencies (city town council) often expect the festival to promote the locality and bring broader socio-economic

and political benefits (Buch et al, 2011). Residents are usually interested in improving the image of the community, enhancing pride and community relations, and appreciating the culture of the community (Jago & Shaw, 1998). As Stokes (2005) notes, the perspective here is one of strategic management, and event tourism is constructed as a sector driven primarily by the goal of economic benefit. Festival organizers are often interested in the survival and viability of festivals and stakeholder satisfaction (Frisby & Getz, 1989).

Wilks (2011) defines social capital in music festivals as a place where positive values can be promoted. According to Brooks et al. (2009), civic engagement can be achieved by a community, where a partnership is developed with residents, stakeholders, and supporters of the event (e.g., music festivals), while according to Mair and Duffy (2018, p. 878.), festivals are “sites where certain individuals and groups promote particular sets of values”.

2.2.1 Festival management

Research by Mintzberg (2004,2009,1990); Henri Fayol (2016); University of Minnesota (2015) supports that a manager is someone whose jobs consist of forecasting, planning, organizing, leading, guiding, and controlling, which is the basic principles of management. A manager also motivates, gives purpose and integration to his employees. According to Frisby and Getz (1989), festival managers, as described in the paragraph above, should have some basic principles in mind: (a) Developing a strategy – which should be developed by identifying key organizations and individuals within the community (stakeholders) and how they can contribute to the groundwork of the festival. Strategic marketing plan development should be based on visitor surveys, resulting in a useful method to set realistic budgets and financial goals. Related to marketing, there is the need to establish the festival theme and name, that should relate to and enforce environmental trends and the sociocultural history of the host community, which also facilitates marketing efforts. (b) Setting output goals – for example, developing the festival sustainably – these should be realistic in both the short and the long-term and should reflect the festival’s stage of organizational growth and product life cycle. (c) Delegation of work – devise a human resource development strategy for recruiting, training, and rewarding volunteers, board members, and paid staff.

Considering all the management, strategy and people involved, it can be assumed that a music festival is a great driver to connect a variety of different people and share a mindset to create a pathway to show the stakeholders how to start thinking more sustainably (Brooks et al.,2009). According to Stettler (2011, p. 2) “the ability of music festivals to inspire awareness and activism in people is fundamentally necessary to the journey toward sustainability”.

2.2.2 Sustainability of music festivals

Once sustainable development and music festivals have been defined, this section looks at the scholarly literature about the sustainability of music festivals.

According to Jones' (2014) research, an event organizer can start to develop their event sustainably by establishing a statement of purpose and values by which the organization stands and the policies that will be used to achieve that goal. These beliefs are the major ones that will state and underline the organization's activities. The principles and values which enable sustainable human development are integrity, inclusivity, environmental stewardship, transparency, equity, and human rights. This should be adapted according to the cultural, social, geographic context the festivals are inserted in.

Due to the number of millions of people who attend events each year, it appears to be a responsibility to ensure that sustainable management is implemented in the events planning and deployment (Jones, 2014). Standard ISO 20121⁴ has established a framework for the sustainable management of events, developed with inputs from many different stakeholders and representatives from the event industry, to make it practical and useful. It addresses all stages of an events' supply chain and includes monitoring and measuring guidelines.

Mair and Jago (2010) claim that one important dimension of sustainable development in the business events sector is environmental sustainability. Goodland (1995, p. 3) claims that "environmental sustainability itself seeks to improve human welfare by protecting the sources of raw materials used for human needs". Further, he defines sustainable development, which consists of combining all the three spheres of the triple bottom line to achieve social, economic, and environmental stability in business management.

Sustainable management of music festivals comprises actions taken to address impacts, issues, and opportunities needed to meet environmental, cultural, social, and economic performance outcomes. Managing events and music festival activities should take into consideration the impacts they have on the host communities, society, and our planet (Mair & Jago, 2012). According to Stettler (2011), sustainably managed music festivals have significant value and can provide a multitude of benefits to a healthy, sustainable, and desirable society if their negative impacts are mitigated, and positive impacts cultivated. Large music events, through outdoor festivals and events, can leverage a sustainability legacy for their host cities, and the local government has a role to play in supporting and incentivizing local events to operate sustainably. Jones (2014) claims that some regions of the world are experts in leaving

⁴<https://www.iso.org/iso-20121-sustainable-events.html>

positive legacies of sustainability in society, through sustainable events management, and the regions that are not should learn from them, resulting in sustainable events all over the world.

Mair & Jago (2010) and Mair & Laing (2012), explore the drivers, and barriers to “greening” festivals, that is to have turned them more environmentally friendly, and consider how events might be a vehicle for promoting sustainable behaviors. Their research on Australian festivals discovered the main drivers to be green, identified by the interviewees (festival directors and managers). All music festival organizers interviewed stated that being sustainable, or “greening” the festival is in the organizational values, however it is also largely the result of the personal wishes and beliefs of the festival founder and/or current festival director. It can be said that if the festival director does not want to be greener, the middle managers cannot do anything about this, even if they would like to do so.

2.2.3 Music festival impacts

Nowadays, some events are bolstered and promoted strategically by local governments since they can be used as strategies for economic benefits and developments. Therefore, festivals and events became increasingly incorporated into urban and regional development agendas, which results in a high number of tourists, festivals normally create a demand for tourism services (e.g., accommodation, restaurants, surrounding facilities), not only at a specific place but also at a specific time. Although frequently they are not produced with explicit tourism related goals, festivals can still be promoted as attractions and used as image-makers by destination marketing organizations (Quinn, 2009). “Corporations and businesses embrace events as key elements in their marketing strategies and image promotion “(Bowdin et al. 2011, p. 3).

Festivals are specifically studied to illustrate how they can impact the surrounding community on the delivery of services and affect destination competitiveness and tourism policy (Getz,2008). Accordingly, events and festivals are deeply regarded for their tourism potential, therefore there is a need to understand how they impact the society and economy. Events tourism actual strategies may be shaped by vertical relationships between event suppliers and producers, and horizontal relationships with local constituents and other parties either competing for events or collaborating to attract events (Stokes, 2006),

However, the environmental impacts must be highlighted, and the fact that whether the event program is meeting its strategic objectives with a combination of economic and social changes or not is through an evaluation of the impacts (Wood, 2005). Settler (2011) claims that some of the positive values that are needed to strengthen our growing and evolving

global society can be transmitted through music festivals, which will engage in the journey toward environmental sustainability.

Andersson & Lundberg (2013) proposed a model to measure economic impacts, socio-cultural impacts, and environmental impacts of a tourist event (music festival) for the duration of three days, in Sweden, from sustainability perspectives. In their research, they refer some negative impacts and ecological footprints that the festivals have, such as consuming massive amounts of energy, water and natural resources, producing waste and garbage, usually from the food sellers that use non-biodegradable items and pre-packaged food, the companies that promote their products inside the festival wrapped in plastic, carbon emissions, water waste and pollution (noise, air, water), emissions produced by attendees' travel to the festival, therefore monetary measures underestimate environmental costs.

Getz et al. (2006) claim that music festivals can also have positive impacts on local communities, such as the strengthening of culture (increasing tourism, providing spending opportunities, attracting additional funding for local communities and regions, and creating employment) by providing value-added activities and experiences for locals and visitors, which results in the enhancement of the image of a destination. Derrett (2003) also argued that music festivals have positive impacts in the community, when researching festivals in other places, such as New South Wales and Australia festivals, since it demonstrated a community's sense of community and place.

Sustainable development in events and music festivals approach is based on multiple perspectives (TBL). According to the Global Sustainable Tourism Council (2020), tourism and events should maximize benefits and minimize negative costs regarding the economic impacts on the local community; social impacts on the local community; cultural heritage; and the environment.

Following the TBL approach, music festivals already bring manifest benefits under the economic perspective, as they have impacts on host communities, bringing revenues to host cities (Andersson et al, 2012). Music festivals can not only play a part in the economic, cultural, and physical regeneration of a city or region through social capital (Webster & McKay, 2016), they may also support urban renewal through increased tourism (Getz & Page, 2016) and rise in investments in the local area, as well as creating job opportunities. Moreover, they can define the location as destination branding (e.g., Olympic games give a location a certain image), that can contribute to a positive image of the music festival location to its residents and external visitors (Brent, 1984).

2.2.4 Sustainable Management

According to Kerzner (2009), the middle managers which in the case of music festivals are the festival managers producers, usually feel the impact of a changing environment more than top-level executives (festival director, a board of directors). After all, they are the people who are in the field and can see the changes happening and can also better identify the consumers and stakeholder's demands and needs. Then the job of the festival managers once they identify a problem is to convince top-level management that some changes are necessary. As Sheldon (2003:33) says, organization is the formation of an effective machine, management of an effective executive, administration of an effective direction.

To define a manager, it is needed to know previous the difference between the positions in a company hierarchy (top-manager, middle-manager, line-manager). In the hierarchy of a company, a manager has unique access to information, hence in this position the manager is at the center of organizational decision making (Kerzner, 2009). However, a manager usually is overloaded with work (Mintzberg, 2004). Consequently, a good manager delegates his work towards his employees. Mintzberg (1973) claim that the managers take a heavy load of work, therefore, their work is characterized by its brevity and variety, also the research done by Mintzberg (1990), showed the brevity a manager work has, he discovered in his study, that half of the activities engaged by the chief executives lasted less than nine minutes, and only 10% exceeded one hour.

A manager is well informed and acquires information through his previous formation and the "know-how" from his many years in the field of work, "the manager develops a database that enables him to make more effective decisions" Mintzberg (1973, p. 5). A manager needs to have enough information to delegate to his employees.

According to Mintzberg (1973; 1990) and the University of Minnesota (2015), this is one of the reasons for the need of middle managers within an organization to manage the teams of each department that a company has according to its needs. Companies without managers would not function because the administration or CEO has so many other functions that they cannot control all the processes within a company, therefore there is a need for a manager to lead and manage the rest of the team.

The larger the organization, the greater the need for more managers. Sheldon (2003, p. 33) claims that an organization is the formation of an effective machine, the management of an effective leader, the management of an effective direction, managers need to lay out a strategy and stability of their organizational operations in order to be a leader. "Leadership is a process in which an individual influences a group of individuals to achieve a common goal"

(Northouse, 2013, p. 6). Kerzner (2009) asserts that the ultimate factor in a manager's ability to do their job is usually their leadership skills, leading means maintaining activity among individuals, means tying and harmonizing everything between individuals and activities efforts to do so, according to the University of Minnesota (2015). Leaders have an ethical responsibility to take care of the concerns and needs of their employees. It is also necessary to affirm that leaders are not above or better than employees, therefore the relationship is mutual.

Consequently, after designing a strategy according to the company's guidelines, he must take responsibility for the organization's strategy by making systems and then adapt and adjust his organization to the changing environment in a controlled method, as can be seen nowadays (Wooldridge et al., 2008). The middle manager must serve as the main information link between his organization's methods, employees, teams, and their environment to the top hierarchy of the company (Rensburg et al., 204). According to Kerzner (2009), he must evaluate, measure and report to them the progress or obstacles and thus modify the strategy if it is not in line with the company's objectives. Overall, it can be said that controlling in management is a principle that helps in the proper use of resources available in the organization and can be used to motivate the team to achieve the standard goals without controlling them and making them feel like they do not have the autonomy to do their work according to their capabilities.

According to Brooks et al (2009), if music festival managers are supplied with education about shared sustainability values, they may then use their role as mediator between reducing the bad impacts and redefining their festival goals and excite change in stakeholder groups with beneficial strategies to the social-ecological impacts. The years they are in the company and their group age influences it because younger generations are usually more preoccupied with the environment, according Handajani et al. (2014, p 11), who indicates that "age showed a positive effect on corporate social disclosure, compared to senior ones, junior executives are more energetic and creative, more inclined to accept new ideas and new management methods".

Against all the exposed before, this research aims to understand the drivers behind sustainable mid-management of festivals. To do so, empirical research was carried out in Portuguese music festivals.

Chapter 3

Methodology

3.1 Method

This research aimed to understand, from the Portuguese music festival manager's perspective, the power of a music festival to promote environmental sustainability measures within and beyond music festivals, and which measures are taken by the Portuguese music festivals when organizing them, and how they cope with the challenges to become greener. By definition music festival organizers are manager's, however the term organizers is the one that best defines their position at a music festival.

A qualitative exploratory design approach was used. It was applied through the collection of primary data; this is the method chosen because the data needed is from the specifically given sample of the population, which allows to clarify the strategies used by music festivals managers towards "being green" and clarify their opinions and point of views, acknowledge, and understand about how "green" festival management is done inside the company. Therefore, the methodology adopted was in-depth interviews, in which the interview guide is described in (Annex A), that was created based on the research questions (Annex B) to conduct the interviews with music festival managers, to understand the existing gap, lack of information regarding the manager's perspective how they cope with environmental challenges when trying to implement them in music festivals. The in-depth interviews were the method used because it is the best to apply for this research, which needs personal and detailed information that can only be retrieved by conversing with the sample chosen, the information collected is to know music festivals managers point of view on these subjects, how do they feel inside the company and their position about sustainability, specifically how they react to these environmental challenges, their concerns.

The data to insert in the MAXQDA was initially analyzed by creating a manual code based on the objectives of the research questions, identifying common themes and categories such as: sustainable environmental initiatives taken by the manager's and the music festival, personal beliefs and importance to the manager about EI, social pressure, EI initiatives impacts (negatives as positives) for the festival and the environment, benefits from implementing environmental sustainable measures for the music festival, challenges that appeared when implementing these greener measures, manager's perspective, and stakeholders influence.

Afterward, this analysis was completed with the software MAXQDA by creating segmented codes as described above from the research questions and linked to existing

research literature, leading to the results presented in chapter six. This software was chosen due to the quantity of information retrieved from the recorded interviews, twenty-three codes were created in order to analyze and segment the interviews and three hundred and twenty segments were identified based on the code.

The interviews were conducted with ten questions, that were a direct tool to perform the interviews, which described the state of affairs as it existed at the present time; the term is *ex post fact research* in the methodology, as a researcher I do not have control over the variables because each music festival manager said his point of view and can only report what happened.

3.2 Interviews

The formulation “how do managers feel, what is their point of view?” is fundamental for this research. For each research question, specific questions were made, based on the literature review and in the social context we live in nowadays. The goal of the interview questions is towards meeting the answers needed for responding to the research questions presented in this thesis such as, understand the main concerns when organizing a music festival, the kinds of issues considered when organizing a festival, what has changed in the last years, exists a pressure on festivals and their organisation to be (or be seen as) environmentally friendly, and what initiative in terms of environmental sustainability that the team wanted to undertake or wanted to have carried out, but it turned out not to be possible to do so, what or what were the obstacles pursuing greener choices.

The in-depth interviews were composed by ten questions, with focus on the phase before and during the preparation of these music festivals.

In this research, for the in-depth interviews, thirty-four e-mails were sent, as well as eighteen messages through social media Facebook, ten messages through Instagram, and ten messages through the festival contact pages of their respective websites, at the same time to the eleven music festivals selected. The quantity of sent e-mails is greater since, for each festival, the same message was sent to their social media and e-mail address. From the five festivals who agreed to answer, two responded through Facebook social platform, one through the Instagram social platform, one through e-mail and one through personal contact. Furthermore, two others responded through Facebook and agreed to the interview, then a formal e-mail was sent, which obtained a positive response, however, no meeting was settled because there was no further response from them.

The interviews were audio-recorded, with the participants' consent, and an analysis was performed regarding a transcription of the interviews. Two of those were carried out in person, two through electronic platforms (Zoom or Microsoft Teams), and one by e-mail. The interviews had a duration between thirty minutes to one hour, with an anonymous clause for the music festival manager's personal identity, something that was previously discussed with each interviewee.

It's possible to analyze the relationship between the goals of the study, the research questions, and the interviews questions. On Annex B, the three columns, were elaborated based on the literature review, meant to discover the point of view of the managers of a Portuguese music festival and analyze the factors which motivate them to work in such a dynamic area with so many demands from stakeholders, partners, and suppliers, as well as understanding how social pressure affects them towards being greener.

3.3 Sample

The research context of this dissertation was in Portugal as, there appears to be a lack of research on the sustainability measures in Portuguese music festivals and the strategies to reduce their negative impacts and the respective point of view from Portuguese festivals managers. Indeed, according to Paolicelli (2017, p.25), " as the music festival industry grows in Portugal, it becomes extremely important to develop effective tools to facilitate the impact assessment of such large events".

This demonstrates the existence of few studies in Portugal, in various Portuguese districts. Lisbon is the one that hosts many large and medium Portuguese music festivals in Portugal since, according to the APORFEST⁵ annual report of 2019, in geographical terms, it was the one that hosted the largest number of festivals (53).

According to APORFEST, music festivals' can be: Small (1,500 people per day), Medium (from 1,501 to 10,000 people per day) and Large (more than 10,000 people per day). The first step of sampling was compiling a data of my population sample which is Portuguese music festivals, and which are the large and medium Portuguese music festivals. It consisted of the analysis of five festivals (table 1), three of which are in Lisbon, and two from Beira Litoral, the central region of Portugal.

For this part, the searching process for data consisted of discovering which music festivals are medium and large, through the APORFEST and European Iberian Awards which led to a

⁵ Portuguese Association of Music Festivals, an organization representing music festivals in Portugal.

total of fifteen music festivals. After this, four were excluded to their size because their number of attendees is too small. The ones which passed the criteria were contacted afterwards through formal e-mails and through their social media platforms, such as Instagram and Facebook, and by their contacts, which were available on the websites. In this process, a formal e-mail was written where it was explained, in a brief manner, which were the main goals of the interview, its purpose and for who it is meant. Then from eleven, five of those contacted responded with the intent to do the interview.

In total, of the fifteen festivals chosen for analysis, only five concluded the interview, because there is in music festivals a great difficulty in accessing these people who are involved in the organizations of the festival, being particularly complicated in the current context, especially since it is a small universe with great levels of confidentiality. However, the response rate (33%) is considered satisfactory, above all because a saturation of responses was reached. The method of saturation, according to Saunders et al. (2017), is when no additional data is being found or add value.

The sample was retrieved, and the interview guide was created by starting with the search of the music festivals origins, the dynamics of the festival, the number of attendees, the location, and what is or is not being done in terms of sustainability and green management measures (Table 1). This information was collected by researching through their official website, social media, and website journals, as well as data from APORFEST for all music festivals that were a subject of research of the researcher.

Table 1-Events for analysis

| Festival | Location | Producer | Total nº Attendances |
|------------------------|-----------------|--|-----------------------------|
| Case A - 2 days | Lisboa | Criativa (non-profit association) | 30,000 (2018) |
| Case B - 7 days | Lisboa | Life Experiences LDA (production company) | > 45,000 (2019) |
| Case C - 4 days | Lisboa | A Better World (commercial company) | 280,000 (2019) |
| Case D - 3 days | Aveiro | Amazing Events (promoter of music festivals) | 18,000 (2019) |
| Case E - 3 days | Coimbra | Memories of Tomorrow (producing company) | > 130,000 (2019) |

Source: Author's elaboration

Also, for the research, the questions done to understand the academic background experience of the music festival managers included some socio-demographic questions (Annex A), a mixed base, nominal quantitative and qualitative questions.

By conducting a in depth interview, it was possible to understand if managers' background, can influence their decisions as music festival managers, regarding being greener within the small sample retrieved. Table 2 was created for each festival chosen, related to the socio-demographic questions about the music festival managers.

Table 2-Socio demographic characteristics of the participants

| Participant | Age Group (years) | Academic background | Company employment duration | Experience in event management | Professional experience background with music festivals |
|--------------------|--------------------------|----------------------------------|------------------------------------|---------------------------------------|--|
| A | 25-30 | <i>Show Technician</i> | 11years | 12years | Yes |
| B | 25-30 | <i>Event management</i> | 5years | 5years | Yes |
| C | 40-50 | <i>Environmental Engineering</i> | 11years | 0years, 17 years in sustainability | Focused on the sustainability of the events |
| D | 30-35 | <i>Social Animation</i> | 5years | 15years | No, however always related to music |
| E | 30-35 | <i>Digital Marketing</i> | 5years | 5years | No, marketing has been the main work |

Source: Author elaboration

Chapter 4

Results

The goal of this study is to understand the Portuguese music festival manager's perspective, regarding sustainable initiatives and strategies that are implemented in the music festival, within the environmental scope, as well as to realize if the manager is under any social pressure to be greener and, if yes, from whom.

4.1- Environmentally sustainable initiatives

Results show there is ES initiatives being taken by the music festivals some are visible the consumers can see, such as eco cup utilization, the removal of plastic from straws, gifts, and cutlery; the festival communication is online; tree plantation; carbon-free; zero waste; energy consumption efficiency; waste management, separation of garbage and its reutilization; green energy introduction, through solar panels to charge the public cell phones. These are ES initiatives that cut across all the festival areas. Some actions are small details carried out by the organizers and festivals, which are not always exposed to the public such as partnerships with the town municipality stakeholders (fire department, waste authorities, institutes), applying to standard ISO 20121(sustainable events) certifications and environmental funds.

The results show that every music festival is implementing some environmental initiative (Figure 1), all the managers are eco-conscious and have green policies in the festival, and while some already implement environmentally sustainable initiatives others are still improving their ES. Music Festivals are aiming to combat all unnecessary use of plastic in events, in brand activations and gifts. They demand to their suppliers that the gifts must be reusable and be useful beyond the festival. Regarding the food court, the supplier cannot make disposable plastic utensils (plates, cutlery, among others) available to their clients, and must offer environmentally friendly, reusable, or easily recyclable materials. Some EI management strategies changed over the years and adapted to these environmental challenges.

Results shows that music festivals have environmental initiatives implemented in their festivals such as: environmental awareness camping's and workshops for the public, with environmental engineers as guests however they are aware the environmental awareness is a continuous work to educate the public mind nevertheless, it does not necessarily mean that the messages will remain, or at least will not convey the way that festival organizers would like them to, perhaps not instantly:

“We are aware of our long-standing position on the environment and the role our product has played in educating and shaping the public”. Respondent B

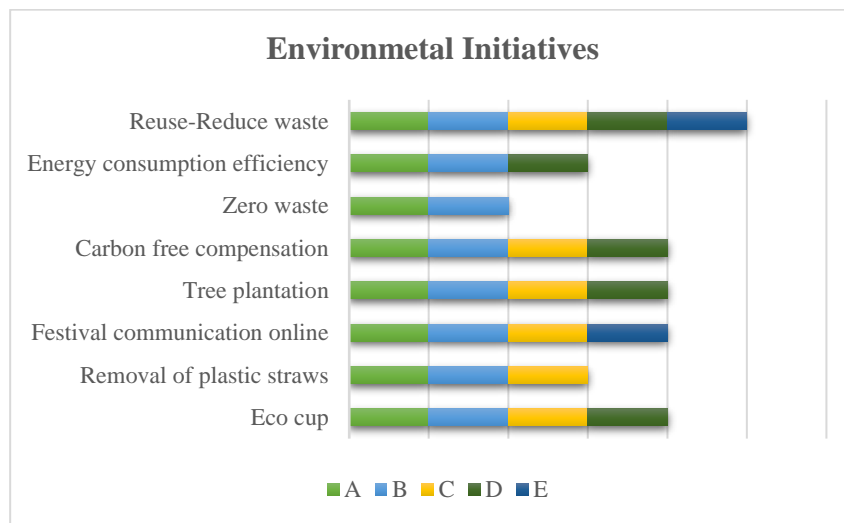
A main priority is carbon footprint reduction with the reforestation of forests in Portugal and internationally, green efficiency (electricity and generators), encouraging attendees to use of public transport. A growing trend is waste management done by the festival organization cleaning the residues left by the attendees in the camping. The water of the food courts has its own deposit, i.e., a way to reuse the water and after being used are also deposited in a specific place, not being thrown into the park or the garden. Plastic reductions and recycling rates were a major result i.e., continuously improving their recycling rate, it started at 40% and, today, they have an 80% recycling rate (case C). Music festivals established Internal policies of abolishing the plastic from food courts, the meals prepared must be delivered in paper or other biodegradable material.

However, music festivals are realistic and are not anti-plastic because they believe in its value so they plan to do an assessment about the amount of waste produced, and consequently reduce as much as possible, even if plastic will always be a need. Think of solutions about an appropriate end to give to the plastic because if it is properly separated and recycled, plastic can be used several times within its lifetime. Another strategy is to increase EI is working with the brands, sponsors, and suppliers, about plastic on the gifts or other supplies that enters the festival. Music festivals request these stakeholders to not have a primary packaging So, what these managers and festival want to do and say to their partners is to reduce plastic consumption:

“You can give the pen without a problem, but your supplier who will supply the pen cannot pack it in plastic”. Respondent C.

Figure 1 shows which environmental initiatives are being implemented by each of our interviewees’ music festivals. Case A, B, C, D have a great deal of ES initiatives implemented; Case E gave forth limited information in this regard in the interview.

Figure 1-Environmentally sustainable measures identified



Source: Author's elaboration

Portuguese music festivals think they actually can change something in the market, which is why they want to start moving the global market with measures of prohibiting unnecessary plastic in the festival venue, through the suppliers and other key stakeholders. For them, sustainability is transversal to the three pillars, they are aware of their existence, and they do not only address the environmental part, so they embrace the projects with the three spheres of sustainability in mind.

“For us sustainability is transversal to all the three pillars, because we do not address only the environmental part, for example when we launch an environmental initiative, we make sure that it is clear, and it shows that there is also a social impact of this action and an economic impact too”. Respondent C

4.1.1 Reasons and drivers for Green Strategies in Music Festivals

So, it was asked from the festival managers what were the reasons to implement ES measures, results show that Portuguese music festival managers take greener choices into account and are concerned about making them, the reasons for greening the festivals are self-commitment, external social pressure, or the expectation from them to comply with governmental laws and tow municipalities requirement. From the music festival managers, the main statements are that: it is a very important point of their missions to implement these green initiatives at music festivals, it is how they work. They admit mistakes happen, and the green strategies can always be improved throughout they years, as some music festivals have been implementing EI since their 1st edition and some just started six years ago, however, always with the premise of doing good, and do it with

responsibility. The green initiatives happen due to these reasons: Even though it is not demanded by the theme, there is the self-commitment of music festival managers to work towards ES, music festival manager's personal values and concerns, to ensure that the venue is in ideal conditions so that the festivalgoers can enjoy the best possible experience, the attendees demand it.

Some measures were only implemented after the music festivals started to make inventories of carbon emissions and this allowed them to see where their pollution hotspots were coming from. Being environmentally sustainable is part of the festival genesis, one of the main pillars of the festival has always been to be environmentally sustainable, Portuguese music festivals think ES is a learning process, and the longer the years pass, the more knowledge and experience are acquired, leading them to be more efficient and successful in the implementation of ES measures. For the music festival managers be ES, it is a duty, they work hard on emotions both at the music festival and within the team, for them, a criterion to be sustainable is an obligation within the team. The following quotes illustrates the depth of feeling displayed:

"I think it's a duty for all of us to have an awareness of how we can be more sustainable, and it's always been a value that our company has, and we always look for measures to maintain it".

"The team is very attentive and meticulous, that is attentive to these details in order to be as environmentally sustainable as possible". Respondent B

As music festival managers, they feel they have the responsibility to set an example to be greener by implement ES measures to their festival. Results shows they set examples by setting norms for their suppliers and key stakeholders, these norms are supervised during the event, by having this in the standards manual with these suppliers can understand the festival values and, consequently the suppliers comply with them. Nevertheless, music festival organizers recognize that nowadays there is much more environmental awareness from their partners and suppliers that did not exist a few years ago. Therefore, it is easier to cultivate them with music festival values and standards.

4.1.2 The impact of environmentally sustainable initiatives

According to the respondents, positives impact occurs with the implementation of ES initiatives to the music festivals, to the environment, and to the community in which they are located.

"Society thinks that the festival industry pollutes immensely, of course, it pollutes, so the question that should be is: so, what can we as festival music managers do to reduce it?"

From the perspective of the music festival manager, there is a positive impact for the music festival in the long term when implementing the ES initiatives. For example, planting the trees has a positive impact for the environment in the long run. There is also a great reduction of garbage, of pollution and of plastic in the festival. There is the use of green energy and use energy efficiently to supply some actions of the festival, no production policies of construction materials while setting up the festival infrastructures. The stakeholders, especially the suppliers and the public, benefit from the creation of awareness, as well as the creation of positive impacts in all three spheres of sustainability such as. donations of materials that cannot be reused (synthetic grass, carpet), surplus from festivals, partners, and backstage are given to charitable associations (e.g., zero waste) from the surrounding communities.

Results show a positive impact when implementing the ES initiative, especially for the music festivals, for the audience, and to the managers. The following quote illustrates the depth of feeling displayed:

“Having environmentally sustainable initiatives is a necessary good, as is having these concerns, I think that, in the end, the negative impact is greater when you do not have these initiatives than when you have them”. Respondent A.

However, there is a negative impact to the environment and surrounding communities, caused because of musical festival activities, both immediate and in the long run. The quantity of garbage produced is enormous, nature gets damaged, there is the use of diesel for the generators, as well as noise pollution that can affect the neighbors, for instance in case C they assessed that the main pollution hotspot is the dislocation of the public resulting in more than 50% of their carbon footprint. The following quote illustrates the depth of manager’s awareness displayed about environmental impacts caused by the music festivals:

“We know that we leave a very large ecological footprint because we are concentrating lots of people on a weekend in an area that is not normally used to it, and it can obviously have some environmental and fauna impacts”. Case D

The managers are aware that music festivals have negative impacts on the environment, nevertheless they have an insatiable desire to reduce these impacts and mitigate the damage done, by attempting to compensate with green initiatives. Results show that they seek to diminish the environmental impacts by analyzing the current implemented management strategies and how they can improve and modify them within the festival. The respondents identified several strategies used by music festivals to reduce the negative impacts that occur on the environment due to their actions.

Table 1 shows the relation between the negative impacts and the measures (Annex C) to reduce them and their respective outcomes.

Table 3- Environmental impacts and measures used to reduce negative impacts

| Negative Impacts | Measures to reduce impacts | Positive Impacts |
|---|---|--|
| <ul style="list-style-type: none"> - Plastic garbage - Toxic wastes - Pollution - Flora and fauna damages - Power choice for the main stage - Diesel fuel dependency for generators - Carbon Footprint (Travel from the artists and public) - Noise to surrounding areas - Suppliers Policies - Increasing cost for festivals | <ul style="list-style-type: none"> - Removing and reducing plastics, replace with biodegradable materials - Waste: recycled or recovered energetically, organically. - Prohibition of gifts wrapped in plastic. - All the food courts need to have sustainable packaging. - Containers to reuse the water used by the food courts - The festival supplies the food courts with proper containers for the waste - Management efficiency for generators fuel use - Tree plantation - Green Energy (solar panels) - Renting infrastructures and prohibition of construction inside the festival - Environmental awareness campaigns towards stakeholders - Music festival setting examples of their green values | <ul style="list-style-type: none"> - Reduction of plastic inside the festival - Policies non-plastic - Reduction of garbage and waste - Prohibition of disposal of toxic wastes - Carbon footprint reduction - Ecosystem maintenance - Creation of green energy - No production of garbage in infrastructures construction - Empowerment of the local community - Creation of awareness in the suppliers |

Source: Author's elaboration

4.2 Challenges of implementing environmentally sustainable initiatives

To understand if there were environmentally sustainable initiatives that the manager and his team may have wanted to be carried out, but it turned out not to be possible to do, identify what prevented these initiatives from happening.

Respondents identified several challenges when implementing new ES initiatives and the improvement of old ones, that have been put on hold due to the COVID-19 pandemic, others did not find any obstacles. The key challenge in implementing ES initiatives respondents pointed to be their cost and their festivals' lack of financial capacity to implement them, due to the lack of viable economic and effective solutions in the market (e.g., green energy is not enough to supply the festival's needs). One respondent gave the example of benchmarking, free water in a Mug, which

exists in other festivals, however it does not fit in his festival identity and could not happen due to the thematic the festival has, which has a more eclectic theme and an older audience who will not accept very well these ES initiative.

The dimension of projects and effective solutions in the market are connected and an example was given from one of the Participant Cases. The ES initiative was to transform the floor of the electronic tent into a power generator because people are jumping around, so they thought they could use that to produce energy, and perhaps use that to generate energy so that the DJ table could be powered. They already knew that it would be costly, although they still went looking for solutions on the market and found one, however, not in sufficient quantity to offset the long-term cost and to supply the floor with enough meters.

“So, I started looking I found a Dutchman who had this material to rent the power generator floor and he asked how much I needed, and I said 2000m2 and he said he only had 45m2.”

On the other hand, there is a contrary point of view to that described above, some festival managers said that there was no obstacle to the implementation of ES initiatives proposed. The following quotes illustrate the festival manager’s perspective towards challenges when asked if challenges existed while implementing ES initiatives:

“There was no obstacle or challenge in the plantation trees project.” Respondent A

“We have always achieved everything, there has never been anything I have thought of that hasn't happened.” Respondent D

“As the festival is 100% held on the beach, we cannot really talk about challenges, as it is part of our mission to implement these ES activities.” Respondent E

Results shows that the improvement of some ES initiatives, have been put on hold due to the COVID-19 pandemic such as in case C using solar energy that could be used to provide energy for a festival facility. It happened a meeting with various other Portuguese festivals and the idea proposed was the creation of a platform for the exchange of materials between festivals, therefore reusing materials and decreasing the production of more.

4.3 Meeting the challenges – tools used

These results present how music festival managers coped with ES challenges, identifying the direct and indirect tools used to surpass the challenges, to discover how have they stand regarding the challenges while implementing ES initiatives. Respondents identified three ways to cope with the various challenges – Partnership agreements, communication strategies and knowledge research.

When music festival organizers had major difficulties in some initiatives plans, the challenges were solved with partnerships agreements (waste collection authorities, water institute, ministry of education, town council, non-profit organization), both for inside initiatives (technical festival operations) and outside strategies (external awareness campaigns; activities with associations). They establish as many partnerships as possible, talk to all market players who are working on these causes (solidarity projects, environment prevention, and conservation). Respondent D gave an example of a tool used – a partnership with the waste collection company to be present in their festival raising awareness for waste reduction and waste management.

One of the tools used by all festivals in order to reduce paper use and reduce economic costs, is to use new communication strategies such as online communication and stop the use of printed communication. Reducing the paper waste and choose more economical initiatives. hence combining environmental sustainability with economic sustainability.

There is the need to continuously seek better ways to improve and overcome challenges regarding the ES goals, having in mind not to be extremist because the festival *modus operandi* does not allow it, however, it is always a key point in the production and implementation of the music festival to improve strategies and find new ways to be more ES. Respondent B stated they have partnerships with non-profit organization. All the measures and initiatives done with these associations help music festivals to become greener and more sustainable, this one was to retrieve any plastic straw from the event.

“This straw-free idea came from an association that came to talk to us and alerted us to these environmental problems and, at the time, presented us with the cardboard straws. We do not think it fits the theme of our festival, yet we are always very open to new initiatives, we accept and appreciate that non-profit associations come to us to present us new environmental ideas and solutions”. Respondent B

4.3.1 Benefits from ES initiative implementation

For this section of results, the objective is to understand, if there are benefits from implementing ES initiatives, in terms of greater adherence of the public and, for the music festival team organizing the festival, try to understand if there is a greater return (environmental, economic, personal) implementing those.

Results show that according to the music festival manager’s, there is positive benefits implementing ES strategies. The results from all interviews show that is beneficial for the music festival, for the team, and above all for the environment, the fact they have ES initiatives and try to be more ecological doesn’t mean more attendees will attend the festival.

All the manager's, think that applying these ES measures and initiatives have added value for the festival, for the environment and for the organizing team itself. Reputation wise, it is a source of pride that their management and organization were able to win more than one award and have been considered, more than once, as the most sustainable festival in the country (case A, B, C). The following quote illustrates the depth of feeling displayed by interviewees on this issue:

"For us, sustainability is a positive impact, and there is a whole-hearted pride in doing what we do and doing it correctly and consciously". Respondent C

Respondents identified two kinds of positive perceptions when music festivals implement ES strategies – from the public, from partners, and suppliers. The partners and suppliers appreciate being involved with an event that has these concerns. However, public wise, there is a lack of consensus, since some stated there is a return in terms of public satisfaction, however the public does not go to the festival due to their ES initiatives but go there to see the bands and for the experience that it provides.

"There are benefits to the festival in terms of the audience, I think a large part of our public or all of our public recognizes and sees the benefits that our festival has". Respondent A

"I would say that the public does not go to the festival because it is more sustainable or because they are concerned about environmental sustainability and other forms of sustainability, but they are pleased that these measures are present in the festival on our behalf". Respondent C

There is a unanimous consensus that implementing ES strategies is positive and beneficial for the environment. Music festival organizers think that there is a duty to have an awareness of how they can be more sustainable, and it has always been a value present in the company, which constantly seeks measures to maintain these values and sustainable awareness.

"If benefits do occur, it will be a natural consequence of how we position ourselves as a brand and festival". Respondent E

4.3.2 Information seeking about environmental sustainability

Being able to search for useful information that is relevant to their business is one of the key skills to improve their ES strategies within the music festival, as well as the overall quality of business management. Therefore, music festival managers were asked if they search for information models or advice about sustainable management of festivals, to apply to their music festival, within the scope of environmental strategies.

The results are that music festival manager's indeed research and look for advice about how they can improve their festival with sustainable actions, which shows that they are keen to go greener. There is result is transversal to all the interview's, benchmarking with other music festivals looking for solutions and new ideas, receive input from the operation team, and see outside the festival community what has been done in other types of markets. There is a preoccupation for searching information models, which is a tool used by managers and festivals to improve their sustainability strategies and to adapt and modify their environmental policies inside the festival. Searching for new ways of being greener is a job that is continuously being done and improved.

Music festivals manager's and the festivals seek information about ES in a variety of places, the results are as follows:

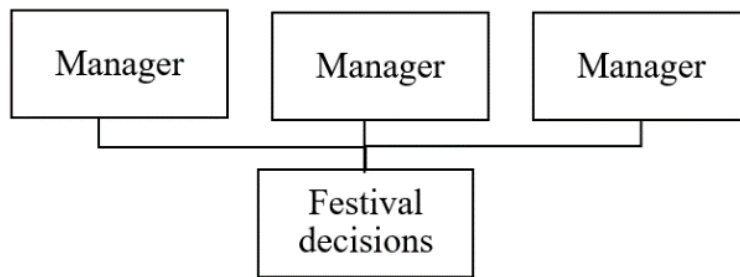
Case A have people on their production team who work in the environmental sector, however, are not part of the festival organization. Case B, they benchmark other festivals to know what the news trends and the best ways are to implement ES inside the festival. Case C has an environmental engineer to work thoroughly in the ES aspects part of the festival organization. Case D works with a consultancy company specialized in the ecological theme when they need extra advice for the ES actions, they proposed themselves to implement in the festival

4.4 Top-down or bottom-up Initiatives

For this topic, we seek wanted to understand the decision-making processes regarding ES initiatives, and festival management policies - how they were carried out, where who ultimately made the decisions and the managers' autonomy to introduce changes in this regard. To realize if they may suggest new ideas for environmentally sustainable management or if they can only be top-down decisions or both. How does the middle-manager feel about this and what is their perspective? The results demonstrate two types of decision-making structures from three different organization charts of the companies.

In one case the team works as an entity, and all the decisions are made democratically, there must be a majority for the decision to be processed forward. There is no need for approval from the top because the decisions do not need to be approved by the top hierarchy, since the decisions come from the team as a whole. Figure 2 demonstrates how the decision-making is done in these organization charts based on one interview.

Figure 2- Organization chart

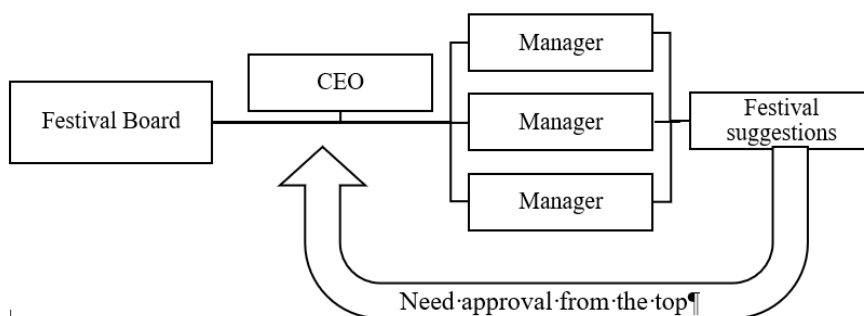


Source: Author's elaboration

In two cases, the organization chart is composed of a small team of middle managers that are supervised by a CEO, as shown in figure 3 based on two interviews. The results show there are advantages being a micro company that produces a big event, respondents identified that being in the middle manager position gives them the advantage of having more insights than the supervisor regarding some issues. Middle managers participate in the suggestion of decision, although a lot of the ideas and initiatives come from the CEO. They have a lot of freedom to express themselves, suggest ideas, give opinions, and show benchmarking ideas from other festivals. There is a flexibility from the CEO to give autonomy for managers to present new ideas that could improve ES strategies for the festival from their perspective.

The results show that the team are responsible for creating these actions and initiatives; however, the final decisions are always from de CEO. Even though. Figure 3 demonstrates how the decision-making is done in this type of organization chart, based on the qualitative results from tow interviews.

Figure 3- organisation chart



Source: Author's elaboration

There is a festival in which the middle-manager interviewed is responsible for the sustainability department, his job is to link socio-environmental actions from the initiatives, follow up the actions, i.e., he only makes the decisions in the sustainability department. As an overall, decisions

in the organization of the event are the responsibility of the Vice-Presidents and Directors and give the final decision, nevertheless all the team is incorporated in the ES decisions. I.e., internally, the whole team works on sustainability.

There is a consensus from all the cases about this topic since the decisions made always depend on the dynamics of the company and the willingness between team colleagues and superior hierarchy. The middle-managers views on this issue are unanimous, there is receptiveness from the top hierarchy to receive a suggestion from them, it is very diluted, and the middle-managers think they can communicate and give their opinions to the superior hierarchy freely. There is no power decision from the middle manager, however, he has the independence to search for ES initiatives and the liberty to present them. The middle manager is included in the decisions performed by the superior hierarchy.

4.5 Personal beliefs and importance of green attitudes

The goal for this thematic is to comprehend whether festival manager's personal beliefs and concerns towards environmental sustainability influence the way they make decisions when managing and organizing the music festival. If these personal values and beliefs are reflected in the festival. This theme is divided into two sections – Personal beliefs and their reflection in the festival.

For instance, all the interviewed strongly believe in attempting to do their best to help the environment (e.g., switching off the lights when leaving a room; remove the power plug from the outlet whenever possible; never use running water to wash dishes or brushing the teeth; recycle; attempt as much as possible not to waste food) at their homes and daily routines. The following quote provides an insight into the depth of the participants' beliefs on this issue:

All those interviewed said that they were influenced to be environmentally friendly, from their homes, since ecologic subjects were a topic discussed in length since they were children, from school and from extracurricular activities that have raised awareness on this topic.

The organization and management of the festival is influenced by the manager's personal beliefs. There are strong beliefs from the festival managers regarding being environmentally friendly, and all managers were unanimous when they say they chose ES actions towards being greener at their workplace.

"I always ended up trying to reflect my education and my values and, of course, this is also reflected in the festival, they are a mirror of our organization and our personality". Respondent B

Results shows that four of the interviewed do not have training in sustainability, nevertheless, since they work in the music festivals' industry, the managers are very keen to learn more about this subject and be up to date about new ES trends. Two of the interviewed have sustainability training. All of them are very keen to learn more about ES every day and apply their personal ecological values in the way they manage the music festival

4.6- Social pressure towards being more environmentally sustainable from stakeholders.

For this theme, the objective is to discover if there is social pressure from stakeholders towards music festivals in regard – to be (or to be seen as) environmentally friendly and how the managers coped with this. This section, the results show a lack of unanimity in the responses. The interviewees were asked if they feel if there is pressure to be greener and the results show a lack of consensus, but, interestingly, even when managers did not feel the pressure to be greener, they indicated they *wished* they did; on the other hand, the managers who felt external social pressure to be greener, claimed that it is seen as a positive one, based on the five interviews, there are two distinct opinions:

“There is undoubtedly this concern on the part of public entities and we, as organizers, also feel it”. Respondent D

“No, I do not feel that we are effectively pressured, although I strongly feel an obligation, a duty from us as a festival to be environmentally sustainable. For example, I would love to be pressured by my consumer, that the festival-goer demanded more things for me; I would really like it, because I think that would be a sign that there was an awakened consciousness in the community.” Respondent C

Respondents distinguished two types of pressure – the one that comes from the consumer and the one that comes from sponsors and municipalities. In general, all the participants felt that sponsoring brands nowadays, are more attentive to the green initiatives that music festivals have, when they decide to sponsor the festival. According to the interviewees, nowadays, sponsoring brands expect more sustainability reports, festivals' carbon footprint and waste management policies, which was something that did not happen in the past. The participants did not perceive this pressure as negative, however, because they already had implemented ES, but they indicated that if they had not, it might have felt like a negative external social pressure. In one way or another nowadays everyone is implementing some ES initiative. As various interviewees explained:

“I think that, right now, the fact of being green or environmentally friendly does not make you a privileged or well-seen being, this question only comes when you are not”. Respondent A

A consensus is that Municipal authorities are becoming more and more demanding with music festivals, in the sense that festivals must be more sustainable and not harm the environment and their surroundings, according to the interviewees the pressure is most felt from the town municipalities.

A surprising result that was not comprised in the research questions is : if the attendees were more demanding with music festivals about some of the visible environmental problems, such as the reduction of plastic or the use of more green energy, as the attendees are more environmental demoting towards the festivals, the music festival would feel the pressure and could “demand” more and other solutions from the suppliers, and in this way, festivals would have an endorsement from the suppliers and sponsors, and even take some things to the direction of the music festival for approval and could demand new solutions from the suppliers and major stakeholders(suppliers, sponsors, partnerships). If the public demanded more sustainability from music festivals, the other stakeholders could be pressured through the music festival, therefore, leading to a market that would move faster regarding ES strategies for festivals. If the suppliers and partners become more ecologic and sustainable in the music festivals industry, that could lead the suppliers to be greener and more sustainable in other business areas in their respective markets. One of the interviewees gave an example:

“Suddenly the attendees say that they only buy tickets if we guarantee that we do not have plastic in the event, then we had to go to the water brand and say, "look we have to find a solution for the plastic water bottle". In theory, this is a way that we could move the global market faster. Obviously, this is an extremist measure and would never happen, however, it is a good example to explain this perspective”. Respondent C

4.7 Stakeholders’ influence

Stakeholders’ influence is divided into three main entities: City council, Suppliers, Festival audience. The results show that the city council and other town associations have a positive influence on music festivals. Suppliers and festival audience is divided into positive and negative influence towards the music festival.

Results show that town municipalities bring positive values to the festival, since they make a positive pressure towards the festival being greener and are very open to the concept of partnership

with festivals. Responses regarding suppliers show an ambiguous influence on music festivals, which can either be positive or negative and a positive factor is their increasing awareness about ES. Although suppliers have begun to become more available for alternative green sustainable solutions, a less positive factor is the fact that still there are no economic sustainable options to choose more environmentally friendly solutions. The festival audience results show that they can either inflict a mild positive or negative influence towards the festival with their actions as a consumer.

4.7.1 Suppliers

There are two strands in this topic, with controversial opinions. The results show that exists a positive influence from suppliers such as a growing commitment of partners (brands and suppliers), who are increasingly becoming more concerned about these environmental issues, thus becoming easier to instil in them the environmental values and rules of the festival. Some sponsorships are becoming more attentive to environmental issues, therefore, asking for sustainability reports. Suppliers have begun to be more available for alternative sustainable solutions and are, sometimes, the ones who propose them to the music festival organizers.

There is also a negative influence from suppliers and general market, there are no viable and effective solutions on the market, for instance, the theme of plastic bottles is one of the main recurring topics in the interviews. Music festival organizers, in fact, do want to change this problem but have not yet succeeded, due to the high costs this change entails, also because their suppliers and the market have not presented a viable alternative yet.

4.7.1 Festival audience

There are two strands in this topic since there are divergent opinions. Music festival managers think that the public is becoming more aware of environmental problems, however, most of the time they are not aware and do not recognize the music festival's environmental efforts. The results show the following:

There is positive influence from the public, such as a growing concern, within young generations, regarding environment sustainability, for instance although it is a very common practice for people to bring their own cup, they always prefer to buy a new one at each festival they attend.

There is negative influence from the public, such as recycling is not properly done by the public, a great deal of rubbish and cigarette butts are thrown to the ground, although the audience is used to public transportation, in metropolitan areas and the surrounding suburbs, they still prefer to drive to the festival, increasing their carbon footprint. Lack of public acknowledgment: the audience

does not care much about the level of environmental sustainability and other sustainable measures that a festival has, but nevertheless is pleased that they have them. Since, naturally, most people's driving force behind the music festival attendance is the bands and the experience the festival gives. This feeling is shown from one of the organizers:

"I do not know if I am being a little ungrateful, however, there is a lack of recognition from the public and they are being more demanding and looking for what happens at festivals at the environmental level". Respondent C

4.8 Covid-19 Pandemic impacts on music festivals

The participants were asked how the festivals' stance towards sustainability has changed in the last 6 months, due to the pandemic, in order to understand if the Covid-19 pandemic had positive impacts in music festival strategies or if, on the other hand, has jeopardized music festival strategies and if the priorities about environmental concerns have been altered.

According to two respondents, their festival director thinks that working at home is more efficient, the team can produce much more and are less interrupted. However, all the social interaction part, at the time, is suspended, so they miss personal connections between colleagues.

The positive impacts caused by the Covid-19 pandemic according to all respondents was time, there is more time for planning and to structure previous strategies, and the implementation of new ideas and strategies that were still on paper. Development of internal team groups, which are composed of several people from various teams regarding good practices about sustainability, sort of a sustainability committee from various department areas. As a result, everyone involved in the festival preparation, organization, etc., (e.g., directors, managers, organizers, staff) can research these themes in this group. This committee will also be working on diversity and inclusion within the teams.

The negative impacts caused by the Covid-19 pandemic according to all respondents was *the* economic sustainability from festivals is negatively affected by Covid-19. It was very damaging to the festival industry, since the commercial area is being profoundly affected by the pandemic, due to the fact there are no festivals and, for a long time, therefore, there is no revenue for the festival and host communities.

4.8.1 Sustainability of the festival, changes caused by the pandemic

For this topic, the objective is to understand if the sustainable environmental concerns have diminished to music festivals and their manager's due to the pandemic, to realize if there are new

priorities and concerns. Understand what has changed for the festivals and inside them. As economic sustainability and festivals revenues were profoundly affected by Covid-19.

For now, many organizers cannot say with all certainty what has changed, because, at the moment, the main priority is being allowed to re-open the doors of the festivals, with a view to the festival's prosperity for the next editions, changes in management strategies wise are exemplified in this statement:

“We have not implemented any new ideas yet, at this moment, the major concern is people's safety, and there are issues that we must consider, issues we are already contemplating. However, only after we open the doors of the festivals, we will know what has changed”.

Respondent C

All the respondents stated that the concerns about ES did not change and, according to the organizers, it has always been a preoccupation, so the mentality is the same, since the only thing that, in fact, did change in the last year is, that they were not allowed to open the festival doors due to the pandemic governmental laws. However, one thing certainly did not change, the environmental sustainability is meant to stay, many music festival organizers said that it is part of their DNA as a festival.

“In terms of environmental sustainability, there is no doubt that we will maintain and look for other ways to improve it”. Respondent B

Nevertheless, some music festivals are already thinking of alternative plans for when the music festival doors open again, such as:

“For instance, the reusable cup, imagine that Covid-19 is still very intense and maybe Directorate-General for Health⁶ will not authorize the eco cup, then we must think what we will do to cope with this issue, use plastic cups again? If so, we need to find a solution in a way it does not harm the environment”

A consensual opinion from the organizers is, since there is the whole pandemic situation, the awareness has increased, and everyone can actually make a difference. Music festival manager's believe that the pandemic has not affected the vision of the festival, and that environmental measures will still be taken at festivals, while compensating with measures to prevent Covid-19. Environmental concerns have not changed, and music festival organizers will be more and more demanding since the pandemic has not stopped anything related to ES concerns, quite the contrary. Some initiatives became a priority and are easier to achieve due to the amount of time the festivals must be prepared now.

⁶ <https://covid19.min-saude.pt/#>

Chapter 5

Discussion

This topic refers to the discussion of the results obtained with the interviews to Portuguese festival managers to reach the answers for the research questions of this paper.

The first RQ question drives to discover what festival managers' is understanding and perspective of environmental sustainability in music festivals, the results indicate there is a consensus, environmental sustainability is transversal to all the spheres of the TBL, when making business decisions. For theme sustainability in festivals is the implementation of green strategies within the music which are their festivals genesis, economic feasibility, and how can they set the example to others key stakeholder, which is aligned with the hypothesis from Brooks et al., (2009) and Getz et al (2016). Even though sometimes taking green measures takes a negative impact for music festivals occurs with the implementation of ES initiatives, such as increasing costs from the cleaning teams (e.g., cleaning the camping's), and the fact that green options in the market are scarce and expensive. This result is line with the hypothesis given from the author Smith & Sharicz(2011), companies should adopt the TBL in their way of business.

As described in the literature review by Hall (2002) and Rossmorris(2007) results shows that music festivals have negative impacts to the environment, but even though music festivals have negative impacts music festivals managers are keen to reduce them and like to be challenged environmentally and create new measures to mitigate the negative impact of the festival on the environment, and also create positive impacts to the surrounding communities

The second RQ question leads to the discovery of what environmental sustainability measures are currently applied in Portuguese music festivals, and what benefits do festival managers perceive therefrom, the data suggests that there is a great number of ES measures applied within the festivals such as the eco cup, removal of plastic straws, festival communication online, tree plantation, carbon free compensation, zero waste(e.g surplus from festivals are given to charitable associations, energy consumption efficiency, reuse and reduce waste). Also, unanimously, all festival organizers agree that implementing ES initiatives brings benefits to the festival regarding the festival image, the public, the team, and the self-esteem of the place where they are. The results are with line with the claims of O'Rourke et al., (2011), indeed over the years, music festivals managers have tried to develop more sustainable practices, music festivals now have green policies, such as increasing recycling, encouraging

the use of public transportation to reduce carbon footprint, or planting trees to compensate the music festival carbon footprint.

The third RQ question is to discover the following, what are the drivers for the implementation of environmentally sustainable practices in Portuguese music festivals, and what challenges does the implementation of such measures pose, the study demonstrates, the growing trend concern over their environmental impact as exposed in the literature review by the Mair and Laing (2012) and Laing and Frost, (2010), the drivers for the implementation of ES are, music festival manager's personal values and concerns self-commitment by the managers and the genesis of the festival, general awareness that environmental changes need to be done to be environmental friendly within the festivals, and because the implementation of ES is beneficial to the festivals.

There are some economic costs associated by choosing greener choices, nevertheless, is beneficial because music festivals have the support from the city council and other town associations to be greener as relationship between stakeholders include increased collaboration and strengthening place attachment with the host community, and the creation of harmony between stakeholders (Derrett, 2008; Getz et al, 2010). Some of the challenges encountered are lack of financial capacity, the size of the projects idealized and the lack of viable solutions in the market. They are surpassed by creating partnerships with the surrounding community's, town council, nonprofit organizations, and the creation of awareness campaigns to incite the attendees to reduce their impact on the environment (throwing garbage to the floor, dislocation) and the creation of a standards manual that is sent to all partners and all suppliers where it refers to reduce the use of plastic, to clean the garbage before and after the event, to not throw waste and dirty water into the environment.

Framing this research with the literature that supports it, it is possible to realize that music festivals' management follows the trend since the middle managers have the responsibility and autonomy to plan green strategies, researching them in order to see if they are possible or feasible and, if it comes to that, apply them in their specific context. The organizations stand behind these principles, since sustainability is a value that they consider essential, both professionally and personally, this finding is aligned with Kerzner (2009) and (Rensburg et al., 2004), in which the middle manager indeed serves as the main information link between his organization's methods, employees, teams, and their environment to the top hierarchy of the company, since the results show the music festival managers are deeply informed about ES initiatives done in the festival and have the liberty to expose it to top superiors

The sample in this study is small, especially when considering that new festivals arise every year (APORFEST, 2019), however they provide some insights into the tendencies related to the greening of this industry that moves so much work, income, and people.

This research focused, especially, in understanding how the management of the festivals influenced the sustainability in these events. Environmental strategies have been, and will continue to be, applied in festivals but it is necessary to evaluate which need to be improved since there is still negative impacts attached to music festivals actions. Even though, new ideas arise, and their implementation is considered, there are still some challenges that need to be resolved, mainly concerned with lack of solutions in the market or lack of financial capital, since some of them increase costs to a level in which the revenue will not be lucrative.

This paper presents the need to create solutions that combat the problems presented here, namely the lack of funding for initiatives a viable option in the market. The lack of financial support means that there are plenty initiatives that could possibly be applied that are stopped, which suggests there should be even more partnerships, which is a tool already used by these music festivals. Partnerships with transportation companies, like a bus network, would also be incredibly valuable because it would be a way to reduce the carbon footprint. As Brooks et al. (2009) refers, music festivals can influence their audience to make greener choices. However, regarding the audience, results show that there is no doubt that their main priority when attending these types of events is their entertainment, the bands that will play and the experience itself, which is why some of them may not give the proper value to this type of initiatives.

Chapter 6

Conclusion

This dissertation has illustrated some of the key points of music festivals' green strategies that were implemented and its managers perspective and coping ability regarding these new sustainable environmental challenges, by providing examples of Portuguese music festivals, who successfully implemented green strategies, a result retrieved from the interviews. It also suggests that greening is possible in Portuguese music festivals. These festivals practice ES initiative, and they voiced their opinion that leadership can act as an example for other festivals and festival stakeholders.

The relevance of this study is to find out if Portuguese music festivals have implemented green strategies in the festivals, to understand if they consider and commit to environmentally sustainable measures for the music festival and their perspective about these subjects.

This research provides insight considering the size of most of these events, it is hard to annul the damage that they cause to the environment, but the examples addressed here show that a little goes a long way and that the initiatives that they put in practice have measures that can be taken and increasingly improved to reduce considerably the negative effects for the environment that it would otherwise have

It was possible to see that these strategies present still present some challenges and some negative impacts, but it leads the way so that the future can be even greener. Other researchers will then have an object of comparison while studying ways of turning and bettering the environmental sustainability of other festivals and even of other events with similar profiles.

For music festivals the result of this study means an opportunity to show, indeed there is ES initiatives within the music festivals, they are aware of the benefits of implementing theme, and the impacts music festivals cause for the environment. This study also shows from the manager's perspective, that indeed their environmental personal beliefs are important when implementing the festival, because they truly believe that environmental sustainability is the way to go forward, inside their homes and at their workplace.

However, this study is not without its limitations. The sample, for instance, was very small, and a larger sample could provide a better insight and an understanding how and why they do things and their attitudes regarding the festivals that do, in fact, apply this type of measures and could then show better ways to increase strategies that would benefit nature and, consequently, the planet.

It will be interesting to see the future of music festivals, considering these new times during and post-pandemic and how that will, in practice, affect sustainability strategies, especially regarding the need, or the duty, of social distance and the avoidance of material that used to be shared among people, since that is highly advised against. Also, using the above paragraph as a starting point, I believe that the next steps are trying to get other opinions from other festivals and do a profound investigation to understand where the environmental measures fall short, where they could be further improved and, maybe create a sort of mentality among festivalgoers, and even society in general, that really insists and presents the absolute need to protect nature, due to imminent questions related with global warming and natural disasters that press upon us.

This research can be of use to current and future music festival managers as a tool to understand the framework of other festivals and to give them an insight of what is being done, what needs to be changed and what is still lacking and should be implemented.

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Annex A

Music Festival Managers Interview

Sociodemographic questions

1. Age group
2. Academic background
 - 2.1 What is your field of studies?
3. How long have you been in this company?
 - 3.1 How long have you worked in event management and have always been in music festivals?

Interview Questions

1. What are your main concerns when organizing a music festival?
2. These concerns, or the kinds of issues you consider when organizing a festival, what has changed in the last five years? Having in mind a pre-pandemic period
 - 2.1. More specifically on the topic of environmental sustainability?
3. Do you feel that there is pressure on festivals and their organisation in this regard – to be (or be seen as) environmentally friendly?
 - 3.1. Does your festival have any environmental sustainability initiatives?
 - 3.2. If so, since when? Which one or what are they? What led you to implement them?
 - 3.3. Do you feel that these initiatives were more "top-down" proposals or imposed by the "top" or more bottom-up – a will and initiative of those who are most directly involved in the organization (and then approved by the top)?
4. Was there some initiative in terms of environmental sustainability that the team wanted to undertake or wanted to have carried out, but it turned out not to be possible to do so? What or what were the obstacles in this case?
5. And challenges in implementing the initiatives that have actually succeeded - have there been any? What were they and how did you get past them?
6. What do you think was the effect/impact of implementing these environmental sustainability initiatives?
 - 6.1. Do you feel that you have gained benefits (e.g., in terms of reputation, more adherence by the public because they are sustainable), i.e., is there a greater return on implementing them?

7. Are you looking for information, models, or advice in the sustainable management of festivals in your festival?
 - 7.1. If yes, where?
8. How important is the environmental issue to you personally? In general, and in terms of incorporation into the festival?
9. Do you have any training in sustainability? How long have you been dealing with this topic?
 - 9.1. Since when have these concerns begun to arise in personal and then professional life?
10. And in the last six months, what has changed? Are there new priorities and concerns? What are they?
 - 10.1. Has the level of concern for the environment/environmental sustainability changed with the pandemic? In what way?

Annex B

Table 4-Relation between research questions and objectives

| Objectives | Research Questions | Interview questions |
|--|---|---|
| <p>A - Understand how the festival managers had to adapt to the times of environmental concern before and after the Covid-19 pandemic; if they change their behaviors because they really want to change or if it is because the festival managers are under social pressure to do so. When managing, does their own beliefs change their behaviors towards the new sustainable environmental challenges that should be done in the festivals, consider and analyze the management changes and strategies that are used and if they are supplied with tools to accomplish that objective.</p> | <p>a - Do managers feel there is pressure (and if so, from who) for music festivals to be more environmentally sustainable?</p> <p>If there is such pressure, how have they reacted and adapted to it?</p> <p>How has the festival's stance toward sustainability changed with the pandemic?</p> | <p>1 - What are your main concerns when organizing a music festival?</p> <p>2 - These concerns, or the kinds of issues you consider when organizing a festival, what has changed in the last five years? Having in mind a pre-pandemic period?</p> <p>3 - Do you feel that there is pressure on festivals and their organization in this regard – to be (or be seen as) environmentally friendly?</p> <p>9.1 - Since when having these concerns begun to arise in personal and then professional life</p> <p>10 - And in the last six months, what has changed? Are there new priorities and concerns? What are they?</p> <p>10.1 - Has the level of concern for the environment/environmental sustainability changed with the pandemic? In what way?</p> |
| <p>Assess the modifications that had to be done inside the festival policies towards these new environmental challenges. If the Portuguese music festival managers take into consideration and are preoccupied to make environmentally sustainable actions towards the music festival event. Understand if, in general, they choose to take or not, sustainable actions when organizing the</p> | <p>b - Did the company and music festival made internal modifications policies?</p> <p>If yes, were these towards these new environmental challenges?</p> <p>Why did festivals managers take into consideration to be and execute environmentally sustainable actions and choices towards the music festival events?</p> | <p>3.1 - Does your festival have any environmental sustainability initiatives?</p> <p>3.2-If so, since when? Which one or what are they? What led you to implement them?</p> <p>4 - Was there some initiative in terms of environmental sustainability that the team wanted to undertake or wanted to have carried out, but it turned out not to be possible to do so? What or what were the obstacles in this case?</p> |

| | | |
|---|---|---|
| <p>festival and if it is their self-commitment or under the law. Was it the initiative of the company, the manager, or from both? What was the strategy chosen to change the policies inside the company?</p> | | <p>5 - And challenges in implementing the initiatives that have actually succeeded - there have been? What were they and how did you get past them, what tools did you use to achieve these goals?</p> <p>8 - How important is the environmental issue to you personally? In general, and in terms of incorporation into the festival?</p> |
| <p>C- The goal is to comprehend if the festival managers are part of decisions performed by the superior hierarchy about sustainable modifications done inside the festival policies towards these new environmental challenges. How do they feel about this, are they part of these decisions? Or are they prepared, have tools, independence to have the initiative to accomplish these environmental challenges and therefore reaching environmental, social, and economic benefits. To realize if they had a saying in the matter and the kind of strategies that are implemented, may they suggest new ideas for environmentally sustainable management, or can only be done by superior hierarchies.</p> | <p>c - Are the companies and festival managers aware if they exchange their ways of business towards being more environmentally sustainable the benefits that the social and economic sector would bring to the festival and the company?</p> <p>If no, the companies do not want to be, however, the manager would like to be more environmentally sustainable, how does he feel?</p> <p>Does he have enough independence and power of decision?</p> <p>Do managers feel sometimes he does not perform some decisions because of economic issues or because the superior hierarchy or other players of the market, does not let them?</p> | <p>3.3- Do you feel that these initiatives were more "top-down" proposals or imposed by the "top" or more bottom-up – a will and initiative of those who are most directly involved in the organization (and then approved by the top)?</p> <p>6 - What do you think was the effect/impact of implementing these environmental sustainability initiatives?</p> <p>6.1 - Do you feel that you have gained benefits (e.g., in terms of reputation, more adherence by the public because they are sustainable, inside the team), i.e., is there a greater return on implementing them?</p> <p>7 - Are you looking for information, models, or advice in the sustainable management of festivals at your festival? Where?</p> <p>9 - Do you have any training in sustainability? How long have you been dealing with this topic?</p> |

Source: Author's elaboration