The adoption of sustainable marketing practices within the UK music festivals sector

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Publications

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Acknowledgements

"Tho much is taken much abides; And tho
We are not now that strength which in old days
Moved earth and heaven, that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield".   (Ulysses - Alfred Lord Tennyson)

Finally it would be remiss to finish this acknowledgments page without a reference to music, which ultimately provided the muse for this study

"Being an island
Shying from trying
Seems the easy way
Such an easy way
But there's no future
Without tears

Love is the reason
Faith or treason
Playing a part
End concealing
Try revealing
Open your heart

But if you can stand the test
You know your worst is better than their best"   (Open your heart- Human League)

Seems quite appropriate.

Abstract

This research investigates the efficacy of communications in matters germane to sustainable practices within the UK independent music festival sector. To do this the study identifies Triple-Bottom-Line based sustainability and/or marketing practices adopted by stakeholders and how they (and consumers) perceive related communications.

The 'sector' is complex, fast changing, a major contributor to the UK creative economy and is forecast to grow. It is typical of the creative economy where a small number of large firms counterbalances a large number of essentially local, micro-enterprises. Largely independent, these smaller festivals comprise a variety of multi-stakeholder businesses with differing aims and objectives. Micro-enterprises have different characteristics (to larger companies), which dictate their marketing approaches. However sustainability studies often focus on larger manufacturers, which mirrors how most extant approaches to marketing were developed i.e. from experiences in larger companies.

Stakeholders must align their values with changing consumer behaviour (e.g. increasing ethical and environmental spending patterns). Festival organisers must communicate with a diverse range of stakeholders and this case study investigates perceptions and attitudes germane to the communication of sustainable practices. Festivals are unlike other events or services as they are based almost entirely upon high degrees of consumer engagement often in areas of outstanding natural beauty. Despite this scholars have largely ignored them. Festivals are temporary townships, generally transitory, occurring infrequently and limited in time. Governments regard them positively owing to the economic sustainability generated, their ability to generate a sense of collective responsibility and encouraging community involvement.

Many researchers apply functional 'silo-based approaches' to events. The customer-centric disciplines have largely failed to embrace sustainability. This study is inter-disciplinary being located in the overlap between sustainability and customer centric disciplines. Sustainable Marketing (SM) is gaining credence and increasingly adopted by progressive marketers. This research identifies recognised marketing and sustainability practices adopted by those micro-enterprises who 'deliver' festivals. Festivals operate in an increasingly competitive environment hence the implementation of effective marketing approaches is a priority. This study provides insights into marketing communications ('marcomms') and positioning that will prove useful for practitioners and academics. Few studies of the adoption of sustainability within services or arts exist. This study seeks to address this, contributing to the growing area of research into sustainability within the services and leisure economy.

Semi-structured interviews were carried out with 19 stakeholders representing enterprises delivering 7 independent music festivals in the 2014 festival season. Parallel to this 119 festivalgoers were surveyed which enabled triangulation and provided useful insights.

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GLOSSARY

B2B	Business-to-Business
B2C	Business-to-Consumer
'Comms' mix	Marketing communications
'Comms' mix	The marketing communications 'mix'
CSI	Corporate Social Irresponsibility
CSR	Corporate Social Responsibility
DMP	Decision-making process for consumers
DSP	Dominant Social Paradigm
IMC	Integrated Marketing Communications
'marcomms'	Marketing communications
Marketing Mix	Traditionally the 4Ps (i.e. Product , Price, Place & Promotion)
MD	Managing Director/Proprietor
Micro-enterprise	Independent organisation with less than 10 employees
NEP	New Environmental Paradigm
PR	Public Relations
ROI	Return-on-investment
ROO	Return-on-objective
RQ	Research Question
SD	Sustainable Development
Services Mix	The extended Marketing Mix for Services comprising Product, Price, Place, Promotion, People, Process and Physical Evidence aka the 7Ps
SM	Sustainable Marketing
SMBF	Sustainable Marketing Benchmarking Framework (see Fig 2.11)
SME	Small-to-medium size enterprise (<250 employees)
TBL	Triple Bottom Line
UGC	User-generated content
WoM	Word of Mouth

Life can only be understood backwards, but it must be lived forwards

-Soren Kirkegaard

Chapter 1   INTRODUCTION

This study seeks to identify trends in perception of sustainable marketing (hereafter SM) practices within the UK independent music festival sector. SM is principled and companies using such approaches should divert profits into ethically and ecologically sound practices. They must be informed by continuous dialogues with all stakeholders. Ultimately this is the only way to resolve the tensions between customer (and stakeholder) demands, long-term interests, companies' requirements, society's long run interests and the need for environmental balance. Hence, it is appropriate to provide a rationale explaining why this study is of interest to the reader.

1.1   RATIONALE

The UK, like many post-industrial societies, continues its transition from a manufacturing economy, to one largely based on services such as festivals (Fig 1.1). In 2014 the service economy contributed 79.6% to UK Gross Domestic Product (World Bank, 2015). A nation's standard of living is determined by the productivity of its economy and measured by the value of goods and (particularly) services produced (Porter & Ketels, 2003). Hence it is prudent to study the area of services.

Fig 1.1 UK GDP attributable to headline industries (1948-2013)
(Source: ONS, 2014)
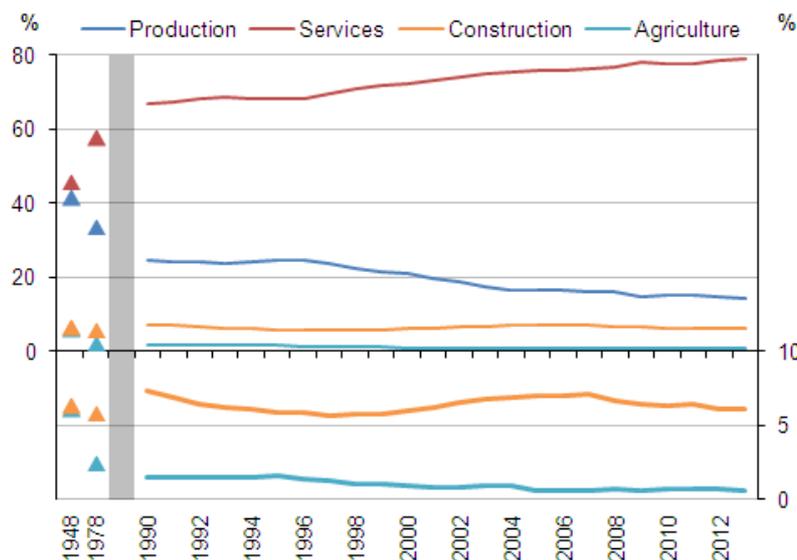
Music is a cultural expression and a form of entertainment as well as a "dynamic creative industry in global trade and big business in the world economy, responsible for millions of jobs and income generation" (UNCTAD, 2008, p119). Studies have identified the economic constituent of festivals noting they are sites where social, economic and ideological processes interact openly and explicitly (Lampel, 2011). Hence it is

appropriate to make the case for studying music festivals from more than merely the economic perspective. The creative industries are diverse, multi-sectored and major contributors to the service economies of the host nations (UNCTAD, 2008). The events industry is a major sector therein and "is fast becoming one of the most important sectors of the world economy" (David, 2009, p66). This is possibly overstating the case, however it is important to recognise the unique features of the events industry (Smith-Christensen, 2009) which generates a multitude of activities having both positive and negative impacts on interested stakeholders, the community and the environment. It benefits from easily accessible environmental and social resources (Musgrave & Raj, 2009). Even during the economic hardships faced between post-2008, the events industry grew, continued to be fast changing, competitive and inherently complex.

Festivals are seen in a very positive manner by event organisers, local and national government and the community at large, because of the economic sustainability they generate for the local community (Raj & Musgrave, 2009). Despite this, and the well-established history of festivals, they have until recently largely been ignored by scholars working in such disciplinary fields as sociology, anthropology, strategy and management (Moeran & Strandgaard Pedersen, 2011). This omission is surprising as festivals provide opportunities for communities to share culture, individual values and build sustainability for the area (Raj & Musgrave, 2009).

Despite being transitory, festivals have their bases in the long term (Raj & Musgrave, 2009). They can generate a sense of collective responsibility by encouraging participation in community initiatives (Foley et al, 2009). For this study the term 'festival' shall be deemed to apply to music festivals. This study draws upon Getz, a key researcher in the field of events, amongst others and contributes to festival studies.

Festivals are worthy of special consideration as unlike other events or services, their modus operandi are largely based upon high degrees of consumer involvement and engagement. Indeed the festivalgoers not only consume but, to a large degree, create the experience and the emergence of consumers as creators or co-creators of creative products has stimulated much cultural interaction and interchange. Some of which has been harnessed by firms in the creative industries (UNCTAD, 2008). This study contributes knowledge to the nascent area of co-creation of value (Vargo & Lusch, 2004; Heinonen et al, 2010).

A further rationale for this study is its inter-disciplinary origin as most researchers applied a functional 'silo-based approach' to the evaluation of events considering economic, socio-cultural and environmental impacts separately (Smith-Christensen, 2009). It is appropriate to reflect on the inter-disciplinary nature of this study.

1.2   INTER-DISCIPLINARY NATURE OF SM

If a paradigm can be thought of as a lens through which the world is viewed then different lenses necessitate different assumptions about the nature of the world and the ways in which we should attempt to understand it (Collins, 2010). It is apparent that this research could be conducted from a number of paradigms i.e. social, economic and/or ecological or any combination of these. This study considers the best paradigm to investigate festival stakeholders' attitudes and perceptions.

Fig. 1.2 Areas of interdisciplinary overlap
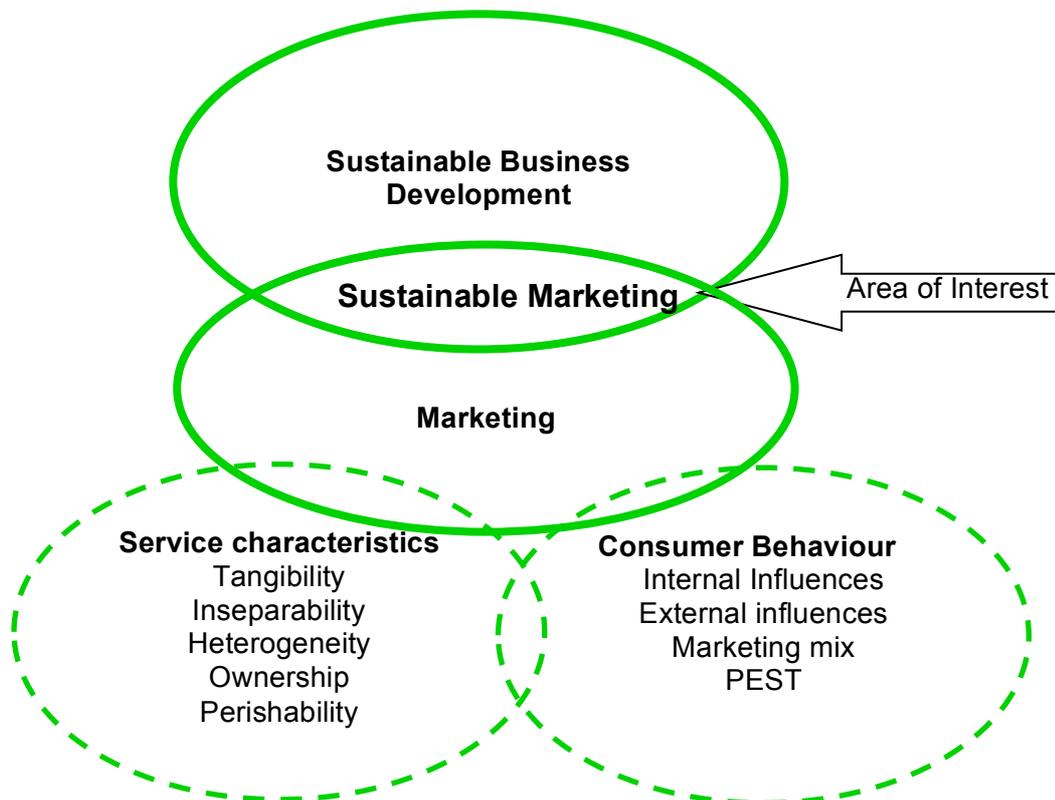
The linkage between corporate responsibility, environmentalism and profitability is not new. Nor is the notion of companies being motivated by more than economic profit. However, some argue modern business practices advocate 'selling more' whereas 'sustainability' involves consuming less. These notions may be dichotomous and/or conflicting. Consumers may consider these problems to be beyond the capacity of government alone to solve. The public expects companies to contribute significantly to solving these problems (Paxson, 2009). Ultimately 'business' is part of the solution and

needs to be at the forefront of the 'sustainability' debate as trade takes place between and within business organisations and not governments (Richardson, 2010).

This research considers the 'lenses' of organisational disciplines (Fig 1.2) through which SM can be observed so that it may contribute to a better understanding of issues facing festival organisers (hereafter organisers). Better understanding may lead to improved implementation of festivals and contribute to the wider fields of events and services. Challenges in studying SM practices within festivals lie in the paucity of research therein and the multi-variate, inter-disciplinary nature of sustainability itself (Smith-Christensen, 2009). This study draws upon related academic organisational disciplines within the field of management, namely Sustainable Development (hereafter SD) and marketing (Fig 1.2).

1.2.1 Sustainable Development (SD)

Jones et al (2009a) suggest that the concept of SD can be traced back to the 13th Century. They concur with other commentators noting it reappeared in the environmental literature in the 1970s. When considering the origins of SD many commentators cite the Brundtland Commission report "Our Common Future" which defined sustainability as 'development that meets the needs of the present without compromising the ability of future generations to meet their own needs' (WCED, 1987). This research will develop this definition and contribute to studies germane to SD.

In 1997 Hart's 'Beyond Greening' brought SD to the wider business community quickly followed by Elkington's 'Triple-Bottom-Line' (TBL) in which the traditional economic focus was complemented by the foci of societal and environmental responsibility (Elkington,1998). TBL, often paraphrased as 'People-Planet-Profit' (Starkey & Welford, 2001), can be described as an enduring, balanced approach to economic activity, environmental responsibility and social progress (BSI, 2007). However, Belz & Peattie (2009) insist many social problems remain stubbornly intractable. Some have worsened as new social and environmental challenges have emerged. This complements Getz (1991) who provided an in-depth look at the economic impact of events. Tellingly he stressed that the impacts of events should include the community and the environment. Garriga & Mele (2004) allude to the long-standing discourse around the relationship between business and society. They cite Davis (1960) who explored the social impact of power that business has in society. He held that businesses, as social institutions, must use power responsibly. Therefore this study reflects on the antecedents of TBL and investigates stakeholders' perceptions of festivals' apropos responsible contributions to society. It contributes to studies into the

perception of two of SD's key constituents, namely societal, vis-a-vis Corporate Social Responsibility (hereafter CSR) and ecological i.e. the 'greening' of festivals.

1.2.1i Corporate Social Responsibility (CSR)

The notion of companies acting with society's interests at heart is not new indeed social responsibility for businesses was discussed in the 1950s (Garriga & Mele, 2004). Many companies address ethical and societal concerns by adopting CSR policies the benefits of which may be felt not only by businesses but also by their stakeholders (WBCSD, 1998). It is, however, complex as CSR draws on economics, politics, social integration and ethics (Garriga & Mele, 2004). This research draws on the works of those deemed seminal, namely Carroll and Woods (amongst others) in order to identify the CSR elements germane to the study.

CSR needs to be viewed in terms of commitment within the wider context of stakeholder relationships (Wong & Sohal, 2002). To improve relationship management requires understanding of both interpersonal (consumers) and person-to-firm (company) perspectives (Sparks & Wagner, 2003) both of which occur in festivals. Patterns exist in the adoption of CSR across differing organisations with stakeholders exhibiting varying degrees of commitment (Haberberg et al, 2010). This may pose risks for more motivated organisers. Hence this research investigates both the awareness and perception of CSR of such practices.

Diverse ranges of terms allude to corporate responsibility (Barkemeyer et al, 2009). The diversity of terms identifies key terminological and definitional issues surrounding CSR. Like SD (see Willard & Creech, 2005), an abundance of definitions can become a barrier to implementation and this study will, by reflecting on the terminology, contribute to better understanding of CSR communications.

Increasingly studies have found positive correlations between CSR and financial performance even if such correlations are difficult to measure (Garriga & Mele, 2004). Festivals have a tradition of making contributions to social causes. Glastonbury is the biggest single regular global donor to Greenpeace (Glastonbury, 2012). Indeed some festivals' raison d'etre is to raise funds for causes. A continuous discourse surrounds the dichotomy of economic and environmental principles, and whether one principle takes priority over the other. Social considerations are frequently given less attention than economic and environmental concerns (Musgrave & Raj, 2009). This study investigates whether festivals should have an ethical, societal focus.

1.2.1ii The greening of festivals

Changing production and consumption systems cannot be achieved without changing marketing mindsets and practices (Belz & Peattie, 2009). Increasingly festivals are being audited for environmental impact (Henderson & Musgrave, 2014). Other laudable service providers who carry out SD practices (FTSE4GOOD, 2015) are unlikely to have the complexity of temporary sites in areas of outstanding natural beauty with millions of transactions taking place. Hence it is prudent to consider ecological concerns.

There is general agreement that consumers experience involvement when an event is connected to centrally held values, for example, service providers being environmentally friendly (Mitchell & Harris, 2005). Studies have shown that 'environment' and 'atmosphere' appear to be influential in consumers' patronage decisions (Carpenter & Moore, 2006). Intense emotional commitments can affect decision-making (Sheehan, 2010).

Environmentalism has received less coverage in marketing studies despite a widening range of issues becoming increasingly important to UK consumers (Jones et al, 2007). Indeed, Kotler argues that prices must be raised to cover environmental costs, knowing that the product will be harder to sell, as environmental issues have become so important (Kotler et al, 2006). This change in emphasis coincides with increasing awareness of 'greenwashing' (Ramus & Montiel, 2005). Hence this study contributes to better understanding of the 'greening' of festivals and barriers to adopting 'green' practices such as attitude or cost.

1.2.2 Marketing

This study is predicated upon investigating the communications amongst festival stakeholders. If, for a moment, one considers the challenges facing organisers, a key question is "Why would festivalgoers visit one festival rather than another?" Answers to such questions are also of crucial importance for many service providers (Dennis, 2005). Despite SD increasingly gaining credence, customer-centric disciplines are under-represented. Peattie & Belz (2010, p8) allude to "the disconnection between current marketing practices and the ecological and social realities of the wider marketing environment". This research therefore contributes to the nascent area of studying sustainability from a customer-centric perspective.

Marketing is the social science that studies consumers and their influences. It promotes understanding their needs and meeting (or exceeding) expectations. These are increasingly in the lexicons of progressive companies. Since customer attraction,

retention and satisfaction are imperative to the success of most businesses (Pal & Byrom, 2003), marketing is deemed fundamental to achieving organisers' objectives. Hence, this study draws on consumer behaviour theories in order to identify the influences on festivalgoers' decision-making processes (hereafter DMP).

In the 1960s Kotler was central to the efforts of incorporating social and moral concerns into marketing 'science'. He proposed 'social marketing' for social ideas and causes in 1969 followed (in 1972) by the 'societal marketing concept' predicated on a more ethical marketing approach (Crane & Desmond, 2002). This study reflects on extant definitions and subsequent developments within the marketing domain that are congruous with sustainability. This will contribute to a better understanding of SM.

Marketing traditionally has been found wanting due to the overtly economic focus of many of its 'leading' exponents such as Porter and McGoldrick. The nascent area of SM, increasingly being adopted by progressive marketers, seeks to facilitate sustainable business practice and represents a true paradigmatic shift in marketing (Emery, 2012). It is an evolution of being marketing orientated and largely uses the same frameworks and tools as conventional marketing (Richardson, 2010).

1.2.2i Services Marketing

The term service is taken to mean more than just serving customers (Pal & Byrom, 2003). Indeed the delivery and consumption of services revolves around the interpersonal interactions between providers and consumers and are key determinants of consumer satisfaction (Menon & Bansal, 2007). Attributes such as value for money, service standards, unique experiences, information, authenticity and environmental quality can lead to competitive advantage (Radcliffe & Flanagan, 2004). All interactions between festivals and festivalgoers provide opportunities to portray the firm in a positive or negative light. Understanding customers' specific needs and having their best interest at heart send powerful signals. However, not all service dimensions contribute equally to festivalgoers' perceptions of overall relationship quality (Wong & Sohal, 2002) hence 'emotive' elements may have higher values. Whilst much research into sustainability from the supply-side exists, this study contributes to research from the consumer's perspective.

The nature of Services Marketing needs to be considered when studying festivals. The traditional theoretical framework for tactical marketing is the marketing mix namely Product, Price, Place and Promotion (Borden, 1942). This was subsequently deemed inadequate for services (such as festivals) and was complemented with People,

Process and Physical Evidence to create the extended marketing mix for services (Dibb et al, 2006). This study focuses on the perceptions and/or awareness of stakeholders apropos adopting sustainable practices and particularly organisers' communications with stakeholders and festivalgoers. Whilst all 7Ps are undoubtedly important to the successful running of festivals, herein they are viewed through the 'lens' of 'Promotion'. This study, being concerned with service provision in festivals, juxtaposes TBL with elements of the 7Ps i.e. the services mix (Fig 1.3).

Fig. 1.3 Frameworks demonstrating areas of inter-domain commonality
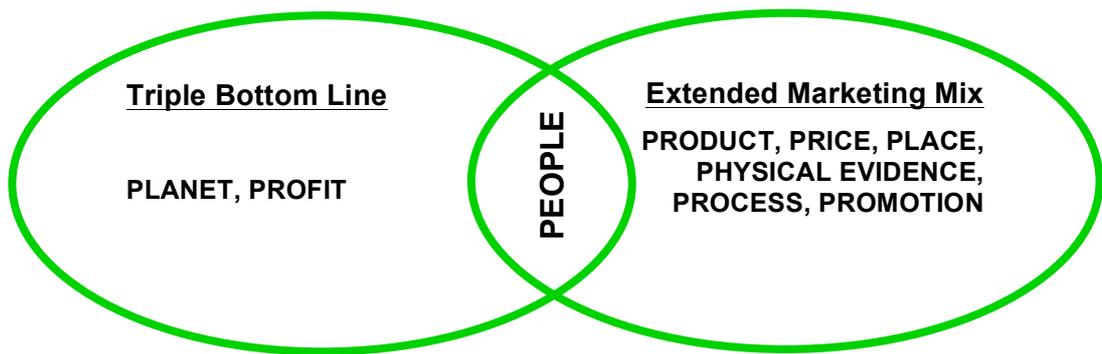
The obvious conclusion to draw is that 'People' is common to both frameworks. It is difficult to comprehend why TBL-based sustainability has been largely ignored in marketing as the extended 'mix' for services has been long accepted and the 'People' element is increasingly regarded as the most important element therein (Gosnay et al, 2010). Accepting this premise, the issue of communicating effectively with 'People' i.e. stakeholders is paramount. The word 'Promotion' is useful as fits the 4P's mnemonic however it can be misleading (Richardson et al, 2015) as it suggests a monologue rather than a dialogue. Therefore, the preferred term is 'communications'. Marketing communication (hereafter marcomms) activities have increased in importance and have become a central activity in most people's lives (Gosnay et al, 2010). This research evaluates how effectively organisers use marcomms to communicate SD.

1.3 RESEARCH CONTEXT

A key driver for this research is the absence of TBL-based sustainability in festival marketing studies. Hence it is appropriate to consider the context for this study.

1.3.1 Sustainability and festivals

Musgrave & Raj (2009) cite Garcia (2003) who observes festivals are linked to the socio-cultural fundamentals of the human race, the more basic ladders of social inclusion, a sense of belonging and a sense of identity. Historically, festivals have played a significant role in defining a community's sense of place or identity and they

may help generate social cohesion (Foley et al, 2009). They attract wide inbound audiences thus having positive economic impacts on towns which heavily influences the decision to host most large-scale events (Raj & Musgrave, 2009). This study investigates whether smaller festivals are perceived to make similar contributions.

1.3.2   Stakeholder perceptions of adoption of sustainability

If sustainability involves anticipating, managing and evaluating all human activity in the business environment and beyond in order to maintain social, environmental and economic activity (Emery, 2012), then the stakeholders must be considered. A stakeholder is someone who can affect or is affected by the achievement of an organization's objectives (Freeman, 1984). Events may have many and varied stakeholders in terms of interest and power (Saeed-Khan & Clements, 2009). This study develops Freeman's definition and contributes to improved comprehension of stakeholders from SD and marketing perspectives.

Whilst stakeholders can be organisations this study focuses on individuals, hence the psychological influences of stakeholders and festivalgoers need to be considered. However the psychological needs of festivalgoers and host-community residents do not necessarily correspond as 'objective' societal needs generally concern the broader economy, socio-culture and environment (Smith-Christensen, 2009). This study contributes to a better understanding of communities' interactions with stakeholders.

1.3.3   The Sustainability Perception Continuum

Consumer spending is conditioned by socialised processes where thoughts, feelings and actions are subjected to varying socio-cultural factors. Individuals adopt the attitudes, beliefs, opinions and values of others (Sheehan, 2010). This influences their decision-making when attending festivals. Positioning alludes to the position companies occupy in consumers' minds in comparison to competitors (Belz & Peattie, 2009). Companies need to appreciate how they are perceived apropos sustainability.

Friedman's assertion that the only responsibility of business towards society is the maximisation of profits to the shareholders (Friedman, 1970) is arguably the most cited quote in CSR literature though it should not necessarily be taken at face value (see Chapter 2). However, since Wittgenstein argued that meaning comes from usage, and many observers maintain this quote represents the libertarian, free-market viewpoint, this study will adopt this interpretation for positioning purposes. Assuming Friedman's libertarian viewpoint to be one end of a sustainability continuum (Fig 1.4), its polar

opposite assumes that the human condition should be the primary concern of businesses and that humans should live in harmony with the planet (Lorand, 2007).

Fig. 1.4 Sustainability Perception Continuum
(Source: adapted from Gosnay & Richardson, 2008, p145)
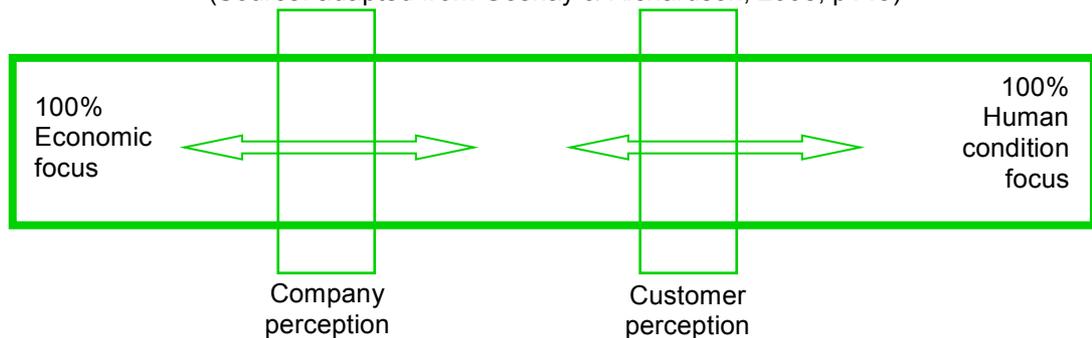
As service providers need to be able to position themselves within their markets in order to make effective decisions it is prudent to assume that they (knowingly or otherwise) are located on the continuum (Fig 1.4). Organisers need to be aware of how festivalgoers perceive their sustainable position. Those not aware of changing consumer attitudes, such as the increasing consumer demand for green and ethical practices (Ethical Consumer, 2014), risk alienating customers. This study investigates how stakeholders and festivalgoers perceive factors that influence positioning.

Since the advent of TBL, the SD concept has gained credence featuring in academic, consultancy and practitioner texts (CRR, 2015). Sustainability represents a nascent branch of social science that some consider a form of creative destruction (Sandberg, 2010), which could ultimately render the traditional ways of operating businesses redundant. Alternatively organisers following the traditional profit-driven business model may find themselves reacting to emergent TBL factors (Mintzberg, 1990). Their strategic intentions could be deflected by failing to react to changes in consumer values e.g. the growth in demand for ethical or green goods or services. This study investigates whether, in this context, SD is Schumpeterian or aligns with Mintzberg's realised strategies approach.

1.4 RESEARCH SCOPE

It is appropriate to consider the research context, theoretical underpinning and academic frameworks that will be used, starting with the UK music sector itself.

1.4.1 The UK Independent Music Festival Sector

The value of the UK events industry has risen to £42.3 billion in 2015. This represents an 8% rise on the 2013 value of £39.1billion (BVEP, 2015). The live music sector is a key contributor (economically and socially) therein and was forecast to grow to £1,681

million by 2017, a 9.1% increase from 2012 (Mintel, 2012). Festivals are a substantial component within the live music sector along with live concerts and performances.

In 2010, Britain hosted over 700 music festivals, generating nearly 3000 days of entertainment for millions of consumers (AIF, 2010). In 2012 the attendance at festivals rose to 12% of the UK population having visited at least one festival in the year (Mintel, 2012). The number of visits to UK music festivals and concerts was forecast to grow to 46.8 million in 2015 generating £2.9 billion in turnover (Mintel, 2010). These figures exclude the multiplier effect of festivals, e.g. increased sales of artists' music (or merchandise) and local communities benefitting economically. Festivals are not uniformly distributed (geographically) and tend to be largely in the summer months.

This study evaluates perceptions of SM elements within festival service provision from stakeholders' and the festivalgoers' perspectives. Accordingly the scope considers influences on consumption patterns as festivals represent one of the larger consumer purchasing situations (Baines et al, 2011). However, in 2010 almost half of festivalgoers had reduced their spending on outdoor events owing to the recession (Mintel, 2010). Hence any conclusions drawn in this study pertaining to changing consumer patterns will be of interest to the sector and beyond.

The term festival is nebulous as it represents a wide range of differing types of multi-stakeholder businesses e.g. single proprietorships, partnerships, co-operatives, non-profit enterprises, social enterprises and limited companies. Each of these differs in terms of aims, objectives, vision, culture, structure and so on (Richardson & Laville, 2010). Most independent festivals are micro-enterprises with less than 10 employees. They are a bellwether for most types of festivals held in the UK (Mintel, 2010) and this study concentrates on this key area. However, the approaches to marketing have mostly been based on or developed from experiences in larger companies (Carson et al, 1996). The circumstances and characteristics of small festivals differ from those of their larger peers. A company's structure impacts on its strategy and vice versa (Chandler, 1998). SMEs have flatter more flexible structures, tending towards being organic with information flowing throughout all organisational levels (O'Driscoll, et al, 2000). Assessing a festival's SM communication capability necessitates considering its characteristics and this study contributes to SME studies.

When studying stakeholders' perceptions, it is useful to consider whether knowledge of other festivals influences the organisers. During the past 25 years, Glastonbury has transformed itself from what was essentially an event that was peace/disarmament focused to one that raises millions of pounds for charity (Mintel, 2010). From a

marketing perspective it is worth noting that Glastonbury sells out of tickets immediately upon going on sale (Mintel, 2010) despite promoting TBL sustainable practices since its inception. Some larger festivals have started to adopt SM standards such BS8901 (Festival Republic, 2012). This study investigates stakeholders' perceptions of such practices and standards.

This study draws on the conflation the UK being regarded as a leading nation in the studies of sustainability and having a long-established world-class music services sector within which festivals have been established since the mid 20th Century (Mintel, 2010). The focus of this paper is domestic i.e. confined to festivals in the UK. That said it is hoped that insights from this study may be of interest to international organisers.

1.4.2 Benchmarking SM

Benchmarking is a continuous process of measuring services and practices against strong competitors or recognised industry leaders. It aims to improve performance and can be applied to facets of operations (CIM, 2008). This research is not seeking to undertake communications, ecological or social-impact audits of festivals. Rather it focuses on the perceptions of the SM practices involved (see Fig 1.2).

Benchmarking is a practical and proven method to help organisers measure their events' performance against competitors. It can also be used to instill best practice into companies across a range of issues (Gosnay et al, 2010) and this study evaluates whether such benchmarking takes place. This research uses a TBL-based Sustainable Marketing Benchmarking Framework (hereafter SMBF) to provide structure to the research tools, analysis and discussion. This research contributes to TBL-based studies by generating an improved SMBF.

1.4.3 Barriers to the adoption of SM practices

This study considers barriers to the adoption of SM practices starting with definitional and terminological issues. The difficulty of defining SM derives from the multi-disciplinary context with definitional ambiguities associated with each discipline (Parris & Kates, 2003). Barriers to adopting SM practices are evaluated including ownership, cost, and voluntarism. The potential benefits of adopting SM are identified.

1.5 RESEARCH AIM, QUESTIONS AND OBJECTIVES

This study's title is "The adoption of sustainable marketing practices within the UK independent music festival sector". To assess a festival's SM adoption it is necessary to consider its characteristics e.g. size and independence. The music festival sector is typical of others in the creative economy where a small number of large international

firms counterbalances a large number of local, micro enterprises, many of which are sole proprietors (UNCTAD, 2008). Most festivals are small-to-medium-size enterprises (SMEs) having less than 250 employees. They are independent having less than 5% of the global market (AIF, 2014). A definition of independence is it is "an attitude, an aesthetic, a way of life. Independent as the binary opposite to the 'mainstream'. Independence as freedom: freedom from and freedom to" (AIF, 2014, p4).

It is prudent that this research seeks insights into whether independence influences the adoption of sustainable practices. This study identifies trends in stakeholder awareness in relation to the adoption of SM practices within UK music festivals. It explores the efficacy of organisers' communications with stakeholders and festivalgoers. With this in mind it is necessary to now consider the research questions (hereafter RQs) and subsequent objectives germane to this study.

Since its inception SM studies have not addressed the existential dichotomy that, as a new paradigm, exists i.e. for some sustainability is about consuming less whereas marketing encourages greater consumption. Hence, the credibility of SM has to be established to avoid it being deemed dichotomous, oxymoronic or even specious. This leads to the first conceptual RQ, which is explanatory in nature and seeks new insights.

RQ 1. Is Sustainable Marketing (SM) a credible paradigm?
RQ1 can be answered if the two domains (Fig 1.2) are shown to have significant commonalities and synergies. In order to establish whether SM is credible (RQ1), the Literature Review identifies synergies including historical precedents of SM practices within related businesses (e.g. retail). To identify commonalities this study considers societal and ecological developments in the marketing domain that contribute (to the nascent area of SM). It juxtaposes these with aspects of SD that resonate and reciprocate with Marketing. Terminological confusion can be a barrier to SM adoption, hence, this study reflects on extant definitions and evaluates how stakeholders perceive the components therein. Finally, SM's credibility is underpinned if findings suggest it aligns with an existing management 'School'. This study investigates whether TBL-based SM is Schumpeterian or whether an alternative is a better 'fit'.

RQ 2. In relation to the independent UK Music Festival sector…
a)   how can SM practices be evaluated?
Ecological benchmarking of music festivals has taken place increasingly in recent years. However if organisers are to be deemed responsible they need to also adopt societal elements of sustainability. RQ2a investigates how SM practices can be

evaluated. Drawing on Getz amongst others, this research creates (and uses) a typology of festivals to provide a sampling frame and a typology of stakeholders therein. This enables better understanding of emergent trends in the sector as stakeholder and festivalgoer perceptions underpin festival positioning. If companies are indeed sustainably positioned, they must be capable of benchmarking. The Sustainable Marketing Benchmarking Framework (SMBF, see Fig 2.11) provides structure for the research tools, findings, analysis and discussion. This study considers whether the festivals are appropriately sustainably positioned and proposes a new benchmarking framework to facilitate such practices.

b)   how do internal influences impact on SM adoption?

If festivals are positioned on the Sustainability Perception Continuum, organisers need to be aware of festivalgoers' perceptions and influences (RQ2b). The stakeholder concept has been important in helping marketing strategists to understand the implications of the sustainability agenda (Belz & Peattie, 2009). A key objective is to evaluate whether the perceptions and characteristics of stakeholders (e.g. consumers, organisers, suppliers or the local community amongst others) impact on the communication of SM practices. This study will identify perceptions of the constituents within the SMBF (Fig 2.11) and prevailing awareness of (and attitudes towards) SM adoption. It will ascertain whether individual influences contribute to acting 'responsibly' or are barriers to adopting TBL-based sustainable practices. Drawing on Jackson and others, this study creates a definition and typology of sustainable consumers (Fig 2.7), thus improving understanding of segmentation.

c)   which organisational trends influence the efficacy of 'marcomms'?

This research seeks insights into the perception and communication of SM practices. It analyses whether festivals adopt strategic approaches to marketing generally and specifically the adoption of Integrated Marketing Communications (IMC) amongst stakeholders. This study explores perceptions of the societal impact of festivals, the incidence of CSR amongst stakeholders, the awareness of environmental issues, the roles of power and influence amongst stakeholders.

Fig 1.5 summarises the objectives used to test the RQs. Researchers must avoid at all costs asking RQs that will not generate new insights.

Fig 1.5 Research questions & related objectives needed to test the research aim		
Research Questions	**Primary Objectives**	**Secondary Objectives**
Research Question 1: Is Sustainable Marketing (SM) a credible paradigm?	To establish the commonalities and synergies between the SD and marketing domains.	- Critique the extant definitions (of SM) and provide a working definition - Establish whether TBL-based sustainability is Schumpeterian
Research Question 2: In relation to the independent UK Music Festival sector…		
a) …how can SM practices be evaluated?	To evaluate the constituents of a Sustainable Marketing Benchmarking Framework (SMBF)	- Refine the typologies of Festivals and generic stakeholders - Develop the SMBF - Investigate issues surrounding positioning
b) …how do internal influences impact on SM adoption?	To analyse key stakeholders' attitudes and perceptions of SM practices	- Identify attitudes shaping decision making apropos to extant practices - Analyse the awareness of emergent sustainability factors amongst stakeholders
	To explore festivalgoers' perceptions of the issues surrounding SM practices with a view to identifying patterns and themes	- Evaluate barriers to adoption of SM practices - Critique sustainable consumption studies and generate a typology -Identify patterns relating to motivation and ownership of societal and green practices
c) …which organisational trends influence the efficacy of 'marcomms'?	To critically evaluate festivals' marketing communications (apropos sustainable practices)	- Evaluate the communication of issues relating to festivals' societal and ecological impact - Identify patterns relating to adoption of existing standards, codes and practices -Investigate marketing approaches adopted by festivals

The research questions emerged during the study and were part of the process of 'progressive illumination' (McNiff & Whitehead as cited in Saunders et al, 2007). Having developed the aim, research questions and corresponding objectives, it is now appropriate to consider how the data will be collected and analysed.

1.6   METHODOLOGICAL CONSIDERATIONS

This largely exploratory study is ontologically subjectivist, recognising that social phenomena were created from the perception and consequent actions of actors. It conforms with social constructionism seeking understanding of differing interpretations relating to the situations in which festivals' stakeholders and festivalgoers find themselves. This study is largely inductive but also draws on deductive theories.

This research is cross-sectional being conducted in the 2014 festival season. It is, however, recognised that a longitudinal approach may be better for the case study methodology adopted. The case study collected data from 7 sources i.e. festivals using, for pragmatic purposes, a multi-level, mixed model design where qualitative data was collected at one level (stakeholders) and largely quantitative date is collected at another level (i.e. festivalgoers) concurrently. The SMBF (see Fig 2.11) shaped both the topic guide for the interviews and the questionnaire. The semi-structured nature of

the interviews enabled the instigation of discussions around adoption of sustainable practices if these had not come up in the course of the interview. This resonates with Young et al (2010) who acted similarly with green and ethical purchase criteria. The qualitative questions were refined throughout the study. The questionnaire was unchanged from the first festival onwards and featured questions germane to marketing, social and ecological equity.

Apropos sampling, this study used the typology of stakeholders and only surveyed adult festivalgoers. The qualitative data was analysed using textual analysis and graphical representations. The quantitative data was analysed using descriptive statistics and bi-variate analyses. The stakeholders' qualitative insights triangulated the data from 119 festivalgoers.

1.6.1 Ethics

The research underwent ethical approval in accordance with the University of Leeds' regulations. All respondents signed consent forms (Appendix i), were assured of anonymity and were given information sheets explain the role of the study (Appendix ii). Respondents were assured that the data generated would be secure and only used for academic purposes in accordance with the University of Leeds' ethics protocols. The Author was audited to ensure ethical protocols had been implemented.

1.6.2 Limitations

This study is domestic and international matters were not considered. Those organising international festivals would have to consider political impacts as well as the confrontation of different cultures, ethnic groups, lifestyles, languages and levels of prosperity (Tassiopoulos & Johnson, 2009).

Having initially identified the organiser, further interviewees were recruited using the snowballing technique (Young et al, 2010; Lena, 2011). Response bias may be evident in that stakeholders may be averse to criticising the festival or the organiser, hence resulting data may be too positive. Researchers can only record factors that the interviewees were conscious of and not the influences where consumers lacked awareness (Hand et al, 2007). A longitudinal approach could test whether reactions to recurring events become less negative over time because managers become experienced at minimizing the disruptive effects of events (Tassiopoulos & Johnson, 2009). Since meaning is negotiable, it may evolve over time and such changes could be captured with longitudinal research (Dey, 1993).

Some argue that analyses of how resources are used, sourced and supplied must be adopted (Musgrave & Raj, 2009). Whilst undoubtedly useful this research focuses on matters germane to communications. It does not seek to establish causality between communications and behaviour. This aligns with those who studied value models of environmental action that found relatively weak correlations between personal norms and indicators of pro-environmental behaviour. Considerable care is needed when imputing behaviour from values (Jackson, 2005a).

1.7   SUMMARY

The research is apposite as the UK continues its transition from a manufacturing economy to one based mainly on services such as 'leisure'. Many sustainability studies focus on the manufacturing of goods, however, this study contributes to the growing area of research into sustainability in services and specifically the leisure economy. Getz acknowledged the paucity of research into festivals and this study contributes to the study of creative events. Festivals are worthy of consideration owing to their complexity, usually temporary nature, with thousands of transactions taking place in locations of outstanding natural beauty.

Festival attendance represents one of the largest purchasing situations for most consumers and the sector must ready to react to changes in consumer behaviour. This research contributes to the nascent area regarding sustainable consumption and will define the 'sustainable consumer' and reflect on their role as co-creator of value. This represents the latest developments in contemporary marketing and provides an opportunity to contribute to the debate on value. Whilst there is much research into SD, little is from a consumer perspective. Key drivers for this research are the absence of customer perspectives in many sustainability studies as well as the large-scale absence of TBL-based sustainability in the marketing domain. This research, being inherently inter-disciplinary, seeks to contribute to the holistic pool of knowledge germane to supply and demand side perceptions of 'positioning'. The SMBF is used to provide structure to the data collection and subsequent discussion. It is hoped that this framework will be appropriate for stakeholders throughout the sector and beyond.

The typology of music festivals created herein contributes to studies of festivals. This study develops extant stakeholder models to create a sustainable consumer model that enables better positioning. Interviews identified stakeholders'. These are juxtaposed with findings from surveyed festivalgoers. This study improves understanding within the marketing domain of sustainability. It also identifies themes that will provide insights for the sector as a whole.

Fortune favours the prepared mind - Louis Pasteur

Chapter 2   SYSTEMATIC LITERATURE REVIEW

This Chapter is shaped by the RQs and considers the key theoretical origins that underpin the research. To test the RQs the Literature Review must first address the conceptual question (RQ1). To address RQ 2 (a, b & c) this Chapter provides the underpinning to investigate how SM should be evaluated and also the nature of internal (personal) or organisational (company) influences.

2.0   INTRODUCTION

A rationale for the inter-disciplinary nature of this study is that most researchers have applied a functional 'silo-based approach' to the evaluation of events considering economic, socio-cultural and environmental impacts separately (Smith-Christensen, 2009). However, researchers can now attack questions and problems with a sophistication drawing upon and integrating multiple social scientific disciplines (Walsh et al, 2003). As literature tends to be organised along disciplinary lines (Dey, 1993), this Chapter conflates the germane elements of SD with those from marketing.

Throughout, the Chapter uses the TBL to provide structure, starting with People, followed by Planet and Profit respectively. These are not in any order of priority and it is recognised that aspects can be located in more than one focus.

2.1   SUSTAINABILITY - OVERVIEW

There is a continuous discourse surrounding the dichotomy of economic and environmental principles and the suggestion that one principle takes priority over the other. Societal considerations are frequently given less attention than economic and environmental concerns (Musgrave & Raj, 2009). This is remiss considering the discourse around the relationship between business and society has continued since the 1950s (Garriga & Mele, 2004) and this study seeks to contribute to the societal focus within sustainability studies.

Whilst the terminology and context of sustainable consumption are relatively recent, the debates about consumer behaviour and consumerism are much older and deeper (Jackson, 2005a). A long-standing tradition of 'ethical' and 'socially responsible' companies can be identified dating back far beyond the current generation (Barkemeyer et al, 2009). Hence, this study reflects on the historical view of consumption and how businesses have operated 'sustainably' since the 1840s without registering the same impact in academic circles as more traditional disciplines.

2.1.1   Sustainability pre Triple Bottom Line - An Historical Perspective

Modernity is taken to mean the progression of industrialisation begun in the late 17th century through to the present day (Tilley & Young, 2009) during which organisations have been allowed (or some may say encouraged) to develop in line with capitalist neo-liberal traditions. Even in the 17th century, Hobbes had noted the pervasive anxiety of a society characterised by unlimited materialist values (Jackson, 2005). Adam Smith first referred to the idea of transactions between producers and consumers where both parties gained a benefit (Smith, 1776). Smith suggested abandoning the assumption of the zero sum game (i.e. that there was a fixed amount of wealth) and talked about wealth creation, especially through labour and voluntary exchange (Donaldson, 2008). Smith's notion of voluntary exchange was developed in the 19th century by Ricardo, who proposed the law of 'comparative advantage' (Howell, 2006) where both trading partners gained from their transactions. This could be argued to be the genesis of the "Dominant Social Paradigm" (DSP) ultimately leading to the neo-liberal agenda (Jackson, 2005) where "economic growth was a prerequisite to improving the quality of life for humankind" (Belz & Peattie, 2009, p7). Previous studies argue that many drivers for adopting sustainable practices

> "are attributable to globalisation based as it is on the Whig view of history in which the march of progress is seen as inevitable, is an ideal to be striven towards"   (Jones et al, 2009a, pp304-5).

The Whig interpretation of history has been described as the view, prevalent in 19th century Britain, of steady progress towards liberal ideas and institutions (Marwick, 1989). However, the critical social theorists and the humanists were alarmed at the ecological and social impacts of rampant materialism (Jackson, 2005a). Tilley & Young (2009) refer to economists expressing alarm during the Industrial Revolution over the lack of social wealth. They cite Smith (1996) who reviewed the historic perspective of the purpose of wealth, suggesting many 19th century economists had started to question the (Whig) proposition that economic growth was an end rather than a means. He offered commentaries from the period:-

- 'Something was wrong with an economy that produced so much quantity with so little quality, yet brutalised so many people in doing it'… in John Ruskin (1819–1900)
- 'The too much of everything is the evil of the day' (Sismondi,1834)

Mitchell (2008) maintains Victor Hugo also suggested that the two main problems faced by 19th society were the production of wealth and its distribution. The economist Thomas Malthus argued the production of food supply would be outstripped by population growth, developing the idea that nature is not simply a never-ending resource (Brodribb, 1997). Marx (amongst others) decried the 'fetishism of

commodities' that characterised capitalism. Approaching the 20th century, Veblen coined the phrase 'conspicuous consumption' (Jackson, 2005).

Developments since the adoption of the neo-liberal agenda such as globalisation and deregulation mean some corporations have gradually come to replace the most powerful institution in the traditional concept of citizenship, namely government (Garriga & Mele, 2004). It is however too simplistic to say globalisation has generated only negative impacts. It can be argued that material well-being has increased dramatically for a lot of people as a result of globalisation (Howell, 2006). Veblen's (1898) conspicuous consumption points to the importance of material goods in social positioning (Jackson, 2005a). This resonates with the image of the self-interested economic person, an image whose roots can be traced back to the writings of Adam Smith, John Stuart Mill and Jeremy Bentham (Russell, 2000 as cited in Jackson, 2005a). Commentators from the early part of the industrial revolution believed wealth should be seen as greater than just financial and include contributions to the wider society (Tilley & Young, 2009).

Clear divides were evident in the mid-20th century. Garriga & Mele (2004) regard Bowen's 1952 text 'Social Responsibilities of the Businessman' as seminal. In 1958 Levitt questioned how 'these well-intentioned but insidious contrivances are greasing the rails for our collective descent into a social order that would be as repugnant to the corporations themselves as to their critics' (Levitt, 1958). Davis attacked the assumption of the classical economic theory of perfect competition that precludes the involvement of the firm in society besides the creation of wealth and warned whoever does not use his social power responsibly will lose it (Davis, 1960). Agle et al (1999) refer to this as Davis's 'iron law'. Therefore it can be argued that there has been a paradigmatic shift (of a social nature) from a way of working in which shareholder interests reign supreme, to one whereby different stakeholders compete to influence the business agenda (Jones et al, 2009a).

Long before terms such as SD existed, businesses such as Cadbury and Rowntree had demonstrated profitable ways of operating that benefitted others, particularly employees and the local community (Emery, 2012). Another organisational type that refuted the neo-liberal capitalist modus operandi was the 'co-operative' (hereafter called the Co-op). The UK Co-op movement can trace its principles and practices to the Rochdale Pioneers in the 1840s (Birchall,1994). Amongst their guiding principles were education, training, information and concern for the community through (what we would now call) SD. Often they have been market leaders in terms of practices including product labeling, health education and fair trade. Indeed Co-ops not only

channeled funds (into communities) but also existed to serve the community in which they traded (Davies & Burt, 2007). Co-ops have important cultural, industrial and historical origins and these elements combine to create 'societal' embeddedness. Two further forms of Co-op embeddedness are 'network' (the composition and structure of the network relationships) and 'territorial' (the relationships in "place" with local firms, consumers and regulations) (Hess, 2004). This triumvirate of embedded values form the foundations of the Co-op's approach to mutually beneficial business practices. Whilst other companies may not want to share all of the Co-op's 'altruistic' aims, the notion that their longevity, differentiation and customer retention may be attributed to being 'embedded' suggests their approach merits consideration. This study seeks to establish if any festivals adopt co-operative practices.

Mainstream companies have followed the Co-op's lead by espousing their green credentials (Jones et al, 2007). This coincided with a widening range of issues gaining importance with UK consumers such as ethical practices (Ethical Consumer, 2014) and awareness of 'greenwashing' where simply stating green credentials is deemed insufficient (Ramus & Montiel, 2005). Rochlin & Googins (2005) argue increasingly, businesses are becoming exposed to the risks associated with the gap between what they say and what they do.

Jackson (2005a) produced a detailed review of consumer decision-making from a sustainability perspective. It is comprehensive and should be "recommended reading" for marketers (Belz & Peattie, 2009, p82). A flaw, however, is Jackson offers no definition of the sustainable consumer. That said he offers interesting insights from a wide range of contributors e.g. Wachtel (1983) suggested the consumer way of life is 'deeply flawed, both ecologically and psychologically'. It serves neither our own best interests nor the protection of the environment (op cit, p11). To simply depict consumption as 'bad' is naïve and potentially damaging. Jackson cites Douglas (1976) who maintains individuals consume (at least partly) to help create the social world and to find a credible place therein. Hence, consumption can be viewed as a functional attempt to improve individual and collective well-being by providing what is necessary to meet people's needs, wants and desires (Jackson, 2005a). Needs theorists argue 'true' human needs are finite, few and universal (Maslow, 1954). Part of progressing towards a more sustainable economy will require a greater understanding of what constitutes a 'want' as compared to a 'need' and also that "humans have a complex set of wants and needs that can interact and even conflict" (Belz & Peattie, 2009, p74). Risks derive from consumers' changing consumption patterns and this study contributes to better understanding of the 'sustainable consumer'.

2.1.2 Friedman versus Freeman

Twelve years after Levitt's (1958) article, Friedman challenged the idea of mutual benefit when arguing the only responsibility of business towards society is the maximisation of profits to the share-holders (Friedman, 1970). This is arguably one of the most cited quotes in organisational management literature. It should not, however, be taken at face value as he qualified this by stressing the business should work within the legal framework and the ethical custom of the country (ibid). His article became a hurdle for anyone whose

> "interest is something other than a firm's financial performance. Property rights, the invisible hand of the market, and the government are entrusted to solve society's problems. Corporate managers are to play no direct role in ensuring the social welfare of society" (Walsh et al, 2003, p865).

Friedman was not alone in voicing this view. Jensen (2002, p239) argued, "200 years' worth of work in economics and finance indicate that social welfare is maximized when all firms in an economy maximize total firm value." He conceded that companies must attend to multiple constituencies in order to succeed but, ultimately, firms must be guided by a single objective function: wealth creation. Jensen concluded that long-term market value is the one objective that best advances social welfare. Those subscribing to this view believe that if shareholder wealth is maximised, social welfare is maximised as well (Margolis & Walsh, 2003). Ultimately as long as society wants high investment returns, job security, higher wages and lower prices, CEOs are bound to respect these norms (Agle et al, 1999). So it can be argued that Friedman was merely reflecting a view from society. Friedman did not deny the existence of social problems; he simply claimed that it is the state's role to address them (Margolis & Walsh, 2003). Some may consider his concerns alarmist "asking companies to advance educational reform, assist with reproductive health, and fund cancer research does give firms and their executives significant influence over public policy" (ibid, p290). In other words no money should be taken as 'rent' from the shareholders. It is worth noting that some 'libertarians' argued there is nothing special

> "about stockholders in the firm… take it as given that maximizing the value of a firm's equity will not produce maximum value of the firm as a whole. And it will certainly not produce maximum value for society" (Jensen, 2008, p167).

Selznick (1996) suggests viewing corporations' shareholders as the only members who really count obscures the realities of corporate power and responsibility. It is in conflict with taking account of relevant stakeholders and attending to long-run interests. When discussing the maladaptive behavior in corporations Jensen (2008, p170) protests

> "what shocks me is how much of it is purposeless. … the behavior doesn't accomplish what the people who are taking those actions nominally want to accomplish, which let us assume is power and wealth."

This maladaptive behaviour illustrates a fundamental problem with Friedman's position in that business is a part of society and not apart from society (Fitzgerald & Cormack, 2006). Hence, the need to understand the conditions under which a corporation's efforts benefit society continues (Margolis & Walsh, 2003). Previous studies found a significant relationship between profitability measures and CSR measures such as employee relations, product innovation/safety, environmental stewardship, and community relations (Waddock & Craves,1997). Whilst in no way belittling the role of organisations in modern society, it is important that they are not demonised. It needs to be recognised "that efficiency in resource allocation is only one desirable societal objective; others include fair access to and fair distribution of society's benefits and burdens … We know about the value of firms as community members" (Wood, 2008, p160). This study contributes to better understanding of whether festivals convey benefits to communities.

Wood (2008, p160) insists "we know too much about the institutional role of business in society to be persuaded by arguments about the glories of unfettered free markets with actors solely in pursuit of maximizing their economic self-interest". Agle et al (1999) cite Clarkson (1988) who insisted it had been demonstrated that the pursuit of this single measure was self-defeating. Hence the notion of stakeholder theory is worthy of consideration even though some argue it runs contrary to maximising shareholder returns. The two are not mutually exclusive as Freeman argues that Friedman and Jensen are stakeholder theorists and

> "if one understands the spirit of their work … and if we have a slightly more expressive idea of business than have most economists, then the tensions between economists and stakeholder theorists simply dissolve"
> (Freeman, 2008, p160).

This does not however address the issue of most extant economic models being focused on the firm and/or its markets rather than coming from a societal (or even customer-centric) position. Some suggest there is significant danger in attempting to make managers directly responsive 'to the social welfare' (Jensen, 2008). However studies have consistently found that with or without a stakeholder focus, corporate performance is very much the same. This suggests room for stakeholder-focused management that does no harm to shareholder interests while also benefiting a larger constituency (Agle & Mitchell, 2008). A flaw in the arguments posited by Friedman and his supporters is the role of (and anticipated reaction from) society and stakeholders who are expected to be passive and this is simply not the case. Margolis & Walsh (2003) cite Ranganathan (1998) who listed 47 initiatives where investors have 'pressured' firms to be more responsive to social problems. Others have criticised

scholars for paying too little attention to the relationship between the firm and society, focusing too much on processes whilst neglecting analysis of the societal effects of the firm (Walsh et al, 2003). This is remiss as "ethics, social responsibility and sustainability in business have moved from marginal to mainstream and we can no longer say that the business of business is purely business" (Emery, 2012, p11). This study seeks to contribute to research germane to the societal impact of organisations.

Lovins et al (1999) argued that change was necessary in order to initiate the advent of the next industrial revolution, namely the sustainable revolution. Elkington (2004) posited the notion that the standard business paradigm was changing as a result of the seven 'revolutions', which were rapidly altering the structures of business, leading business to a more sustainable future (Fig 2.1).

Fig 2.1 The 7 revolutions to a sustainable future	
Markets	Increased competition in more demanding, volatile markets making businesses more susceptible to the effects of economic crises
Values	Worldwide shift in human / societal values making businesses susceptible to values-based crises when society finds them wanting
Transparency	Increased transparency resulting from more open access to information, more authority of stakeholders to demand information, adoption of scrutiny and reporting systems
Life-cycle technology	Acceptability and appraisal of products at point of sale loses significance and the focus rests on the whole of the supply chain from acquisition of raw materials, manufacture, transport and storage through to disposal or recycling after consumption
Partnerships	Business partnerships will become more varied with campaigning groups entering relationships with business organisations once regarded as enemies
Time	Sustainability issues lengthen time considerations making planning for sustainable business a matter of years, decades even generations
Corporate governance	Evolving corporate governance to include the representation of all relevant stakeholders not just shareholders, keeping the corporate board focused on all aspects of the sustainable agenda.
Source: Adapted from Elkington (2004); Emery (2012, p21)	

Clearly the 'revolutions' do not stand apart; rather they can energise or constrain each other. Nor are they chronologically linear, nor constant across different cultures. The complex nature of the revolutions are exacerbated by the (mis)use of the word 'sustainability'. Therefore, having considered historical antecedents, this study now considers contemporary germane issues i.e. defining sustainability, CSR, stakeholders and consumers.

2.1.3 Sustainability ….definition

This study is interested in the "shift of focus away from products and the commercial transaction with the customer, and towards the relationships formed and maintained with customers" (Peattie & Belz, 2010, p9). Terminological confusion can impede communications and the formation of relationships. Competing uses of word

'sustainability' make it necessary to identify the terminology used by the stakeholders with a view to utilising a working definition. The best way to define and measure sustainability is contested (ESI, 2005). In association with terms such as organic, eco, green, fair trade and CSR sustainability is vague enough

> "to gloss over big varieties in definition, stakeholder interest and involvement, and at the same time powerful enough to draw the commitment of many different actors, including consumers, companies and (inter)national organizations" (Skov & Meier, 2011, p270).

It is not surprising that a variety of terms are used when discussing emergent paradigms such as sustainability. The difficulty of defining sustainability partly derives from the multi-disciplinary context with definitional ambiguities associated with each discipline (Parris & Kates, 2003). Some define it along purely disciplinary lines e.g. 'nnvironmental' sustainability refers to the long-term maintenance of valued environmental resources in an evolving human context (ESI, 2005). 'Cultural' sustainability implies a development process that maintains cultural assets including languages, rituals, artworks, artifacts and sites (UNCTAD, 2008). 'Network' sustainability relates to the network mechanism itself i.e. the formal or informal social arrangements that enable members to establish relationships and engage in joint activities (Wind, 2005). Alternatively, sustainability is a characteristic of dynamic systems that maintain themselves over time. It is largely agreed that SD is not a fixed endpoint that can easily be defined (ESI, 2005).

Brundtland's definition of sustainability (see 1.2.10) has subsequently been developed. It has been argued that SD highlights the cause and effect of actions and activities at personal and economic, national and local levels (IISD, 1996). SD provides a vision of the future that couples the long-term survival of humans with a qualitative improvement in the experience of life on earth (Parrish & Foxon, 2009

In 1997 the Harvard Business Review published 'Beyond Greening' (Hart, 1997), which brought the issue to the wider business community (Starkey & Welford, 2001). The following year the term 'Triple-Bottom-Line' (TBL) was coined in which the traditional economic focus was complemented with the new foci of social and environmental responsibility (Elkington,1998). The Hart and Elkington texts are considered to be two of the most important contributions on the subject of business SD (Starkey & Welford, 2001). The TBL, often paraphrased as 'People-Planet-Profit' and more recently as 'People-Planet-Prosperity' (Emery, 2012), may represent an emergent branch of social science and is increasingly being accepted as the modus operandi for business. A note of caution is needed as despite Elkington's assertion that TBL 'took off' around the turn

of the century (Elkington, 2006), it has not yet attracted broader public awareness (Barkemeyer et al, 2009). A lack of public awareness does not necessarily equate to TBL having lacked impact within organisations, it could point to poor communications amongst stakeholders. This study seeks to contribute to studies germane to sustainability communications and consumer awareness.

'Creative destruction' describes processes where incumbents' competences and perceptions are challenged by new paradigms (Schumpeter, 1950). Some argue SD is Schumpeterian representing a step change in how businesses are expected to operate (Sandberg, 2010). To be Schumpeterian, TBL's step change would have fundamentally changed service providers' knowledge base leading to new opportunities and in turn market growth. Market boundaries would be redefined as companies sought to differentiate product offers or to create and target new segments. New entrants to the enlarged market would have a greater incentive to innovate (McGee et al, 2005). This study seeks to assess whether sustainability is indeed Schumpeterian in this context.

In the music industry new entrants often introduce capabilities that give rise to the emergence of innovative business models which are afterwards imitated by incumbents (Huygens et al, 2001). This illustrates a key point i.e. TBL and its subsequent potential for creative destruction applies to services as much as production of goods. In services innovation often resides in processes and the application of innovative new technological solutions will overcome environmental challenges (Murphy, 2000). Some warn 'creative destruction' can bring out the worst in intrinsically unsustainable industries. This conflict with vested interests can lead to resistant, evasive and disruptive behaviours (Tilley & Young, 2009). Some advocate a dialogue strategy, cooperative transition management and governance that mobilises the will and capacity to win the struggle (Jänicke, 2008). A dialogue strategy clearly involves marketing, as the social science predicated on communicating with customers.

Studies have identified a significant increase in the media coverage of (corporate) sustainability-related concepts since 1990 (Barkemeyer et al, 2009). This increase seems to be of an incremental nature, rather than distinctly associated with a certain number of events. This could be argued to counter those in the Schumpeterian School. Indeed Mintzberg's Design School can also be deemed to apply to sustainability. Simply put due to the turbulent business environment, companies cannot foresee impacts on their strategies and thus will be reactive resulting in realised strategies rather than those originally intended (Fig 2.2) ultimately leading to strategic drift (Mintzberg, 1990). Such turbulence is the norm in the music industry e.g. Jones (2014)

cites over 2000 record shops closing since the advent of the compact disk. Also music sales have shrunk as established music companies struggle to adapt to the distribution of digital content online and a new generation of consumers do not appear to respect traditional Intellectual Property.

Fig. 2.2 Realised versus intended strategy
(source adapted from Mintzberg, 1990)
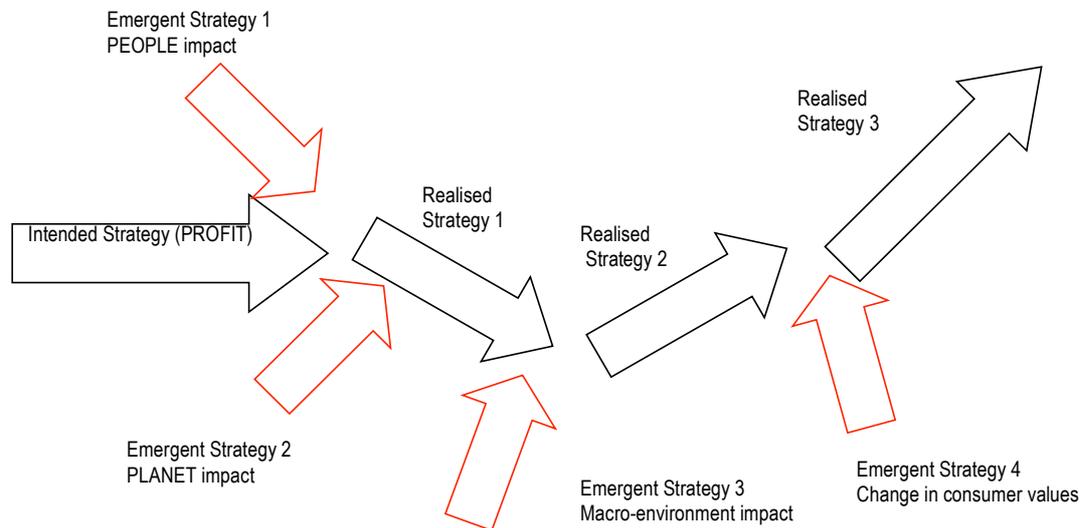
Fig 2.2 illustrates how strategic drift may result from failure to adopt or react to emergent elements of TBL, macro-environmental changes, and/or changes in consumer values e.g. growing demand for ethical or green goods. To militate against such outcomes, organisations may need to be benchmarked in terms of their sustainability. Apropos sustainability, it can be argued consumers and citizens consider these problems to be beyond the capacity of government alone to solve. The public expects corporations to contribute significantly to solve these problems (Paxson, 2009) however, inertia is often cited as a reason for businesses to be risk averse. In order to 'unfold momentum', concepts such as SM will have to move beyond academia and have to make an impact in the public arena (Barkemeyer et al, 2009). This implies the need to change tack away from following the mainstream business community's attempts to tackle environmental and social problems and start developing a path towards SD for them to follow (Tilley & Young, 2009). This study contributes to this 'path' by producing an appropriate framework and practical recommendations.

2.1.4 Sustainable Development (SD)

It is increasingly recognised that 'sustainability' has scope beyond simply its application to the environment. Indeed, the tangible and intangible cultural capital of a community, a nation or a region is something that must be preserved for future generations (UNCTAD, 2008). SD provides a vision of the future that couples the long-term survival of humans with a qualitative improvement in the experience of life on earth (Parrish & Foxon, 2009) advocating an enduring, balanced approach to economic activity,

environmental responsibility and social progress (BSI, 2007). However, proponents of SD differ in terms of emphasis e.g. what to sustain or to develop and when.

The 1980s saw the development of the concept (Tilley & Young, 2009) since when it has gained credence featuring in academic, consultancy and practitioner texts (CRR, 2015) not to mention a marked increase in the coverage of sustainability-related news. Estimates of the number of definitions vary. By 1992, 70 different definitions of SD had been noted (Belz & Peattie, 2009). Until the mid-1990s, SD was clearly the most widespread term however the picture changed in the last decade with 'sustainability' as the less technical term becoming more commonly used. If "today one buys a copy of any leading national newspaper around the globe, the chances of finding the terms 'sustainability' or 'sustainable development' … are at least as high as finding a newspaper issue without these terms" (Barkemeyer et al, 2009, p77). Indeed sustainability "is now the more widespread term globally (Op cit, p83). Hence, the term sustainability is preferred and Elkington's TBL is deemed synonymous with SD.

2.2   SUSTAINABILITY – PEOPLE – THE SOCIETAL FOCUS

Businesses have to meet increasing public expectations and to address legal obligations around environmental and sustainability issues (Jones et al, 2009a). The need to make profit may conflict with stated ethical aims and objectives. Hence competing stakeholders with differing needs, rights and obligations have to be managed to ensure conflict is minimised. Whether stakeholders can be managed is a moot point therefore it is necessary to reflect on the nature of said stakeholders.

2.2.1   Stakeholder theory

Different interests are at stake and participants often compete for control of the resources of the fields in which they operate (Bourdieu, 1997). Resources are sometimes material, sometimes social, sometimes ideological or symbolic. Freeman's notion of stakeholder theory began to take shape as the dominant theoretical response to the economists' challenge (Margolis & Walsh, 2003). It aims to establish the legitimate place for parties other than shareholders whose interests and concerns can defensibly shape managers' actions. Mendes et al (2009, p152) propose reasons for involving stakeholders include:

- needing to understand the complexity of the cultural system
- ensuring management systems identify potential conflicts inherent to objectives
- resolving areas of conflict and counterbalancing existing patterns of interaction

Freeman's definition (see 1.3.2) has been extended to stakeholders being individuals or groups who may benefit from or be harmed by the activities of a business or whose rights may be violated or have to be respected by the business. Mendes et al (2009)

note stakeholders may be institutions with interests in a project' or represents those who have, or claim, ownership. So a power-based ranking system is quickly established starting with only having interest (i.e. low-power) to having an affect (medium power) to assuming ownership (high power). Agle et al (1999) refer to a stakeholder class system in which shareholders, employees and customers were privileged whereas government and communities were less so. However, acknowledging stakeholders' existence and the power of their influence, in part, has led business to re-evaluate its activities. This supports studies which recognise that 'events' have many and varied stakeholders in terms of interest and power (Saeed-Khan & Clements, 2009). Marketing practitioners use Mendelow grids featuring 'Power' on one axis and 'Interest' on the other. These two-by-two matrices allow stakeholders to be plotted however they are often only a snap-shot, do not predict future changes and fail to illustrate issues such as urgency.

Post et al (2002) defined corporate stakeholders as the individuals and constituencies that contribute (voluntarily or involuntarily) to wealth creating and are therefore potential beneficiaries and/or risk bearers (Margolis & Walsh, 2003). The risk argument has to be qualified as shareholders are often vast corporate organisations and ultimately disenchanted shareholders can always sell their shares. Others maintain shareholders are only one of a number of business stakeholders (Letza et al, 2004). Indeed, Freeman himself argued that

> "maximizing profits is more like creating value for stakeholders than others might read in Capitalism and Freedom... Does that mean that I believe that "maximizing profits" is the goal or purpose of the corporation? Absolutely not… it is an outcome of a well-managed company, and that stakeholder theory is an idea about what it means to be well-managed…(and)…is not about markets and how they work ... Rather it is a very simple idea about how people create value for each other" (Freeman, 2008, pp164-166).

Freeman insists better stakeholder theory focuses on the multiplicity of ways that companies and entrepreneurs are out there creating value, making our lives better and changing the world (ibid). A common danger with stakeholder theory is that those who advocate it "simply assume managers would do the right thing so as to benefit society as a whole. That position is naïve... Managers would have no way to know how to best benefit society, and furthermore there would be widespread disagreement on how and what to do" (Jensen, 2008, p168). The notion of value and particularly communication of personal and organisational values is central to this study.

It is useful to distinguish between primary and secondary stakeholders. 'Primary' are those without whom the company cannot survive, whereas 'Secondary' represents

those who are not essential for survival (Clarkson, 1995). Stakeholder salience is the degree to which managers give priority to competing stakeholder claims (Mitchell et al, 1997). This introduces the notion of the 'worth' of stakeholders to those responsible for running organisations. Such attributes affect the degree to which executives give priority to competing stakeholders. Shareholders are dominant stakeholders and are thus at least moderately salient however it is heightened shareholder urgency that really gets CEO attention (Agle et al, 1999).

Fig. 2.3 Stakeholder typology: One, Two or Three attributes present
(Source: Mitchell et al, 1997, p874)
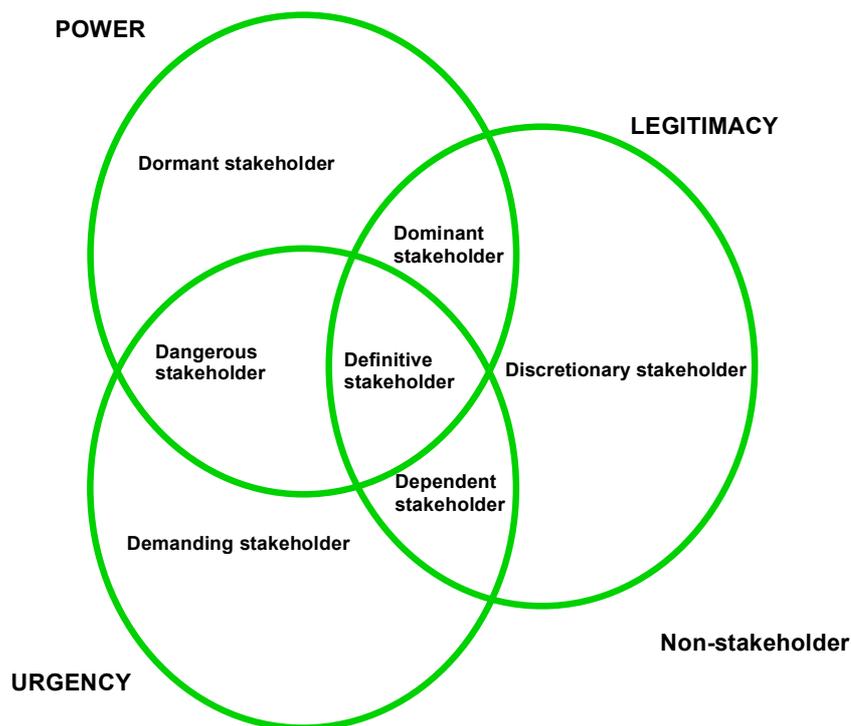
Fig 2.3 clearly illustrates how an organisation may have a wide range of stakeholders who have differing combinations of attributes (i.e. power, legitimacy and urgency) resulting in of different saliences (Mitchell et al, 1997). Strong stakeholder theory suggests all of the differing stakeholders, irrespective of attributes and resulting salience, are dealt with in an equal matter i.e. whether a Definitive Stakeholder or say a Dormant Stakeholder. A critique of strong stakeholder theory is that power relations are not adequately addressed (Barkemeyer, 2009). A common danger with stakeholder theory is that those who advocate it. Strong stakeholder theory leaves managers and directors unaccountable for their stewardship of the firm's resources. With no criteria for performance, managers cannot be evaluated in any principled way (Jensen, 2008).

'Non-stakeholders' are replaced in marketing by 'publics' representing stakeholders who may be interested (in the organisation) but are not directly involved. Naturally today's 'public' could easily become tomorrow's engaged stakeholder. An example for

festivals is the local media is a 'public'. Stakeholder attributes can change for any particular group or stakeholder-manager relationship (Agle et al, 1999). This identifies a limitation of this study, which is cross-sectional and thus unable to track changes.

Sustainability should be viewed in terms of commitment within the wider context of stakeholder relationships. To improve relationship management requires understanding of both interpersonal and 'person-to-firm' perspectives (Wong & Sohal, 2002; Sparks & Wagner, 2003). Social capital can be viewed as the network of social relations characterised by norms of trust or reciprocity that can improve the efficiency of society by facilitating coordinated actions (Lehtonen, 2004). Jackson (2005a) cites Giddens (1991) who argues consumption can be considered a set of social practices, influenced by social norms, lifestyle choices or by the institutions and structures of society. Hence it is appropriate to reflect on 'norms'.

2.2.2   Norms

In one reading, the word 'norm' simply means what is normally done or what ought to be done i.e. the perceptions of what most people would approve or disapprove of. (Jackson, 2005a). Schwartz & Carroll (2003) considered personal norms as feelings of strong moral obligation that people experienced for themselves to engage in pro-social behaviour. Margolis & Walsh (2003) cite Korsgaard (1996) who argues philosophically, normative refers to the underlying justification that gives moral weight. Moral weight implies a degree of risk e.g. when food and drink choices are based on cultural norms (Mitchell & Harris, 2005) of, say, health concerns or 'conscience' consumption. Increasingly consumers buy food products that are identified as Fairtrade or other ethically-produced goods (Ethical Consumer, 2014).

Normative inquiry of the philosophical sort investigate how people ought to act in light of why, weighing various considerations, that is the right, just, or good course of action (Scanlon, 1992). Personal norms may be the only direct determinants of pro-social behaviours and the factor that appears to interfere with personal norms in the success of pro-environmental behaviours is the existence of external social or institutional constraints (Jackson, 2005a). Descriptive norms carry little in the way of moral weight and simply refer to the perceptions held about what is normal in a given situation. Social norms reflect what ought to be done which explicitly reflects the moral rules and guidelines of the social group (Cialdini et al, 1990). People are continually influenced in their behaviours by social norms that prescribe or proscribe certain behavioural options (ibid). Jackson argues the existence of such social norms can be a powerful force both in inhibiting and in encouraging pro-environmental behaviour (Op cit, pix). It would be

useful for organisers to understand the role of norms in differing scenarios say buying tickets compared with traditional retail activities, in situ.

Social norms operate in two distinct ways, namely they provide behavioural examples that may be helpful in selecting appropriate behaviour appropriate or they relate to the social outcomes associated with the performance of a given behaviour (Jackson, 2005a). The features of the company's relationship to the problem also influence how it ought to respond to a societal ill (Herman, 2002 as cited in Margolis & Walsh, 2003). Herman offers three perspectives

- a problem created (or contributed to) by the firm, will impose a stronger duty to act than a problem not of the firm's making.
- the relevance of the firm's capabilities and resources to the societal ill being considered shape the strength of an imperative to respond.
- the response required may vary with a company's proximity to the community in which the need arises

Organisers risk increased customer attrition if their ethical or environmental profiles fail to align with consumers' normative expectations. Having considered the notions of stakeholders and norms, it is prudent to consider the community that hosts the festival.

2.2.3 Community

People belong to a local economy, which differs qualitatively from the global economy and is important to the welfare and quality of life in their locality (Ekins & Newby, 1998). Staged displays of local culture enable communities to showcase their cultural and regional values and identities. Events developed by local communities as sources of celebration can aid rural communities through stakeholder community participation (Haven-Tang & Jones, 2009). However many studies have ignored 'community'. McGoldrick (2002), who produced a seminal text on retail marketing, considers site issues at length, providing a detailed 'location checklist' however it features no references to the host community. This is remiss despite being consistent with research that identified reticence, on the part of larger UK retailers, to engage with the community (Jones et al, 2007). This attitude simplistically reduces the site to 'a plot' and something apart from the community in which it is located. Hess (2004), on the other hand argued that 'Territorial embeddedness' was a key element of the Co-op's long-standing success as it defined the relationships in 'Place' with local firms, consumers and regulations. This complements studies that identify a traditionally paternalistic attitude of corporations toward community (Agle et al, 1999) however even Friedman (1970) argued it will be in the long run interest of a corporation that is major employer in a small community to devote resources to providing amenities to that community or to improve its government.

Some suggest community values should be central to all decision making and various stakeholders, particularly community interest groups, should be involved in strategic activities related to events (McPherson, 2009). A challenge is to predict how communities may react to a festival's activities. The community's responses may pass through a series of stages including euphoria, apathy, irritation and antagonism (Tassiopoulos & Johnson, 2009). Taking into account local needs is directly in line with Brundtland's definition of SD (Smith-Christensen, 2009). Indeed Brundtland's report alluded to such 'needs' as a key principle of sustainability (Belz & Peattie, 2009).

The wide ranges of differing cultural contexts suggests addressing communities' concerns is not straightforward as they are clearly heterogeneous and their needs may vary within a community and among stakeholders (Smith-Christensen, 2009). Hence, it is logical to reflect on those who may be excluded from the services provided by festivals. Social exclusion refers to diverse groups such as those with disabilities, the elderly, those on low incomes and homeless people amongst others (Broadbridge & Parsons, 2003). Contextual factors (such as social exclusion) are themselves an important antecedent of environmental attitudes (Jackson, 2005a). Rather than simply complying with, say, disability law, organisers need to be more sensitive to stakeholders' psychological needs and motivations if they are to gain and sustain a distinct differential advantage (Mitchell & Harris, 2005).

For many socially excluded groups mobility is an issue (Broadbridge & Parsons, 2003). Hence another key element of social inclusion is accessibility and while progress has been made, studies indicate that only partial accessibility has been achieved. Ultimately, accessibility is more than widening doors and building ramps (Baker et al, 2007). Social inclusion is not simple altruism, indeed organisations may "enhance its chances of success by favourably influencing the opinions of planners and the local community" (McGoldrick, 2002, p267) due to the benefits accrued from improved public relations with the local community. It represents an ethical choice to be made by the organisation and this study will investigate whether festivals are socially inclusive.

Management scholarship often ignores the effect of organisational practices on social life outside the boundaries of the company. Indeed "social objectives" and "society" hold a tenuous standing in organisation and management research (Walsh et al, 2003). Focusing on human welfare receives less attention than articles that examine performance. "Performance and welfare work at the societal level of analysis seems to be the least appreciated work of all" (Op cit, p862). Margolis & Walsh (2003, p286) ask

"What are companies doing in response to social ills, and what is the range of activities they consider?" As discussed this study seeks to partially address this by contributing to studies germane to the impact of organisations on society.

2.2.4 Corporate Social Responsibility (CSR)

If ethics has any meaning whatsoever and is meaningful

> "it will be because we need to justify our lives to ourselves and to others, as Sartre and other thinkers have shown us … (and if) … business is on one side and ethics is on the other, then we'll have a gap that may come to be known as 'corporate social responsibility'"   (Freeman, 2008, p164).

CSR, however, means something, but not always the same thing to everybody (Votaw, 1973). A benefit of the CSR 'movement' is that it created narratives about worker rights, global governance, sustainable enterprise and all manner of topics that have relevance to the well-being of the poor and marginalised (Blowfield, 2005). CSR has gained a higher profile on the political, economic and business agendas in recent years (Jones et al, 2009a). That said it was meant, originally, to be a complement to government, not a substitute (Wood, 2008).

Historically a plethora of terms germane to corporate responsibility in society existed (see Garriga & Mele, 2004; Jones et al, 2009a) and despite conceptual and practical differences, terms are often used interchangeably (Barkemeyer, 2009). Improved communication is more likely when using contemporary terms i.e. still in wide use. Barkemeyer et al (2009) noted (within the period of their meta-analysis) CSR could be identified only in the latter half of the review period but experienced the highest increase of all concepts analysed and was the most widespread of the concepts. Hence this study will, like Barkemeyer (2009), subsume the plethora of terms under the notion of CSR even though the term itself is not without critics (see 2.2.5).

CSR is not confined to management but affects the whole organisation and its stakeholders. It can be seen to be a construct that is individual to the stakeholder and has been referred to as the social contract organisations have with their stakeholders (Jones et al, 2009a). This social contract can provide benefits for organisations e.g. it offers companies an opportunity to look good and perhaps to offset negative consequences of their operations through image management (Wood, 2008). CSR provides an alternative path forward which might be shaped by deliberate attention

> "to outcome variables that reflect the public good, so as to capture social as well as economic objectives; relationships between organizations and societal institutions … and the mechanisms through which organizational conduct affects the public good" (Walsh et al, 2003, p861).

Modern ideas about CSR began emerging with the corporate philanthropists of the nineteenth century but systematic reasoning only started in the USA in mid-twentieth century (Belz & Peattie, 2009, p34). Carroll (1979) and Wood (1991) are widely cited as having played key CSR roles and have contributed to building definitions of the different levels at which organisations respond social responsibilities (Garriga & Mele, 2004; Jones et al, 2009a) as portrayed in (Fig 2.4). Carroll's pyramid is intended to portray how the total CSR of business comprises distinct components that taken together, constitute the whole (Carroll, 1991).

Fig 2.4 Carroll's CSR Pyramid portraying levels of organisational CSR	
Discretionary level	Organisation goes beyond stakeholder views of everyday expected duty, what is just and fair, often involving philanthropy, and is an exemplary corporate citizen.
Ethical level	Organisation views its responsibility to satisfy society's expectations to go beyond basic legal requirements and do what is just and fair, and their practice reflects this. Focused on business ethics in a wide stakeholder context
Legal level	Organisation obeys all the laws and rules applied by the state. (E.g. tax, regulation, etc.) Concerned as with the law and legal rights, duties, rules and obligations are built
Economic level	Organisation produces products and services that society wants and sells them at a profit. Base starting point the economy and economic performance. This is seen as pivotal
Source adapted from Carroll (1979, 1991) & Wood (1991) as cited in Jones et al (2009a, p302)	

Jones et al (2009a, pp302-303) cite a number of issues with Carroll's Pyramid namely

- the levels are not mutually exclusive
- it appears as a staged hierarchy in which movement is based on fixed criteria which is not necessarily the case
- the dynamism that characterises the social, economic and business world is only partially captured
- it appears as a theoretical abstract removed from the complex realities of the world it seeks to explain

The different levels of responsibility imply complexity when seeking a definition of CSR. As in SD (Willard & Creech, 2005) an abundance of definitions can become a barrier to adoption and/or implementation hence it is appropriate to provide a working definition of CSR. The UK Government's definition alludes to how businesses take account of their economic, social and environmental impacts in the way they operate, maximising the benefits and minimising the downsides (BIS, 2014; Jones et al, 2009a). Three observations can be offered, first, this study is inherently domestic and the notion of the Government having a definition suggests the importance of CSR; second, the definition is broad in that environmental impacts refer to ecological considerations rather than the social/societal view of CSR; this study investigates festivals that are SMEs often run by entrepreneurs and awareness of CSR cannot be assumed.

Meta-analyses clearly signaled a positive association and provided little evidence of a negative association, between a company's social performance and its financial performance. If CSR contributes to corporate financial performance "then a firm's

resources are being used to advance the interests of shareholders... Concerns about misallocation recede as well" (Margolis & Walsh, 2003, pp277-278). This seems to be a persuasive argument for CSR as a paradigm. William Allen argued "One of the marks of a truly dominant intellectual paradigm is the difficulty people have in even imagining an alternative view" (Allen, 1993, p1401 as cited in Walsh et al, 2003) and yet increasingly scholars criticise the 'CSR business case' as it "is commonly grounded in arguments concerning the enhancement of a company's competitive advantage, corporate reputation, resource efficiency, its beneficial impact on staff morale and CSR being portrayed as a proxy for competent management" (Barkemeyer, 2009, p275). Rather than accepting CSR at face value it is prudent to consider the counter arguments.

2.2.5 Arguments against CSR

CSR is an eclectic field with loose boundaries, multiple memberships, different training/perspectives, broad rather than focused, multidisciplinary and interdisciplinary (Carroll, 1994). Customers can be the forgotten stakeholders (Belz & Peattie, 2009) as organisations are not necessarily consistent in their approach in that their focus on CSR may wax and wane over time (Morrissey, 1989). CSR itself does not provide guidance on how resources should be measured nor allocated. If it is contributing to financial performance, then the firm is being used to advance the objective for which it is considered to be best suited, maximizing wealth. However, conflicting conceptions of the firm's role and purpose may also be reflected in how the appropriateness of CSR is evaluated (Margolis & Walsh, 2003).

Doubts are raised regarding the general suitability of the current mode of predominantly voluntary, business-led CSR instruments to tackle some of the most pressing developmental challenges (Barkemeyer, 2009). Enlightened self-interest provides economic grounds on which to validate the fit with the identities of firms (Haberberg et al, 2010). This assumes CSR is central to organisational culture and beliefs whereas some maintain it may simply be an 'add on' feature to their business operation, an afterthought (Jones et al, 2009a) or deemed voluntary in nature (Barkemeyer, 2009). Gordon (2002) referred to the flagrant violation of societal standards in the corporate scandals of 'recent years'. Sadly in 2015 this comment still resonates (e.g. Libor rate fixing and the Volkswagen 'defeat device' debacle). It questions whether society and stakeholders can trust organisations.

Trust can be shaped by previous experiences and co-operative efforts and on the more general reputation a firm has built up through its earlier behaviour (Haberberg et al,

2010). McGoldrick (2002), though largely dismissive of social concerns, recognises that socially responsible retailers may also engender trust in consumers, which can be grown, say, through positive word-of-mouth. Hence, inter-dependent stakeholders will need to develop trust in their partners and it is logical to assume that there is a case for measuring and developing trust across a range of issues (Jones et al, 2007). For an organisation to trust its suppliers it must assume they will comply with its sustainability policies. However, suppliers comply for a range of reasons e.g. being enlightened, coerced or mimetic amongst others (Haberberg et al, 2010). Organisers who are highly motivated may adopt idealistic CSR stances or even ones of enlightened self-interest whereas stakeholders on whom they rely may only do so when coerced. Clearly the combination of voluntarism and trust can impact on adoption and this study seeks insights to contribute to better existing CSR studies.

Corporate Social Irresponsibility (hereafter CSI) is a term better suited to describing the workings of the 'old' shareholder business model and CSR is more applicable to the workings of the nascent stakeholder business model. CSI extends Carroll's work on definitional constructs by re-examining some of the theoretical frameworks that underpin, inform and guide CSR (Jones et al, 2009a).

Fig. 2.5 The CSR v CSR dichotomous model and potential outcomes
(Source: adapted from Jones et al, 2009, pp301-304)
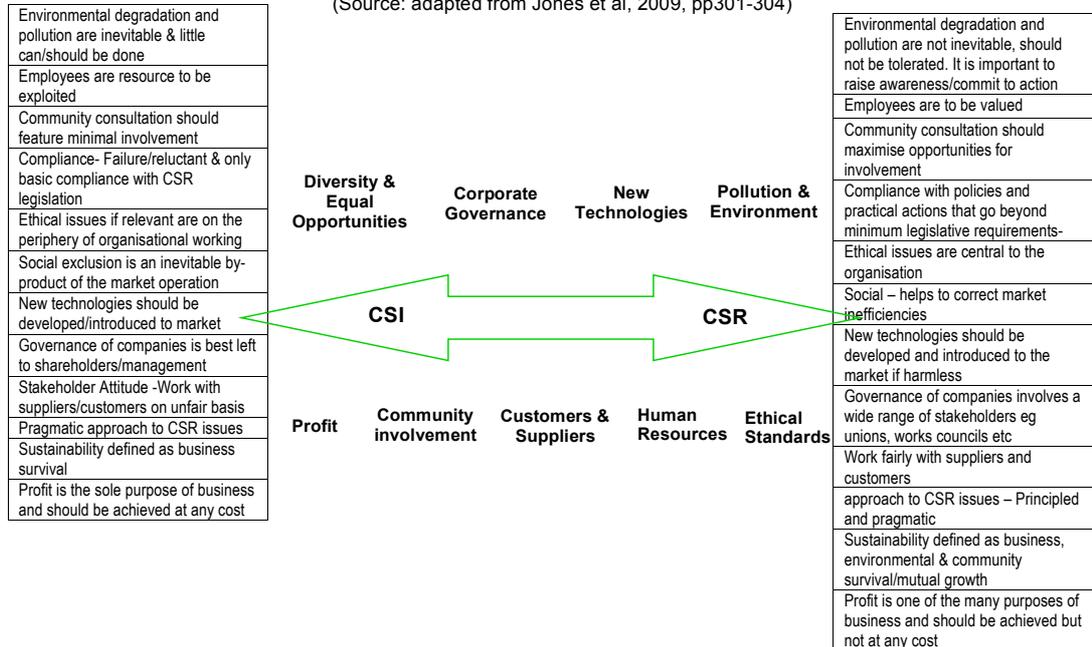
They describe their model (Fig 2.5) as a conduit of corporate governance in that it enables action and assists planning, thus facilitating a potentially better managed, more productive, socially responsible and profitable business. The use of a continuum seems appropriate as organisational decisions are rarely as 'clear cut' as many business texts suggest. It can be inferred (from Fig 2.5) that some organisations may

be positioned towards the CSR end on some issues whilst closer to the CSI end on others. Companies with clear, coherent CSR strategies should gravitate towards one end. The CSI-CSR continuum provides a useful tool for organisational positioning and benchmarking. It does however suffer the drawback of not informing managers how they should implement changes. It is worth noting that the continuum includes ecological concerns within the 'social' concept of CSR which some may deem incongruous. Although CSR predates the SM movement (Emery, 2012), including ecological matters suggests it fails to provide a complete answer to the issues raised by the sustainability agenda.

2.2.6   CSR Conclusion

As the legitimacy of business rests increasingly upon its ability to satisfy societal standards of proper conduct, attending to social welfare may soon match economic performance as a condition for securing resources and legitimacy (Paine, 2002 as cited in Walsh et al, 2003). This supports the need to understand the grounds that exist for taking alternative courses of action in order to implement necessary changes (Margolis & Walsh, 2003). The success of the more conciliatory modes of governance in the form of CSR will depend heavily on broader public awareness and participation (Barkemeyer et al, 2009). Within organisations 'awareness' is addressed by those involved in managing marketing communications. As outlined in this Chapter the arguments are complex and yet progress is being made in the pursuit of sustainability via stakeholder theory and CSR. Hence this study contributes to better understanding how CSR can be 'communicated'.

2.3   SUSTAINABILITY - PLANET- THE ECOLOGICAL FOCUS

The environment has stayed "high on the public agenda since the 1970s" (Belz & Peattie, 2009, p64). This study investigates the perception of 'green' adoption and the role of communications. Nomenclature needs to be precise as consumers struggle to evaluate (often) contradictory terms e.g. 'environment' is used in varying ways between differing texts and in some cases by the same author. Kotler et al (2005) refer to the 'natural' environment when discussing the marketing environment, which in turn is under the auspices of the macro-environment. 'Situational factors' can frame individual purchases (Young et al, 2010). 'Situational' when used in business-related social sciences often relates to macro-environmental factors (see Fig 2.18).

Consumers have competing values and subsequent internal dialogues may create intrinsic tensions or dissonance (Jackson, 2005a). Dissonance is a recognised barrier to behavioural change. It is possible that the cognitive dissonance of claim and counter-claim has led to increasing perception of 'greenwashing' where simply stating

green credentials is deemed insufficient (Ramus & Montiel, 2005). Additionally terms might be used interchangeably with green e.g. environmental, sustainable, ethical or ecological, even though these can have varying connotations for different audiences (Peattie, 1992; Oates et al, 2008). Hence it is sensible to differentiate between the broader environment and the service delivery (or task) environment and this study will provide terminological clarification.

Clients may assume that the environmental concerns are being addressed because they have become a fact of life (Paxson, 2009). Hence, organisers need to consider these variables and the potential impact on the effective management of long-term customer relationships (Wong & Sohal, 2003). Whilst consumer decision-making research has been mainly cognitive in nature, increasing numbers of scholars acknowledge the importance of affective and emotional aspects (Da Silva & Alwi, 2006; Malhotra, 2005). Ecological capital will ultimately become more valuable than financial capital (Andersson & Lindroth, 2001) and green issues are noticeably back on the agenda (Worthington, 2013). This alludes to the involvement of the primary stakeholders, customers and consumers.

2.3.1 Consumer (demand) perspective

The consumer Decision-Making Process (DMP) is considered later (see 2.4.11), however at this juncture it is appropriate to consider ecological aspects of the process. The earliest and simplest normative model of pro-environmental behaviour suggests it arises from quite specific value orientations in individuals (Jackson, 2005a). Environmental problems stem in part from prevailing societal values, attitudes and beliefs. Jackson identified three main societal value orientations as

- 'self enhancement' (i.e. self-regarding)
- 'selftranscendent' (i.e. other regarding) which is prosocial or altruistic
- 'biospheric' i.e. valuing the environment (as distinct from other people)

Only a limited proportion of such behaviour can be regarded as flowing from fundamentally self-interested value orientations. Altruistic, pro-social and biospheric value orientations also appear to be influential in motivating pro-environmental behaviours (ibid). Behaviour change towards SD driven by environmental citizenship considerations may outlast that driven by financial incentives (Dobson, 2007). Environmental citizenship works at a deeper level by asking people to reflect on the attitudes that inform their behaviour (Young et al, 2010). There is agreement that consumers experience involvement when objects or events 'connect' to important goals or centrally held values e.g. being environmentally friendly (Mitchell & Harris, 2005). This 'connectedness' with the broader environment in which they live features

intense emotional commitments (Sheehan, 2010) that in turn increasingly influence their patronage decisions (Carpenter & Moore, 2006). Pro-environmental behaviour involves both purchasing behaviour and non-purchasing behaviour (Jackson, 2005a). Green consumers' contexts and values frame the purchase in terms of the motivation to pursue green criteria. It is influenced by the consumer's knowledge of the relevant issues as well as how previous purchase experience influenced the consumer (Young et al, 2010). However perhaps the most significant shortcoming of the conventional mainstream approach to consumer behaviour is the almost total dominance

> "of purchasing (or often purchase intention) as a specific consumer activity, even though consumption encompasses a range of behaviours that both precede and follow purchase" (Peattie & Belz, 2010, p11).

Analysing why, say, green values have a weaker influence on the DMP when buying a product is vital in understanding and changing behaviour towards sustainable consumption. It may be owing to

- brand strength,
- culture,
- demographic characteristics,
- finance,
- habit,
- lack of information,
- lifestyles,
- personalities or
- trading off between different ethical factors   (Young et al, 2010).

These factors are not prioritised and may influence one another. They are however useful as issues germane to marketing are clearly identified and go some way to answering RQ1. This study uses some of these to shape questions on communication.

| Fig 2.6 Contrasting consumer barriers and facilitating factors ||
Barriers to buying green products	Key factors that will help green purchases
Lack of time to research details eg a company's CSR programme	The consumer's green value is strong; S/he has purchasing experience;
The price of a (green) product	S/he can afford and is prepared for the financial costs.
The lack of available information on the environmental and social performance of products	S/he has plenty of time for research and decision-making; to trust certain information sources, labels or organizations providing a shortcut to choosing a greener product
The cognitive effort in researching, decision-making and searching for the products	S/he has good knowledge of the relevant environmental issues;
The prioritizing of non-green criteria	Green products are reasonably available; S/He guilt for having other (non-green) priorities, not prioritizing green criteria, not being able to purchase the greenest product
Source: adapted from Young et al (2010 pp 27-29)	

Barriers and key factors to facilitate buying 'green' products and factors that could improve adoption are shown in Fig (2.6). These factors could shape questions relating to perceptions of communications. Consumers think heuristically (i.e. deal in general perceptions rather than comparing every detail) so emotive issues such as ethics or

green goods could easily shape decision-making hierarchies (Mitchell & Harris, 2005). Understanding heuristics (see 2.4.12ii) may explain how criteria interact and support or create barriers when the consumer is forming priorities. Primary and secondary green criteria are formed from research into the ethics of a product and manufacturer, talking to friends and family or browsing online (Young et al, 2010).

Much work has been done by marketers endeavouring to identify and target 'elusive' green consumers (Peattie, 1992) with mixed results (Oates et al, 2008). The number of UK consumers being very concerned about environmental issues rose from 30% in 2006 (Defra, 2006 as cited in Young et al, 2010) to over half in 2014 (Mintel, 2014) and clearly different shades of 'green' consumers exist (Young et al, 2010). Worthington (2013) cites many notable supporters of this notion. For this study a typology of sustainable consumers is created (Fig 2.7).

Fig. 2.7 Sustainable Stakeholder typology
(Source: adapted from Mitchell et al (1997); Lorand (2007); Jackson (2005a))
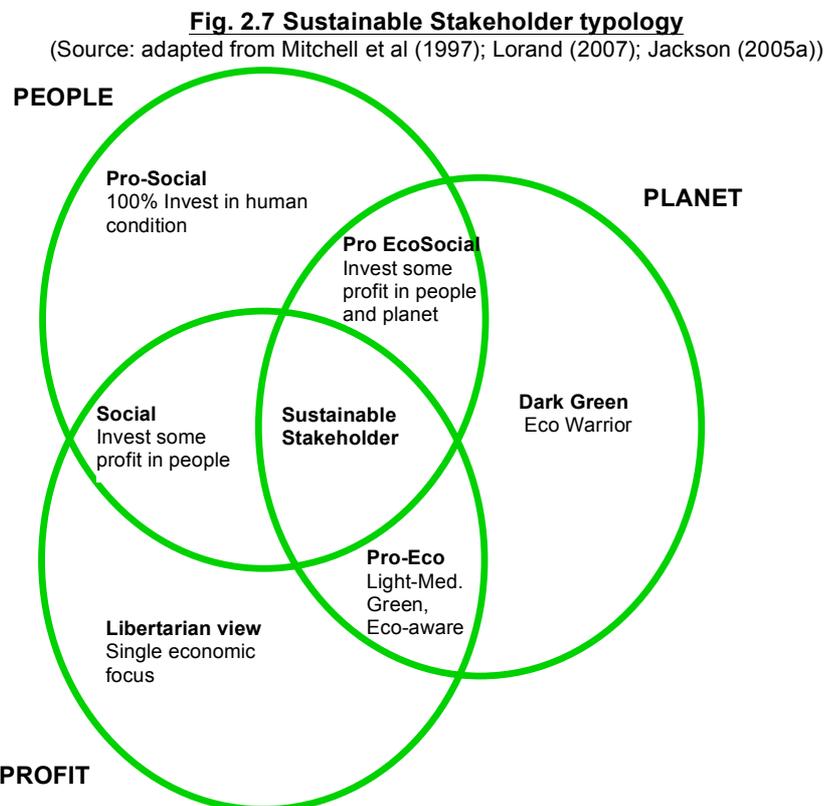
Put simply, companies must align their values with those of their customers. Therefore they must tailor their communications to their audience. Young et al (2010) investigated voluntary simplifiers who strive to survive in a mode of sufficiency and demonstrated a more complex DMP than other consumers. They were critical of certain sources and willing to search harder for information which, when provided by third parties, tends to be less biased (Belz & Peattie, 2009). Voluntary simplifiers would most likely be 'segmented' (Fig 2.7) amongst 'Eco warriors' however depending on other values they could be Pro-Eco, Pro-Eco-Social or Sustainable Stakeholders. This segmentation is

relevant as it informs how communications may need to be tailored to clarify, say, contradictory claims or terminological confusion. Eco-warriors distrust marketer-dominated communications therefore 'vehicles' could use testimonials from green customers, 'independent' third-party information (say from Greenpeace) or credible celebrities. They would expect a depth of information involving all aspects of the product or service and would be willing to join online communities where they can express their 'independent' views. If the segment was deemed Pro-Eco-Social the information credibility would still be a major issue however a balance between 'green' and 'societal' sources (e.g. Amnesty International) would be needed. This model could inform future studies, as little research exists using the TBL to enable segmentation.

The sustainable consumption agenda contains a wide spectrum of individual issues (Belz & Peattie, 2009). Existing research supports a strong correlation between pro-environmental intention and pro-environmental behaviour in the context of a high degree of volitional control (Boldero, 1995). It should be possible to live better by consuming less, therefore reducing our environmental impacts (Jackson, 2005a). Herring (2006) argued that a policy of sufficiency would require a decoupling of economic growth from resource consumption (simplicity or 'living well on less'). Implementing sufficiency-based schemes challenges the DSP and 'consumer choice'. That said if sufficiency is a strong form of sustainability, eco-efficiency and sustainable consumption may be weak forms (Tilley & Young, 2009).

2.3.2 Organisational (supply) perspective

Ecological modernisation (EM) has successfully focused attention on reusing, remanufacturing, and recycling end-of-life products, using the wastes of one production process as inputs to another, and redesigning products, processes, and supply chains for improved efficiency (Worthington, 2013). Tilley & Young (2009) cite Mol (1995) who suggests EM puts the onus on economic actors and entrepreneurs as 'agents of change' driving the transformation needed to solve environmental challenges. However such interventions will not, alone, deliver SD (Jackson, 2005a). At best EM theory may be 'weak' SD, relating only to the link between economy and ecology. It does not extend its theorising sufficiently to embrace issues of social justice (Langhelle, 2000).

The emergence of a 'New Environmental Paradigm' (NEP) (Dunlap & Van Liere, 1978) challenged the aforementioned DSP by advocating core values paying increased respect to natural limits and the importance of preserving the balance and integrity of nature (Hawcroft & Milfont, 2010). Hart's "Beyond Greening" introduced sustainability positioning by offering the Environmental Sustainability Portfolio (Fig 2.8).

Fig 2.8 Hart's Environmental Sustainability Portfolio		
	Internal	External
Tomorrow	New environmental technologies	Sustainability vision
	Many organisations that have made good headway in pollution prevention and product stewardship are still limited by existing technologies. To develop fully sustainable strategies, they will need to develop new technologies	The company's products and services, processes and policies must evolve and what new technologies must be developed to get there. This vision of sustainability provides a framework for pollution control, product stewardship and environmental technology
Today	Pollution prevention	Product stewardship
	Involves more than pollution control – cleaning up waste after it has been created means eliminating or minimising waste before it is created 'green marketing' programmes – developing ecologically safer products, recyclable and biodegradable packaging, better pollution controls and more energy-efficient operations.	Minimising not just pollution from production but all environmental impacts throughout the full product life cycle, and all the while reducing costs. Many companies are adopting design for environment (DFE) practices, which involve thinking ahead in the design stage to create products that are easier to recover, reuse or recycle. DFE not only helps to sustain the environment; it can be highly profitable for the company
Source adapted from Hart (1997, p74; Kotler et al, 2009, p90)		

Most companies focus on the lower-left quadrant of the grid, investing largely in pollution prevention (Kotler et al, 2009). This may indeed be the case for large manufacturers. Some progressive companies practice product stewardship and develop new environmental technologies however few have well defined sustainability visions, which may be owing to the inherently product-orientated nature of Hart's portfolio. It lacks customer-centricity, which critical marketers suggest applies to many marketing stalwarts including Kotler himself.

Environmental strategies should shape the company's relationship to customers, suppliers, other companies, policy-makers and all its stakeholders (Hart, 1997). There is however some debate regarding the role of business per se. It is recognised at the highest governmental levels, being enshrined in the 10 principles of the UN Global Compact which states "Businesses should…

> 7 ...support a precautionary approach to environmental challenges
> 8 ...undertake initiatives to promote greater environmental responsibility
> 9 ...encourage the development and diffusion of environmentally friendly technologies (UNGCO, 2013)

The notion of a "precautionary approach to environmental challenges" is perplexing. This could be due to the dichotomy of growth versus environmentalism. This chimes with those who suggest that the emphasis has been placed on using natural and social resources as efficiently as possible. Tilley & Young (2009) counter that in a world of finite resources, this is not enough and rather than preventing social inequality and environmental degradation, it merely slows down the rate of harm (ibid). It could of course be argued that slowing the rate of harm is a necessary first step however it should be an instrumental (rather than terminal) value.

Initiatives may be doomed to failure, as they have to counter the momentum of the existing attitudes to growth. Capitalism at its core is exploitative of natural resources, so any attempts at green capitalism will bring about only shallow environmental changes. Some studies identified an explosion of sustainability rhetoric but far too little absolute progress in reducing (never mind improving) the environmental and social problems society faces today (Tilley & Young, 2009). Porritt (2005, p240) argues that the onus is increasingly on companies

> "to be proactive rather than reactive, to anticipate inevitable change, to fill the space available to them for much more environmentally and socially responsible actions, and to lobby government for faster change"

Hart's product-centric view promotes technology as fundamental to resolving sustainability issues. Whilst technology can make a contribution it's unlikely to be a panacea and at times may even contribute to the problems owing to the unintended consequences of implementing technological solutions to environmental problems (Tilley & Young, 2009). Hence in order to achieve eco-efficiency the impact of organisational operations (and any potential changes to implementation) will need to be determined. Ecofootprinting measures the impact on the environment, is predicated on the maintenance of natural capital and is inherently based on the use of resources in the producer's country (Howell, 2006). This supply-side approach, whilst undoubtedly useful, is flawed as the consumer is excluded from the process. Particularly, as consumers experience involvement when objects or events are connected to important goals or values such as being environmentally friendly (Sheehan, 2010). Studies have alluded to festivals' potential for environmental damage (Henderson & Musgrave, 2014). Undertaking 'ecofootprinting' of festivals is beyond this study's remit (see http://www.juliesbicycle.com) rather it contributes to knowledge germane to the efficacy of sustainability communications. Addressing such communications issues will become more commonplace as service providers' roles

> "become more complicated. They must raise prices to cover environmental costs, knowing that the product will be harder to sell. Yet environmental issues have become so important in our society that there is no turning back to the time when few managers worried about the effects of product and marketing decisions on environmental quality." (Kotler et al, 2006, p190)

With this in mind, this study will now consider the role of Profit within TBL, the role of marketing and whether it is congruous with sustainability.

2.4 SUSTAINABILITY – PROFIT – THE ECONOMIC FOCUS

In Elkington's TBL the traditional focus of Profit is complemented with the foci of People and Planet. The existence of multiple foci creates challenges for academics and practitioners alike e.g. 'what is the role of Profit within the TBL?' Despite this

question, studies have largely been silent about managing the trade-offs and dilemmas that arise when companies confront duelling expectations (Margolis & Walsh, 2003).

2.4.1 The Marketing domain

Is 'Profit' synonymous with being profitable i.e. a goal that secures long-term survival? (Andersson & Getz, 2009). Whether sustainability is about profitability, re-investing profits to achieve other objectives or both, the lack of input (in debates germane to SD) from marketers is alarming as few functions are better equipped at driving profitability than marketing. Musgrave & Raj (2009) suggest philosophical questions, apropos the purpose of business, are raised. Essentially, financial resources can be used to reinvest within the business, its staff, the community or as a means to serve return on investment (ROI) of the shareholders. This is fundamental to the measurement of TBL-based sustainability and poses issues for benchmarking. Do companies 'have' to allocate funds to social and ecological causes to be sustainable? From society's perspective,

> "creating wealth and contributing to material well-being are essential corporate goals. But restoring and equipping human beings, as well as protecting and repairing the natural environment, are also essential objectives"
>
> Margolis & Walsh (2003, p281).

Hence, corporate and individual values will dictate how profit may be utilised.

The argument is, in essence, whether profit should be exclusively used to improve ROI or alternatively invested into a Return on Objectives (ROO) designed to satisfy stakeholders other than shareholders. ROI is the performance measure used to evaluate the economic efficiency of an investment whereas ROO gauges an investment's efficiency according to the achievement of more or less tangible goals, such as development goals across the TBL (Smith-Christensen, 2009).

Organisers may have duties and responsibilities beyond economic ones but this does not itself imply that those demands require comparable attention, advancement, or resources (Margolis & Walsh, 2003). Margolis & Walsh also cite Stiglitz (2002) who argued the DSP might not produce the inexorable march toward worldwide prosperity and well-being that is so often anticipated. Sustainable marketers may seek to partially address this by integrating economic, social and environmental goals into an organisation that is not only sustainable in its goal but also in its form of wealth generation i.e. where sustainable wealth means contributing a holistic net benefit to the economy, community and the natural environment (Tilley & Young, 2009). This ROO approach implies some profit must be 'traded' by investing in social and ecological objectives. It raises key questions relating not only to the nature of Profit but also to how could an organisation transform itself from being only focused on Profit to also

focusing on People and Planet. After all simply knowing that the economic tide is with them does not provide managers with insight about how to respond properly and effectively (Margolis & Walsh, 2003). This study at least partially addresses this by investigating how communications may be used to improve the management of stakeholder relationships. This study explores the dichotomy of Profit within TBL by identifying stakeholders perceptions (of Profit). This contributes to improving the understanding of how organisers may position themselves sustainably.

Practitioners for millennia have undertaken marketing however as a theoretical domain it has only been considered since early in the 20th century. It represents commercial activities, management functions or departments, business processes, a philosophy or a discipline (Belz & Peattie, 2009). This is useful in understanding the key facets of what the marketing philosophy entails (Gosnay & Richardson, 2008). That said there are issues, first it associates marketing with 'management', which contradicts the notion that everyone in an organisation is involved with marketing. Second, it lacks a future perspective, which is ironic given that marketing is inherently strategic. Finally it fails to reflect that marketing is essential for all organisations including SMEs.

An organisation's size impacts upon its ability to communicate with differing stakeholders. Most festivals are independent, micro-enterprises or SMEs having less than 250 employees and are likely to be a bellwether for most types of festivals held in the UK (Mintel, 2010). Worthington (2013) acknowledged the important contribution SMEs make, constituting over 90% of all businesses worldwide. The circumstances and characteristics of SMEs are essentially different in nature to those of larger companies (Carson et al, 1996), however, the approaches to marketing have largely developed from studies of larger companies. Arguably marketing is more important for SMEs as they do not have the low cost base or the pool of investment funds available

> "compared to a large business. But, where they often have the advantage, is in their ability to move much closer to the customer, to form a strong alliance with them, make them feel incredibly important and have the ability to move flexibly and quickly with changing customer needs and market dynamics"
> (Gosnay & Richardson, 2008, p12)

Many organisers could be categorised as entrepreneurs. The sector is complex and fast changing, hence entrepreneurs organising (or supplying) festivals must quickly align their values (Shepherd et al, 2013) with changing consumer behaviour (e.g. increasing ethical and environmental 'spend'). They must also communicate with a diverse range of stakeholders e.g. suppliers, festivalgoers and even musicians (Kostaglios et al, 2015). Entrepreneurial perceptions of value are not limited to financial profit or economic wealth creation, but reflect personal and wider generalised value

systems. The entrepreneurial process is therefore embedded in the social context. As the social contexts, values and rules change, so do the entrepreneurial opportunities (Tilley & Young, 2009). More recently, specialisms have been cited e.g. ecopreneurs and the sustainability entrepreneur. This study contributes to research into SMEs and entrepreneurial marketing by evaluating whether stakeholders demonstrate entrepreneurial characteristics and whether this affects their communications.

The Marketing domain is predicated upon understanding customer needs and meeting or exceeding expectations. These have become part of the lexicon of progressive companies. Since customer attraction, retention and satisfaction are imperative to the survival and success of most businesses (Pal & Byrom's 2003), the role of marketing is fundamental to organisers. Therefore, it is appropriate to consider the context in which such decisions are made, namely the nature of services such as festivals.

2.4.2   Services Marketing

The key framework for tactical marketing is the marketing mix (Product, Price, Place, Promotion), first conceived in the 1940s (Borden, 1942). It can be argued that too much research relates to what Agle et al (1999, p520) describe as the "traditional production function view of the firm" rather than services. This is increasingly outdated, as the UK continues its transition to a predominantly service-based economy (Fig 1.1). Within 'Services' marketing the term service means more than just serving customers (Pal & Byrom, 2003). The production, delivery and consumption of services revolve around the interpersonal interaction between providers (e.g. organisers) and consumers and is among the most significant determinants of consumer satisfaction (Menon & Bansal, 2007). Service is seen as a customer journey, including numerous 'touch-points' between the customer and the service provider. It begins with anticipation of the experience, and extends after it, with a savouring phase or after-sales service and repeat business. This requires changes in business model thinking (Zomerdijk & Voss 2010).

Services' characteristics, which differentiate them from goods manufacturing, are perishability, ownership, inseparability, variability and intangibility (Baines et al, 2013). Although there has been significant research into the economic impact of events, there has been little discussion about measuring the social or 'intangible' effects of events (Chalip, 2006). The traditional marketing mix was deemed to be inadequate for services hence further elements (namely People, Process and Physical Evidence) were added to create the extended marketing mix for services (Booms & Bitner, 1981). 'Presence' is increasingly used as an alternative for the traditional 'Physical Evidence'

(Richardson et al, 2015). It is intangible (i.e. online and the festival atmosphere) and tangible (i.e. onsite or the task environment). These are relevant to festivals and this research juxtaposes TBL with the extended 'mix' for services (Fig 2.9).

Fig. 2.9 Models demonstrating areas of inter-domain commonality
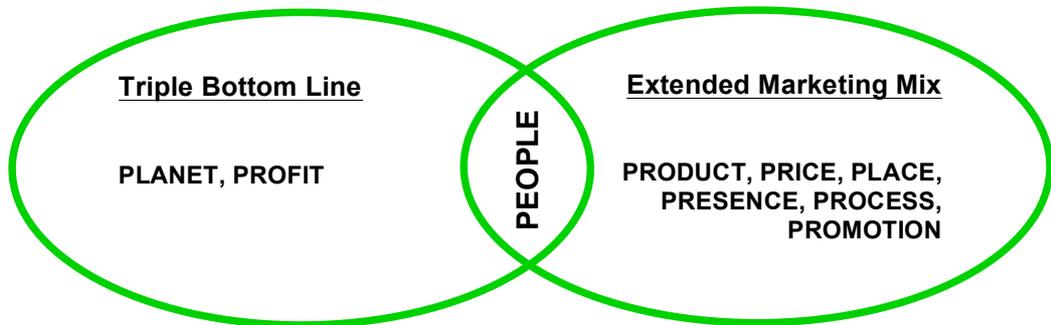
With 'People' being common to both domains, it is difficult to comprehend why sustainability is largely ignored in the marketing domain as the extended marketing mix is widely accepted. Also the 'People' element is increasingly regarded as the most important element therein (Gosnay & Richardson, 2008). Accepting this, the issue of communicating effectively with 'People' i.e. festival stakeholders, is paramount and this study contributes to the nascent area of sustainability services.

2.4.3 Servicescape

Services take place in the 'task environment' comprising the business environments where retail and others operate (McGoldrick, 2002). It consists of specific attributes, which consumers consider to guide their patronage decisions (Mitchell & Harris, 2005). The attributes can directly reflect characteristics (such as cleanliness, spaciousness or layout) or more abstract psychological concepts such as staff friendliness. Those who study the 'servicescape' are concerned with the co-creation of experience between designers, marketers and consumers. On entering a servicescape consumers immediately make judgments as to whether they belong or feel welcome (Baker et al, 2007). The consumer focus elevates the servicescape above the (purely operational) task environment. Attributes such as standards, information, authenticity and environmental quality can create competitive advantage (Radcliffe & Flanagan, 2004).

Despite this, consumer satisfaction is missing from many sustainability studies and this study evaluates festivalgoers' perceptions of elements within service provision. The scope of this study includes the efficacy of communications germane to sustainable consumption patterns. As attending festivals represents one of the larger purchasing situations (Baines et al, 2013) faced by consumers, all interactions between service providers and customers provide opportunities to portray the festival in a positive or

negative light (Wong & Sohal, 2002). Understanding a customer's specific needs and having the customer's best interest at heart send powerful signals. Any conclusions drawn pertaining to changing consumer patterns will be of interest to the sector.

Some managers have let operational effectiveness supplant strategy particularly where constant improvement is seen as the route to superior profitability (Porter, 1996). This is remiss as without a clear understanding of customer needs it may be impossible to make the necessary operational changes even though it is widely recognised that operations have to keep pace with customer change (Pal & Byrom, 2003). This study posits that the move to SM could be one such change. What is needed is not change for its own sake but the right change and many examples now exist of companies who have moved towards TBL practices (DJSI, 2012).

2.4.4 Social and Societal Marketing

The notion of companies being motivated by more than economic profit is not new. Kotler, the most cited marketing author, has been central to the efforts of incorporating social and moral concerns into marketing 'science' since the 1960s. However the notion of businesses catering for social and ecological concerns is considerably older (see 2.1.1). Kotler first proposed extending marketing technologies into non-business arenas in 1969 (Crane & Desmond, 2002) when he defined social marketing as the approach for social ideas and causes. He later defined it as:

> "the design, implementation, and control of programs seeking to increase the acceptability of a social idea, cause or practice among a target group."
>
> (Kotler & Armstrong, 2006, p239)

This suggests a range of approaches and different solutions to differing problems, which is not ideal from a sustainability perspective where global solutions are needed (Starkey & Welford, 2001). Also it can be inferred (from the definition) that what matters is the supply-side selling of products and services through programmes. This complements Friedman's viewpoint, however such sales orientations are considered to be contributory factors in consumers' increasing awareness of greenwashing (Ramus & Montiel, 2005). Some studies have linked social marketing and value creation with artists touring between venues (Henderson, 2013).

Kotler proposed the societal marketing concept in 1972, which was predicated on a more ethical approach to marketing (Crane & Desmond, 2002). Societal marketing questions the implicit assumptions of marketing and more broadly the DSP (Belz & Peattie, 2009). It was defined as a principle of enlightened marketing that

> "holds that a company should make good marketing decisions by considering consumers' wants, the company's requirements, consumers' long run interests and society's long run interests."   (Kotler & Armstrong, 2006, p642)

This definition extends Kotler's previous social model, however, it stops some way short of Elkington's TBL concept. It offers no specificity with respect to ethics, community or environmental sustainability but it does introduce the notion of long-term relationships. The notion of 'enlightened' marketing implies some marketers are unprincipled. This resonates with those from the critical marketing school who argue that marketing can be unethical or act in an immoral fashion. In pursuing ethical standards, marketers may also draw upon postmodernist thinking and philosophies that date back well beyond marketing itself (Op cit, p103). Conscientious marketers

> "face many moral dilemmas. The best thing to do is often unclear. Because not all managers have fine moral sensitivity, companies need to develop corporate marketing ethics policies – broad guidelines that everyone in the organisation must follow. They cover distributor relations, advertising standards, customer service, pricing, product development and general ethical standards"
>   (Kotler et al, 2009, p102).

Kotler & Lee (2005) address some of the issues with societal marketing by sub-dividing CSR into six distinct social initiatives: cause promotions, cause-related marketing, corporate social marketing, corporate philanthropy, community volunteering and socially responsible business practices. Armstrong & Kotler (2012) argue that the societal marketing concept considers the future needs of consumers however companies practicing it may lack the ability to address identified future needs. In following the principle of societal marketing, an enlightened company makes decisions

> "by considering consumers' wants and long-run interests, the company's requirements and society's long-run interests. The company is aware that neglecting consumer and societal long-term interests is a disservice to consumers and society. Alert companies view societal problems as opportunities" (Kotler et al, 2009, p98).

The societal marketing concept, therefore, is preferred to its social predecessor in that it includes more stakeholders and proposes a broader relationship between the consumer, the business and society as a whole, promoting long-term consumer and public welfare without sacrificing the standard organisational goal of profitability (Emery, 2012). A caveat is, despite 35 years of studies and academic debate on the efficacy of societal marketing "many social problems remain stubbornly intractable" (Belz & Peattie, 2009, p7). Practitioners and academics are concerned that the social, ethical and environmental issues have not been redressed and if anything have deteriorated (Crane & Desmond, 2002).

2.4.5 Green Marketing

In creative industries, including festivals, the green issue has been enthusiastically adopted by marketing and communication departments (Kleanthous & Peck, 2006). Larger festivals have adopted overtly 'green' and ethical positions. Glastonbury is the UK's largest festival and its organisers see the challenge in running such a large event in environmental terms as "an extraordinary opportunity which carries with it extraordinary challenges. Glastonbury's ethos has always rested on respect for the environment" (Glastonbury, 2012, p2). Increasingly festivals are being audited for environmental impact, generating knowledge on the extent to which 'greening' has taken place and best practice (Harvey, 2009).

Proponents of green marketing suggest it is a more advanced evolution of marketing than the societal approach with a focus shift on the natural environment. Although this led to a number of publications in the late 1980s and early 1990s there is evidence of attention being paid to green issues much earlier (Van Dam & Apledoorn, 1996). Peattie's works on green marketing are regarded as seminal. Green marketing is defined as "the holistic management process responsible for identifying, anticipating and satisfying the needs of customers and society, in a profitable and sustainable way" (Peattie & Charter, 1999, p593). 'Greener marketing' is a holistic and responsible management process that identifies, anticipates, satisfies and fulfills stakeholder requirements, for a reasonable reward, that does not adversely affect human or natural environmental well-being. Definitions of green marketing often make use of the term 'sustainable' and tend to highlight environmental concerns above social, societal and economic issues as ultimately there is no economy unless there is a planet (Charter et al 2002). This may explain why there is a bias in studies towards environmental and policy-related activities where environmental issues seem to be over-emphasised, whereas others are largely ignored (Barkemeyer, 2009).

Within the marketing domain, the adoption or even advocacy of green marketing has been inconsistent to say the least. Tilley & Young (2009) cite Weale (1992) who suggests some believe 'Green' and marketing are diametrically opposed, however, by the end of the 1980s, the conflict between economics and the environment was reconceptualised, challenging the belief that the two were mutually exclusive.

Further to the omission of 'green' in marketing, a major driver for this study is the lack of references to TBL in the marketing domain as is evidenced within key marketing texts. Generic texts accessed in this study were published post-Elkington (1998) however only two texts (Kotler et al 2005, p187; Armstrong & Kotler, 2006, p637) refer

to the work of Hart (1997). All of the marketing texts and some of the retail texts (McGoldrick, 2002; Gilbert, 1999) refer to elements of CSR. McGoldrick (2002) only fleetingly refers CSR twice in his 650 page tome. He alludes to 'some' retailers having CSR elements in their mission statements, which may include 'green' issues, ethical supply policies and charitable links. He argues short-term advantages can be gained by the early CSR movers, however, "long-term, socially responsible stances…raise consumer expectations, leaving the companies vulnerable to a wide range of potential criticisms" (p420). This contradicts the main thrust of the generic marketing texts that refer to social responsibility (Dibb et al, 2006) or CSR (Brassington & Pettit, 2007; Jobber, 2007) and studies of CSR in UK retail (Jones et al, 2007).

Critics of marketing suggest it is only interested in the short-term selling of products to the target group. Ironically, this outdated sales orientation is now considered a contributory factor in consumers' awareness of green-washing and such short-termism is largely decried by sustainable marketers (Richardson et al, 2015). Other critics consider marketing ethics to be an oxymoron. In refuting this Dibb et al (2006) discuss 'social responsibility and marketing ethics' which chimes with the 'People' focus within the TBL. Brassington & Pettitt (2007) further develop the definition by linking 'societal' marketing with ethical marketing as elements of CSR that should inexorably lead to 'sustainable' marketing. They do not however offer a definition of sustainability. The societal marketing and green marketing concepts often focus their marketing actions on specific social or environmental concerns and while they overlap at times, and are related to each other, neither captures nor encompasses completely the fundamental nature of sustainable marketing (Apledoorn, 1996). Societal marketing and green marketing do not take into account the multiple intricacies of the sustainable business environment (Emery, 2012).

2.4.6 Sustainable Marketing (SM)

Why should stakeholders adopt SM and not the long-established green, social, societal or cause-related forms of marketing? Non-marketing stakeholders are increasingly referring to sustainability and a key function of marketing communications is to 'persuade' such stakeholders (Barkemeyer et al, 2009). It is worth noting that some use the term 'sustainability-driven entrepreneurship' to reflect the motives of the entrepreneurs and to more strongly associate the meaning of the concept with the process of SD as opposed to the process of sustaining anything (Tilley & Young, 2009). This has some merit, however, the notion of driving values is problematic as ultimately marketers cannot force customers to (say) be happy, satisfied or green. All marketers can hope to achieve is to create the circumstances where value-seeking

customers can 'take value' (see Fig 2.14) from the company's value-proposition (Vargo & Lusch, 2004). For the purposes of this study sustainable marketing (SM) is preferred to sustainability–driven marketing. SM is gaining traction however the appeal of the phrase may result from it meaning so many different things to different people (van Dam & Apeldoorn, 1996). It is appropriate to now reflect on the term itself with a view to providing a working definition.

Van Dam & Apledoorn (1996) coined the phrase 'Sustainable Marketing' in 1996 when discussing the inadequacy of green and/or ecological marketing. They, however, largely ignored the social focus and failed to offer a definition of SM. They did however suggest the meaning of SM becomes apparent when the concept of sustainability is elaborated upon within the framework of marketing theory. They went on to argue that SM is marketing within, and supportive of, sustainable economic development (ibid). This is somewhat limited as it excludes for example not-for-profit organisations or social enterprises that may not contribute to economic development. As discussed, Kotler has long recognised the societal impact of marketing. Armstrong and Kotler (2012, p508) suggest SM is "socially and environmentally responsible marketing that meets the present needs of the consumers and businesses while also preserving or enhancing the ability of future generations to meet their needs". Martin & Schouten (2012) argue SM is the process of creating, communicating and delivering value to customers in such a way that both natural and human capital are preserved or enhanced throughout. It can be argued that it is an holistic long-term view of marketing which seeks to facilitate sustainable business practice and represents a true paradigmatic shift in marketing (Emery, 2012). Gosnay & Richardson (2008, p138) offered the first SM definition overtly linked to Elkington's TBL stating it

> "involves principled marketing predicated on the tenets of the Triple Bottom Line. Hence SM decisions should be ethical and guided by sustainable business practices which ultimately are the only way to resolve the tensions between consumers' wants and long term interests, companies' requirements, society's long run interests and the need for environmental balance"

This contributes to an existential debate regarding SM in that some believe that modern business practices advocate selling more whereas 'sustainability' is about consuming less. Emery (2012) counters simply facilitating profitable exchanges between interested parties is no longer enough. It has been suggested that SM is the next stage in the conceptual development of marketing as it focuses on some of the significant long-term challenges facing society in the 21st century (Brassington & Pettit, 2007). Therefore, this study will contribute a refined definition of SM.

This research seeks to provide a coherent, widely supported conceptual insight into

SM. Such insights can often provide as much value as a very detailed piece of empirical work (Jackson, 2005a) and will be of interest to practitioners and academics alike. This may not be straight forward as there is some debate on the implementation of SM practices. Some suggest SM practitioners will need to rethink assumptions and alter traditional marketing practices (Bridges & Wilhelm, 2008). Others argue SM has evolved from the 'marketing orientation' and largely uses the same frameworks and tools as conventional marketing (Richardson et al, 2015). To address this paradox, Armstrong & Kotler (2013) positioned SM in relation to other concepts (Fig 2.10)

Fig 2.10 Sustainable Marketing Grid		
	Business needs (Now)	Business needs (Future)
Customer needs (Now)	Marketing Concept	Strategic Planning Concept
Customer needs (Future)	Societal marketing concept	Sustainable marketing concept
Source adapted from Armstrong & Kotler (2013, p509)		

This is problematic as implies that companies adopting the 'Marketing concept' are only interested in 'now' and not the future. Companies who adopt the 'Marketing concept' are deemed to be marketing orientated and clearly are interested in the future needs, wants and desires of customers (and prospects). The grid lacks detail as is often the case with such positioning tools and also limits discussion of stakeholders to the business and its customers, thus ignoring key actors such as the local community. Kotler himself counters the legitimacy of the grid in arguing that marketers cannot rely on the behaviour of consumers to provide the market signals to shift to SM. Some

> "are committed to ethical consumption and many enjoy the warm glow of doing good when they buy, but consumers are confused and there is little sign that they will buy ethical products that cost more or perform less well than the norm. It is a free-rider problem: most wealthy consumers are enjoying being free riders where their immediate descendants and the world's poor pay"
>
> (Kotler et al 2009, p112).

Kotler's framework provides no indication of how organisations should move from one orientation to another; it simply acts as a positioning tool rather than a benchmarking framework. This underpins the need for a consideration of benchmarking tools for SM.

2.4.7 Benchmarking

This study seeks insights from several festivals with a view to evaluating their communications. Musgrave & Raj (2009, p6) suggest an

> "awareness of the demands on the ecological and social systems within which any event operates is a basic principle. An analysis of the resources used, how

they are sourced and supplied must also be adopted to ensure that compliance
is adhered to; where it is not, actions and steps should be taken"

This alludes to auditing the socio-ecological impact of festivals. To measure a festival's
marketing efficacy, an audit would normally be undertaken. Audits are major exercises
covering the internal and external factors influencing an organisation's marketing
activity, environments, objectives, strategies and activities (Baines et al, 2013). They
should be comprehensive, systematic, independent and periodic with a view to
recommending a plan of action to improve performance (Kotler & Keller, 2006).
However the development of benchmark measures for the creative economy is
problematic owing to a range of problems from the conceptual to the practical including
the issue of the boundaries between arts/culture and industry (UNCTAD, 2008).

Benchmarking is a practical and proven method to help organisers measure their
events' sustainability performance against competitors. Benchmarking can also be
used to instill best practice into companies across a range of issues (Gosnay et al,
2010). The CIM defines benchmarking as a continuous process of measuring
"producers, services, and practices against strong competitors or recognized
industry leaders. It is an ongoing activity that is intended to improve
performance and can be applied to all facets of operation" (CIM, 2008, p1).

They argue benchmarking provides the springboard for planning, as organisers will
need to address the issues highlighted. Rather than considering generic forms of
benchmarking it is appropriate to reflect on SM communications within the sector.

Companies produce CSR reports for many reasons and the rationale can change over
time (Ejdys, 2006). Increasingly festivals are being audited for environmental impact
generating knowledge on the extent to which 'greening' has taken place and best
practice (Harvey, 2009). This complements Getz (1991) who stressed the need to also
focus on the community and the environment and Tilley & Young (2009) who
suggested there were no adequate measures of the contribution to the social wealth of
the community at present.

The British Standard for sustainable event management systems is BS8901, which
offers a specification with guidance for use (BSI, 2007, p7). It is not the only 'standard'
that can be drawn upon, for example
- SA8000 is a social certification standard for decent workplaces, across all
  industrial sectors (SAI, 2015),
- ISO 26000 provides guidance on how businesses and organizations can
  operate in a socially responsible way (ISO, 2015),
- PAS 2010 allows more planning authorities, businesses and community groups

to make sure conservation is carried out. The specification outlines ways to integrate biodiversity conservation into spatial and land use (BSI, 2015),

- PAS 2060 sets out the requirements for achieving and demonstrating carbon neutrality (BSI, 2015 a)
- ISO 14001:2015 - specifies the requirements for an environmental management system that an organization can use to enhance its environmental performance (ISO, 2015a).
- ISO 20121:2012 - specifies requirements for an event sustainability management system for any type of event or event-related activity, and provides guidance on conforming to those requirements (ISO, 2015b)

BS8901 was superseded by ISO 20121 in 2012, however, BS8901 is still widely referenced while the newer standard still gains recognition. Whilst study provides insights into perceptions and awareness of such standards it is beyond its remit to measure their efficacy. This could however be an interesting piece of future research.

Many guides, models and frameworks exist, some generic namely PROBE, CONTOUR (CIM, 2008), others developed specifically for events e.g. SEXI (Raj & Musgrave, 2009). Benchmarking communications in the sector must feature the reporting of use of recognised standards, say, pertaining to CSR and 'ecofootprinting' and also the adoption of relevant guides, models, frameworks and codes. There are issues with the range of guides, models, frameworks and standards with Barkemeyer (2009, p277) putting the key question "who covers the cost incurred by monitoring and certification?

In 2008, Gosnay & Richardson proposed a Sustainable Marketing Benchmarking Framework (hereafter SMBF) in which key areas were identified for benchmarking purposes whilst others were proposed for monitoring (i.e. those with dashed lines). The SMBF (Fig 2.11) is deemed to be customer centric in that it utilises the 'Servicescape' concept where focus should be placed on identifying and satisfying customer needs. Like all such benchmarking frameworks the SMBF is flawed in that it does not indicate how improvements should be made nor where stakeholders should focus their efforts i.e. prioritisation. This study provides recommendations for improvements in the adoption, implementation and communication of SM.

Fig 2.11   A Framework for Sustainable Marketing
(Source : adapted from Gosnay & Richardson, 2008, p145)
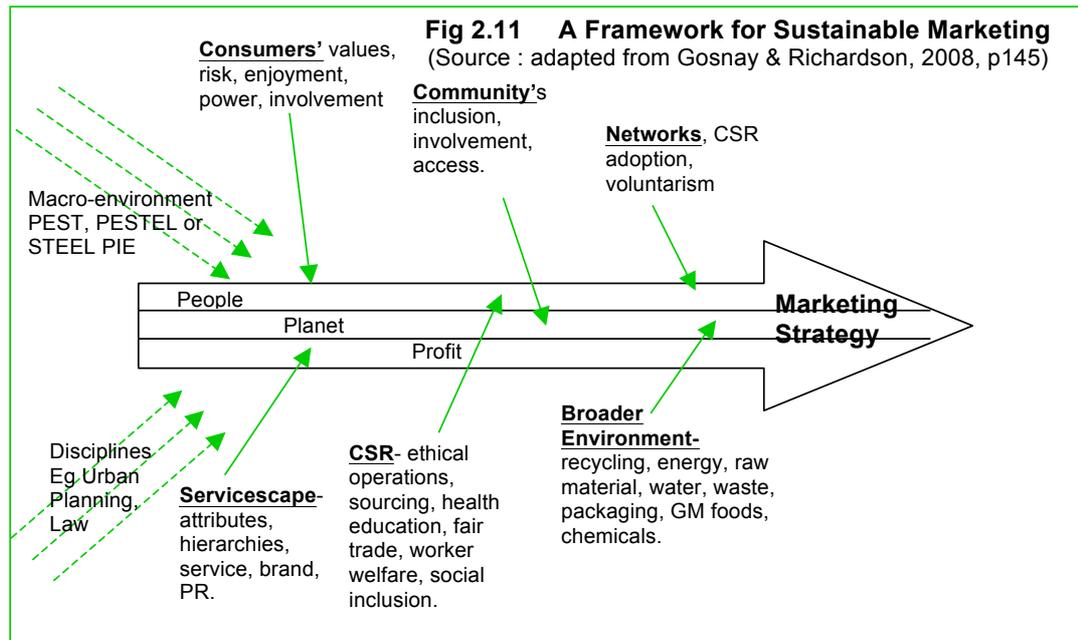
Festivals that wish to be deemed sustainable should set improved targets, implement innovative practice and consult new technologies. Indeed 'Business as usual' cannot continue and innovative design approaches and communication must become standard in the industry (Musgrave & Raj, 2009). It's worth noting that even if festival organisers partially contribute towards sustainability goals, on their own they do not fully or consistently address all aspects of SD (Tilley & Young, 2009). That said, the issue of reporting sustainable practices, such as those encapsulated in BS 8901, is germane to the objectives of this study. This study uses the SMBF as a starting point and considers its attributes with a view to proposing an SM model, guide or framework that can be applied in the sector and beyond.

Enterprises have to be financially sustainable to survive within the current economic and regulatory systems (Tilley & Young, 2009) however there is little value in a company that commits to sustainability but in doing so loses out to non-sustainable competitors who take business away (CIM, 2007). There is a key role for marketers to play as they are the "closest members of an organisation to customers, and it is customers who are driving the political and social agenda for change, as their spending habits shift in favour of fair trade products, ethically-minded brands, local sourcing and organic foods" (CIM, 2007, p5).

Fig 2.12 Comparison of conventional and sustainable attributes		
Conventional	**Sustainable**	
Maximise shareholder value	Satisfy stakeholder needs	Planet and people are the most important stakeholders not profit for the sake of shareholders
Industrial capitalism – neoclassical economic theory simply liquidates non-renewable resources to produce income and profit	Natural capitalism	Recognition of the inter-dependency between production of man-made capital and the maintenance and supply of natural capital (resources) from the planet.
Competitive strategy	Co-operative strategy	Sustainability is addressed by both competing and cooperating in the marketplace
Short and medium term vision	Long and longer term	Benefits of sustainable consumption on people and planet may take years to take effect and become apparent
Marketing drives consumption and encourages consumer attitudes and behaviour along to this end. Marketing tactics are seen as complicit with the problems	Marketing drives conservation and is seen to be a significant part of the solution	Marketing to change attitudes and behaviour towards sustainability and adopting sustainable consumption habits and practice
Take - make - waste energy / resource intensive	Resource productivity	Pollution and resource depletion is reduced by the more effective use of natural and human resources
Reactive pollution and waste control through 'end of pipe' technology Greening	Cyclical, cradle to cradle PLC Low impact closed-loop processing Sustaining	Proactive pollution and waste control with businesses responsible for whole product life cycle (PLC) including pollutants, waste and recycling
From non-compliance to compliance with legal restrictions	Beyond compliance	Moving beyond legal compliance presents business with new opportunities for products and markets
Exageration in relation to product claims and benefits often accepted by consumers as normal practice Green positioning often just a gesture or an appeal to niche Aim to persuade	Exaggeration may be seen as greenwash Repositioning green as mainstream Aim to educate	Increasingly marketing savvy public, cynical of company claims, particularly of CSR initiatives Marketing communications will not only persuade, they will inform and educate into sustainable consumption and dissuade from unsustainable practice
Source: Emery (2012, pp24-25)		

Marketers design and implement organisational promotional strategies and tactics. Whilst 'Promotion' fits alliteratively with the 4P's, it can be misleading as it suggests a monologue rather than a dialogue with stakeholders. Therefore, the preferred term is 'marketing communications' (hereafter marcomms) and over the years, such activities have increased in importance and become a central activity in most people's lives (Gosnay et al, 2010). Fig 2.12 illustrates attributes that may enable the paradigmatic shift towards being sustainable. Andersson & Getz (2009) suggest a customer or marketing orientation is generally necessary, however, they note that family businesses and lifestyle entrepreneurs sometimes place their own interests ahead of customer demands.

Fig 2.13 Comparing traditional business orientations with alternatives			
Traditional orientations	Fritz (1996)	Doyle & Stern (2006)	Baines, Fill & Page (2008)
Production	Market	Production	Production
Product	Production & cost	Selling or sales	Sales
Sales	Technology & innovation	Market	Marketing
Marketing	Financial	Financial	Societal
	Employee		
	Environmental & social		
Source: Richardson et al (2015)			

Doyle & Stern (2006) talk about a 'marketing orientation' being a key element in the 'customer- led business' or 'customer orientation'. Fig 2.13 contrasts alternatives to the traditional four orientations. Clearly there are complexities in choosing a framework to apply to an organisation. Baines et al (2013) offer the added complication of suggesting developing a market orientation means developing

- customer orientation
- competitor orientation and
- interfunctional orientation

Drawing on Kohli & Jaworksi (1990) and Doyle & Stern (2006), the following definition of a market orientation is used in this study. Market orientation involves

> "understanding current and future customers' needs and wants in order to develop products and services that offer value for the customer, distinctive from the offers of other companies, which can be profitably produced. Hence companies must recognise the importance of continuing research in the market place and ongoing relationships with customers" (Richardson et al, 2015, p25).

2.4.8   Value, values and meaning

Companies have different attitudes towards being inwardly focused or customer-centric. This often shapes their values. With larger companies the values can vary between departments and across strategic business units. Fig 2.14 draws on the works of Cassop Thompson (2012), Gronroos (1990) and others. It shows the chronology of how companies' attitudes to value have changed so that now three potentially overlapping scenarios exist. Largely companies have one approach to value, however, these scenarios can exist within the same organisation. This suggests poor internal marketing and communications. Whilst transactional companies still exist the move towards more services being offered has led to companies increasingly seeing 'value' from the customer's perspective.

Some want to co-create the value whereas others believe that the best they can do is to create the circumstances where customers will seek to take value from their company (Richardson et al, 2015). Co-creation and enabling value-seeking are inherently more customer centric than the traditional notion of a value proposition.

Fig 2.14 Differing approaches to value

Customer

Centricity

Company

Time

Value seeking-
Value taking;
Predominant outward
customer- centric focus

Co-creation-
Value giving/taking;
Collaborative;
Balanced
inward/outward focus

Transactional-
Value giving or proposing;
Predominant inward
company-centric focus
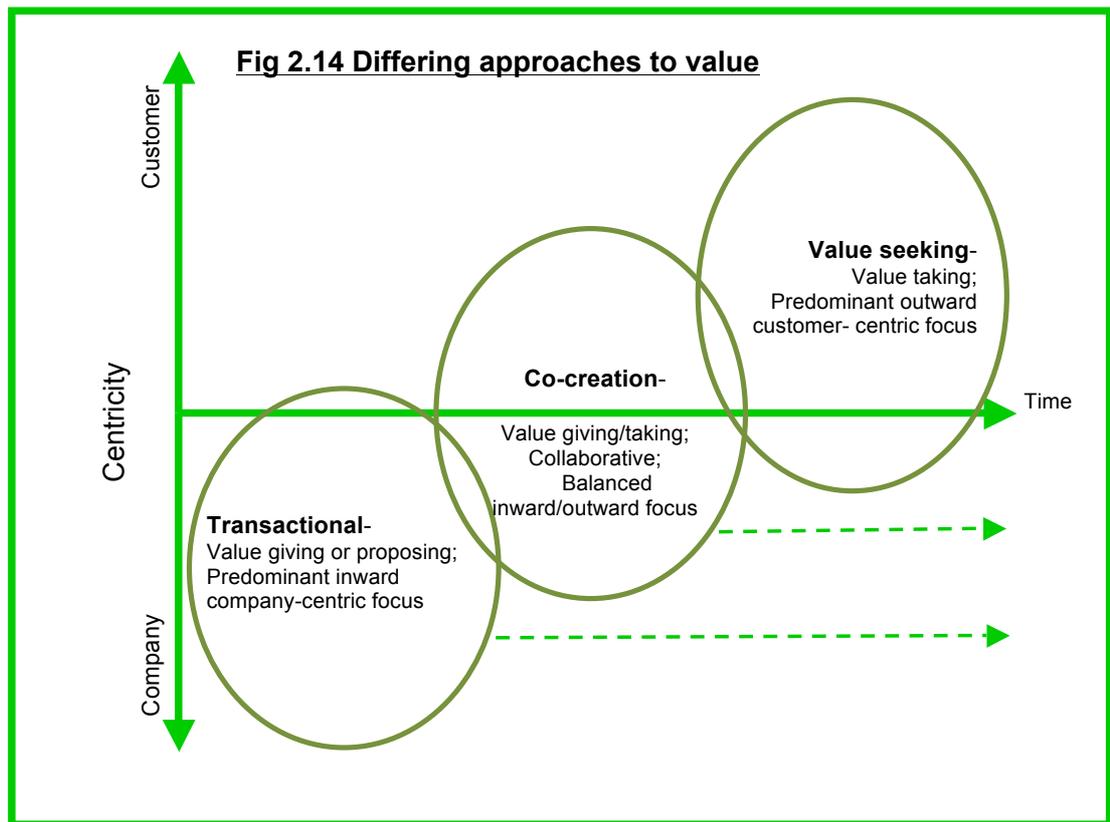
Consumer preferences are not formed on the basis of the products or services themselves but on the attributes that those products possess and the values of those attributes for individual consumers (Jackson, 2005a). Meaning is clearly derived from or at least influenced by values however 'value issues' go unaddressed. They have not had enough attention from those studying in business, economics and other social sciences. Values in groups, companies, societies, cultures and subcultures differ. These normative beliefs have enormous power for both good or bad and are the source of much of what is good about human beings (Jensen, 2008). The salience of specific values depends, amongst other things, on the social context (Jackson, 2005a).

This resonates with strong stakeholder theory, hence stakeholders must be granted intrinsic worth that is not derivative from the worth they create for others, rather they have intrinsic value (Donaldson, 2008). That said different value orientations co-exist

> "in the same individual and may all influence behaviour… Stern hypothesises that 'individual action may depend on the belief or value set that receives attention in a given context'" (Jackson, 2005a, p57).

Jensen (deemed by some to be a libertarian) argued that enlightened value maximisation is equivalent to enlightened stakeholder theory and long run value maximisation cannot be realised by ignoring or mistreating any corporate stakeholder, be it customers, employee, suppliers, or community (Jensen, 2008). The notion of

value creation is central to current marketing thinking and wholly germane to the purposes of this study. Hence, this study contributes to the nascent area of value creation including the roles of organisational and individual values.

Cultural goods and services such as artwork, musical performances and literature share characteristics. Their production requires some input of human creativity and they convey symbolic messages to those who consume them i.e. they additionally serve some larger, communicative purpose (UNCTAD, 2008). Boorsma (2006) applied new conceptualisations of value creation through 'artistic experiences' to the area of marketing and suggested that creative actors should shift their promotional strategies towards a new approach that focuses on their relationship/interaction/co-operation with consumers. In customer-value marketing the company should put most of its resources into value-building marketing investments as many things marketers do

> "may raise sales in the short run, but add less value than would actual improvements in the product's quality, features or convenience. Enlightened marketing calls for building long-run consumer loyalty and relationships, by continually improving the value that consumers receive … By creating value for customers, the company can capture value from consumers in return"
>
> (Kotler et al, 2009, pp97-98).

Others reached a similar conclusion when analysing the emergence of a new marketing paradigm, which conceives consumers as co-creators of value (see Fig 2.14) rather than 'targets' (Vargo & Lusch, 2004). The emergent co-creation of creative products has stimulated an enormous amount of cultural interaction and interchange. Some of this has been harnessed by firms in the creative industries (UNCTAD, 2008). Some advocate optimising the satisfaction of those involved as well as the value placed on experience resulting from events. Management processes must meet the needs, desires and expectations of all stakeholders (Mendes et al, 2009). This, however, raises key issues that need to be considered; first, not all stakeholders are equal with customers being primary stakeholders for festival organisers; second, value only exists in how customers perceive the festival, rather than, say, between departments, within databases, in the supply chain or in the micro-environment.

Consumers' changing values have resulted in developing new conscious searches for appropriate information, such as the product's environmental impacts and the company's CSR performance. Some argue that consumers place less value on products' environmental performance in the case of purchasing high involvement products than in the case of frequently purchased products (Sriram & Forman, 1993 as cited in Young et al, 2010). A festival, though wholly an intangible service, features a high involvement purchase (i.e. the ticket) and many lower level routine purchases

such as food, drink, merchandise and fuel. Sustainability has however

> "altered the conventional cost-benefit exchange relationship creating a more complex connection between product and perceived benefit as well as modifying the consumer's perspective on price, the value exchanged and what is gained in return" (Emery, 2012, p9).

2.4.9 Co-creation of value

Much of the extant research in marketing is based on models featuring the creation of 'value' by manufacturers of goods. In these models e.g. Porter's Value Chain Analysis, manufacturers 'give' value to customers through what is referred to as a 'value proposition'. This approach is problematic as such instruments and processes may be unable to adequately capture beneficiaries' values and priorities and may even undermine them, promoting in their place values and social constructs that reflect and reproduce the priorities of the originators (Blowfield, 2004). This study posits that particularly in services, 'value-giving' is inappropriate and contributes to the growing area of researching value-seeking customers.

Co-creation of value counters the idea of giving 'value-add' by suggesting it is mutually created. The notion is not new, indeed

> "just as people have been watching the stars for a long time, we've also been creating value and trading with each other since long before there were corporations"   (Freeman, 2008, p163).

Festivals of various sorts and the goods and services that they produce are valued both by those who make them and by those who consume them, for socio-cultural reasons that complement or transcend purely economic valuations (UNCTAD, 2008). However, value is not permanent, it can be created or destroyed. Also decisions may be inter-related and underpinned by common values or they may be unconnected and situational (Young et al, 2010). Freeman advocates an argument of G. E. Moore called the "open question argument." Namely for any decision that a manager or other organization member is going to make, are the following questions meaningful

> (1) for whom is value is created and destroyed, who is harmed and benefited?
> (2) Whose rights were enabled or not?
> (3) What kind of person will I be if I make this decision this particular way?
>   (Freeman, 2008, p164)

This thought process alludes to the notion of integrity (which is at least as important as technology and knowledge) and can lead to measurable increases in productivity coupled with substantial increases in people's joy by incorporating the normative concepts of morality, ethics and legality (Jensen, 2008). This is interesting as Jensen alludes to 'joy', which is a key component of hedonism and hedonic needs can be

satisfied by attending festivals.

Some would suggest Jensen's observation is dichotomous as the antithesis of integrity is hedonism, however, the act of shopping can offer hedonic and/or utilitarian value for consumers. It is critical that organisers understand how festivalgoers perceive value as in many cases the appeal is on both social and psychological levels (Carpenter et al, 2005). They need to consider these variables and the potential impact on the long-term customer relationships (Wong & Sohal, 2003).

Belz & Peattie (2009, p103) insist values matter in business and marketing. As opposed to the amoral view in conventional mainstream marketing, they advocate a 'values' driven approach. However relative cognitive effort is required in buying a product based on values (Biel & Dahlstrand, 2005 as cited in Young et al, 2010). There is a specific "dialectical" tension that runs through the literature on consumption and haunts the debate on sustainable consumption (Jackson, 2005). Those who rely on evidence-based appeals to change minds when the disagreements are rooted in values may be 'wasting everyone's time' (Margolis & Walsh, 2003). In other words it may be difficult to change the behaviour or decisions made by festivalgoers (and other stakeholders) if they are rooted in values and have 'meaning' for those involved as "concern for the environment correlates positively with both self-enhancement (egoistic) and self-transcendent (altruistic) value orientations. Concern for over consumption, by contrast, correlated positively with the self- transcendent value orientation… (however) … having pro-social or pro-environmental values or attitudes is not the same thing as engaging in pro-social or pro-environmental behaviour" (Jackson, 2005a, p53).

Festivals are temporary in nature as are other service industries e.g. fashion where similar quandaries exist. In fashion the sustainability 'value' of pro-longed use clashes with the fashion 'value' of acquiring new things. The association of sustainability is asserted with self-restraint and dullness, in contrast to the pleasure-seeking ethos of fashion (Skov & Meier, 2011). This is analogous with the live music sector, which is short term in many ways.

Indeed the dichotomy of (short-term) hedonism versus (longer-term) integrity can be argued to extend to sustainability in many fields such as music, arts and fashion. Hedonism is in itself inherently complex. Throsby (2001) identified differing value-types of hedonism namely power, achievement, stimulation, self-direction, universalism, benevolence, conformity, tradition and security. Jackson (2005a) cites Fromm (1976) who suggests hedonism, though practiced through history, particularly by the richest

proportion of the population, was until recently the theory of well-being as expressed by the great Masters of Living. Fromm points to an essential distinction between 'desires', which are only subjectively felt and whose satisfaction leads to momentary pleasure and 'objectively valid needs' which are rooted in human nature and whose realization is conducive to human growth (ibid). Many of our tastes and preferences are informed by desire, which it is argued has a very different character than needs (Jackson, 2005a). Marketers often differentiate between needs, wants and desires e.g. they define a 'want' as a felt need. Whereas in economics need is a 'non-word' (Allen, 1982).

Whilst beyond this study's remit it is worth reflecting on whether economists, who dominate many proceedings relating to government intervention, should address their apparent lack of understanding of consumers. Ultimately needs, wants and desires feed into the DMP (Belz & Peattie, 2009). Consumers are altering their purchase habits as they cope with a new vernacular such as natural, organic, fairtrade, free range, ethical, eco, biodegradable, recyclable, environmental, green, carbon neutral, carbon footprint, socially responsible (Atkinson, 2007). If behavioural change is fast becoming the 'holy grail' of SD policy (Jackson, 2005a), it is appropriate to consider the driver of such change i.e. the consumer DMP and associated influences.

2.4.10 Communication

In our information-rich society consumers are becoming overloaded with information (Belz & Peattie, 2009, p75). This research seeks insights into perceptions of festivals' marcomms pertaining to sustainability issues. Information campaigns have been widely used for achieving public interest goals (Jackson, 2005a). However, some companies doing well in regards, say, to CSR fail to communicate this message effectively or meaningfully (Jones et al, 2009a). Alternatively, some companies who perform poorly i.e. positioned towards the CSI end of the spectrum (Fig 2.5), might have their practices exposed and thus need appropriate communication strategies. Margolis and Walsh (2003, p270) suggest more "must be learned about the kind of events that trigger, or fail to trigger, corporate action. Why do firms respond to some communications and events and not others?" Jackson (2005a, p105) suggests questions (germane to festivalgoers) are

> "How can we persuade people to behave in more environmentally and socially responsible ways? How can we shift people's transport modes … eating habits, leisure practices, lifestyle expectations … in such a way as to reduce the damaging impact on the environment and on other people?"

These questions whilst easily posited are not easily answered. First it is appropriate to consider how communication takes place.

Fig. 2.15 Linear Model of Communications
(Source: adapted from Schramm (1955) & Shannon & Weaver (1962))
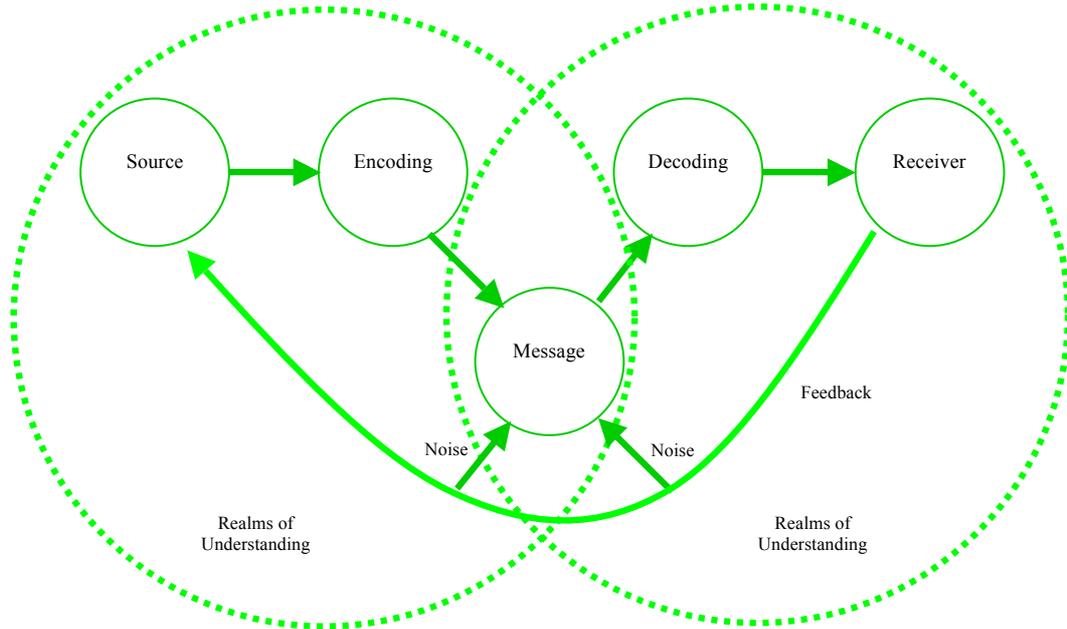
Humans learn new behaviours through persuasion. Jackson (2005a) cites Hovland who argues successful persuasion is predicated on the credibility of the source, the persuasiveness of the message and the responsiveness of the audience (Hovland et al 1953; Hovland 1957). Fig 2.15 illustrates the communication process model most commonly used in marketing. Applying this model, organisers (the sources) wish to communicate via a range of media with festivalgoers (the receivers). The message itself may be 'dressed up' to combat the noise such as competing festivals or entertainments. Furthermore considerable attention has been given to companies being attacked online about aspects of their social and environmental performance" (Belz & Peattie, 2009, p185). Feedback will also be subject to 'noise'. The model is useful in that it illustrates how the sender and receiver have differing forms of understanding. However, communications can come both from internal agents and external agents, whether solicited or unsolicited (Margolis & Walsh, 2003). The model assumes consumers are passively waiting for communication rather than taking part in a dialogue. With the advent of social media this notion is dubious at best.

Consumers not only no longer wait to be informed, they seek information, forming networks and communities where they create their own narrative. Studies have found noticeable differences with the extent of information seeking between groups (Oates et al, 2008). Such information seeking is clearly outside of the control of the organiser however influence can be exerted. This study contrasts the realm of understanding of SM practices with the perceptions of the 'receivers' (i.e. stakeholders outside of the festival organisation and festivalgoers).

Fig 2.16 Expanded Communications Mix
(Source: adapted from Fill (2006))
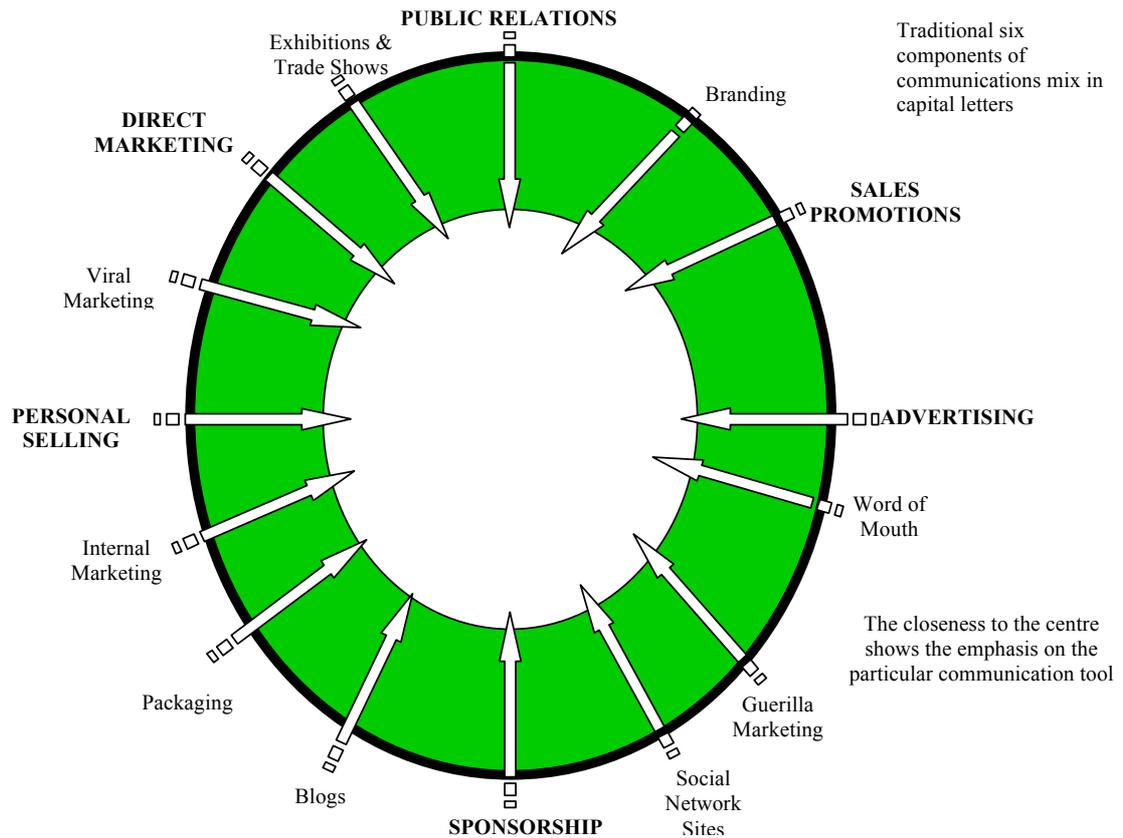
Extant research recognised the importance of marcomms noting a challenge facing those advocating CSR initiatives is to find a way to promote social justice in a world where the DSP reigns (Margolis & Walsh, 2003). Consumers use, or are influenced by, a wide range of information sources during the purchase process (Smith & Zook, 2011). Fig 2.16 illustrates Fill's expanded marcomms 'mix' which superseded the traditional 'comms mix' by including new media vehicles often incorporating user-generated content (UGC). Whilst Fig 2.16 is not exhaustive it illustrates how sources of information used by consumers vary from identifiable corporate and marcomms (e.g. websites, advertising and packaging) to more intangible means like Word of Mouth (WoM), which are potentially very powerful, if less controllable (Pickton & Broderick, 2005). Indeed that the information sources are so numerous is problematic for marketers as research is needed to identify which provides the better contact-points with the target audience. This study investigates how festivals communicate holistically using a blend of 'vehicles' rather than evaluating the efficacy of individual 'marcomms' tools. Doing so this research contributes to the studies of communication of sustainability amongst SMEs. Future research could, however, undertake a 'comms' audit of matters germane to sustainability.

Consumers are increasingly exposed to information about sustainability issues such as

climate change (Belz & Peattie, 2009). For the consumer, a complex information environment can complicate the DMP (Smith & Zook, 2011). Certainly to achieve social goals, organisers have to ensure consumers are provided with the requisite information to make rational choices. The traditional 'marcomms mix' (shown in capital letters in Fig 2.16) features vehicles that evoke contrasting attitudes e.g. the 'art of advertising' can be portrayed as the successful selection of culturally resonant cues that persuade consumers in favour of a particular product or brand (Jackson, 2005a). However, advertisers were found to be very much part of the problem of over-consumption (Emery, 2012; Oates et al, 2008).

This raises a key issue in that studies often refer to consumers as if they were homogenous and yet they are clearly heterogeneous. Research into voluntary simplifiers, whilst of a relatively small scale, clearly identified the challenges facing marketers seeking to communicate with consumers in an undifferentiated fashion. Oates et al (2008, pp361- 362) found voluntary simplifiers and 'more green' consumers

- perceived a "lack of information from companies on ethical issues… they would have to search more thoroughly" before making purchases
- use "environmental networks for information. Within this context, they will cite word of mouth from like-minded individuals as an important source of environmental knowledge, and regard this information as trustworthy"
- think mainstream media offers "negative news items about organizations"

This suggests that voluntary simplifiers and greener consumers prefer non-marketer dominated sources to marketer-dominated sources (e.g. advertising). It is worth noting this phenomenon as the constraints faced by conventional advertising especially

> "in relation to the 'message density' of the modern world – have led advertisers to attempt to develop new kinds of communication strategies that attempt to 'fly beneath the consumer's radar' and influence their buying behaviours without the consumer being aware that they are subject to persuasion. So-called stealth marketing – involving a variety of creative strategies such as viral marketing, brand-pushing, and celebrity marketing" (Jackson, 2005a, p 111).

Jackson suggests that the social critique of consumer society tends to point here to the power of commercial marketers – the 'hidden persuaders' in Packard's (1956) terminology – to 'dupe' consumers into buying things that do not serve their needs at all. Indeed some think sponsorship is insidious and that it undermines artistic integrity (Smith & Zook, 2011). This study will identify attitudes towards sponsorship.

In the face of cynicism, if not outright hostility, marketers must decide which benefits to communicate to consumers and whether to highlight sustainable benefits above conventional ones (Emery, 2012). Refusing to communicate is simply not an option as communications play a key role in 'social conversations'. The continuing socio-cultural

dialogues and narratives keep societies together and help them function (Jackson, 2005a). That said, communications about issues of social responsibility vary according to whether it is irresponsible or responsible corporate action being reported. Quite simply, responsible actions ought to be trumpeted and irresponsible actions should be acknowledged (Jones et al, 2009a).

Integrated marketing communications (IMC) involves (but is more than) a coherent programme of communications across all contacts with stakeholders (Baines et al, 2013). IMC should be transparent and honest. The capability of normative declarations to alter outcomes is well accepted as is argued by those who suggest statements such as 'your staff are your most important assets'; 'business is a part of society not apart from society'; and similar statements contain within them social energy that inspires the mind, justifies new modes of thought and enables change (Agle et al, 1999). Indeed, the language of needs retains a popular appeal and an obvious resonance with the discourse of SD (Jackson, 2005a). That said, being able to clearly delineate between positive and negative phrases is not easy. Voluntary simplifiers placed much more emphasis on companies' overall ethical activities as opposed to the environmental performance of their products and the Internet was seen as key in providing such information (Young et al, 2010). The link between communication and consumption is deeply rooted. Consumption is " a social and cultural process through which we all express our identity and establish our place within society" (Belz & Peattie, 2009, p73) and "through consumption we communicate not only with each other but with our past, with our ideals, with our fears and with our aspirations. We consume, in part at least, in pursuit of meaning" (Jackson, 2005a, p17).

2.4.11 Consumer Decision Making

Every time someone decides whether (or not) to purchase a service there is the potential for that decision to contribute to a more or less sustainable pattern of consumption (Young et al, 2010). There is a very real impetus to understand more about consumers and their adoption/non-adoption of sustainability activities, including purchases (Oates et al, 2008). Procuring a festival ticket represents one of the larger purchasing decisions undertaken by most consumers. The nature of such infrequent and relatively expensive purchases makes it more cognitive than habitual.

Competition and price mechanisms govern the choices of consumers to achieve the efficient allocation of goods and services (Tilley & Young, 2009). This is less so in relation to music festivals as some are free, a few are very large and tend to sell out immediately irrespective of pricing, whilst others are unique to their location. As discussed customer attraction, retention and satisfaction are imperative to the success

of festivals. Hence, understanding festivalgoers' needs and meeting (and exceeding) their expectations is increasingly recognised as being sine qua non. The omission of customers (from many sustainability studies) is remiss and this study seeks to contribute to the nascent area of sustainable consumers.

Apropos 'consumption', the historical and contemporary literature suggests
> "a huge variety of different roles for consumption in modern society… its functional role in satisfying needs for food, housing, transport, recreation, leisure... But consumption is also implicated in processes of identity formation, social distinction and identification, meaning creation and hedonic 'dreaming'" Jackson (2005a, pv).

This positive interpretation of consumption clearly contradicts other studies where it is perceived negatively by greener consumers (Young et al, 2010).

Fig 2.17 Different approaches to consumption and different models of the ways in which consumers behave	
Aristotle	Pleonexia (the "insatiable desire for more")
Thorsten Veblen	Conspicuous consumption
Pierre Bordieu	Analysis of social distinction
Jean Baudrillard	Semiotic analysis
Fred Hirsch	Positional goods
Mary Douglas	Symbolic interactionism
Abraham Maslow & Erich Fromm	Humanistic psychology
Edward Wilson & Richard Dawkins	Biological analogies
John Kenneth Galbraith	Socio-political critique of the affluent society
Juliet Schor	Downshifting
Duane Elgin	Voluntary simplicity
Source: Adapted from Jackson (2005, p20-21)	

Consumption is a complex subject and the literature is replete with different approaches to consumption and different models of the ways in which consumers behave (Jackson, 2005). Fig 2.17 portrays models and approaches that arise from different disciplinary assumptions, adopt sometimes radically different underlying assumptions about human nature and embody different conceptions of what it means to pursue the good life (ibid). Whilst it is beyond the scope of this research to 'drill down' into these theories they illustrate the need for effective communications between organisers and the other stakeholders. Communications need to be efficacious as they impact on consumers' decision-making processes.

Consumer decision-making (including festivals) is conditioned by socialised processes where thoughts, feelings and actions are subject to a range of socio-cultural factors (Sheehan, 2010). Walls et al (2011) argue the theoretical origins of consumer experience may be traced to several specialised fields of behavioural science. They cite Caru & Cova (2003) who argue anthropologically and ethnologically experiences

are how culture affects the way individuals receive events into their consciousness.

Festivalgoers are clearly purchasing 'experiences' and attach varying degrees of symbolism and values to their purchases (Carpenter et al, 2005). This resonates with the music festival sector in which activities having a strong artistic component and producing symbolic products (UNCTAD, 2008). As well as symbolism, consumers have functional, emotional, cognitive, social and conditional values that they attach to criteria in decision-making (Young et al, 2010). The DMP is far from simple and studies identified differences in terms of complexity of decision-making covering the extent and type of information used. Those committed to causes compatible with sustainability are much more critical and (willing to) delve deeper into a brand's corporate antecedents. CSR was viewed with suspicion (Oates et al, 2008). That said positive, meaningful messages can help e.g. the careful design of community-based social marketing strategies can impact on relatively intractable, routine behaviours (Jackson, 2005a).

Fig. 2.18 Refined Decision Making Process

(Source: adapted from Blackwell, Engel & Miniard (2001))
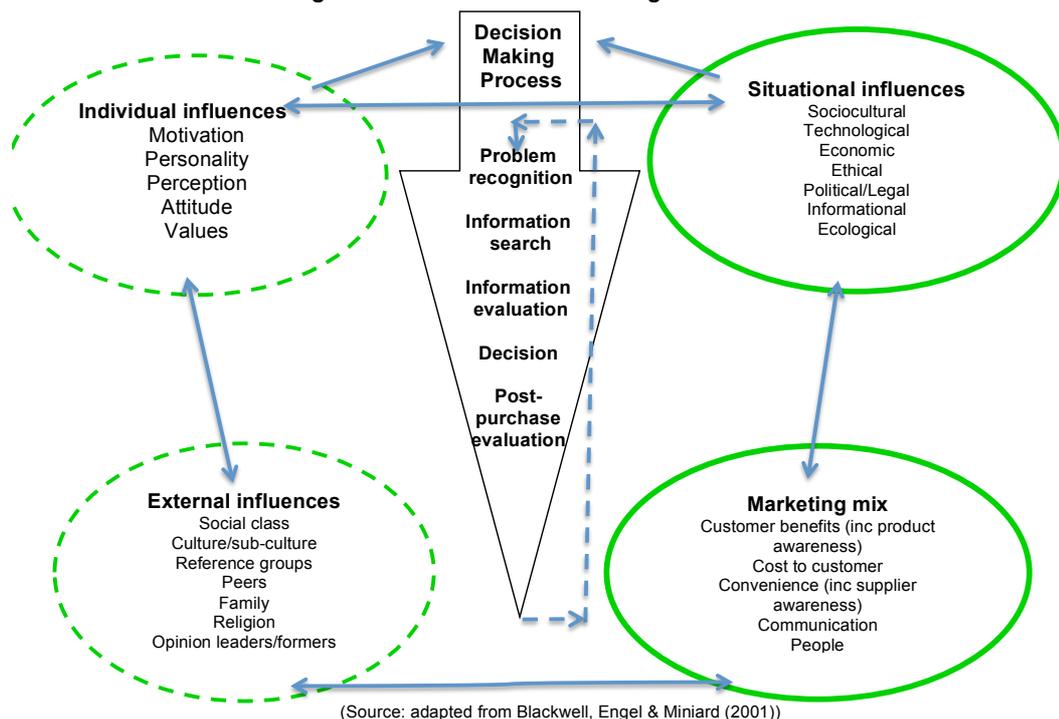
For a green perspective on the basic consumption process model, Peattie (1992) proposes additional considerations during the information gathering stage: product awareness, supplier awareness and socio-environmental awareness, in which factors pertinent to sustainability are the key. Comprehension of the socio-environmental implications would also be relevant.

Consumer behaviour is a substantial area of marketing research. This is reflected in the wide variety of models as identified in the seminal work of Jackson (2005). In Fig 2.18 the solid blue lines represent the flow of influences on the DMP whereas the dashed lines illustrate how decisions feed-forward i.e. influence future purchases. The element of the DMP that is most impacted by communications is 'Information Search". However, the type and use of information depends on whether the purchase situation is being undertaken for the first time. Furthermore consumer behaviour may relate to the 'Post-Use' phase however "marketing rarely considered the post-use behaviour of consumers beyond the opportunity for a repeat purchase" (Belz & Peattie, 2009, p76). As this study focuses on perceptions of 'marcomms', it is logical to consider how information is sought, as this is where festivalgoers and stakeholders initially interact.

2.4.11i   Information search

Studies found information seeking was present to some extent for all consumers "but the sources consulted, trusted and used were diverse. The challenge for marketers, then, who desire to increase the uptake of sustainable technologies, is to employ a variety of information sources in an integrated way" (Oates et al, 2008, p 363).

In decision-making situations actors face uncertainties in acquiring information (Simon, 1957 as cited in Jackson, 2005a). Consumers who have strong green or ethical values will make the effort to explore the more detailed context of a company's overall ethical activities prior to purchase, indicating the importance of organizations adhering to a holistic and genuine sustainable philosophy (Oates et al, 2008). With voluntary simplifiers the most consistent information source cited was WoM, from friends and/or /relatives, peers in environmental networks and 'independent' sources e.g. green publications and pressure groups. This complements marketing theory where WoM (or recent variants 'World of Mouth' or 'Word of Mouse') is deemed to be a key communication tool (see www.womma.org/). For marketers, WoM represents a challenging communications channel apropos control and evaluation. Ecological and/or ethical considerations may take priority over other factors such as cost (Oates et al, 2008). This highlights the complexity of decision-making where consumers 'juggle' factors often making decisions heuristically.

2.4.11ii   Heuristics

The concept of heuristics is familiar in consumer research. Due to low motivation, ability and opportunity to process information, consumers tend to use heuristics to simplify their judgment and decision processes (Hoyer et al, 2013). Heuristics are mental 'short-cuts', habits, routines and cues which reduce the amount of cognitive processing needed to act (Jackson, 2005a). Heuristic evaluation takes place where,

say for habitual types of purchase the ability, motivation and opportunity of the consumer to gather and process information is low. Attitudes are inferred from a single brand attribute because consumers are unwilling for whatever reasons to compare all brands available to them on all relevant attributes (Emery, 2012). For more sophisticated purchasing scenarios, say buying festival tickets, consumers deal with complex choices by eliminating options by aspect; they may select (say) three key aspects e.g. price, location, line-up, green by which to assess options, eliminating options that do not satisfy all three aspects. Using such first-order decision strategies allows consumers to make important but complex decisions in an informed intelligent, yet cognitive efficient manner (Sheehan, 2010). It is "well-known that consumers often make choices on the basis of simple signals like brand or price" (Jackson, 2005a, p64). The irony of this statement will not be lost on marketers who will recognise that branding and pricing represent two of the most complex issues in the domain. (Kotler et al (2009, pp94-95) illustrate this point noting

> "ethical consumption is perhaps the biggest movement in branding today, (however)… consumers are confused. The public is not sure what an ethical brand actually is. There are so many angles to being ethical…… The more optimistic British thought that supporting ethical brands could help make companies more accountable but were wary that ethical brands were for 'people with money'".

Not all criteria will have the same weight with festivalgoers for example the aforementioned voluntary simplifiers and 'eco-warriors' (see Fig 2.7) have unmovable 'primary' green criteria (Young et al, 2010). Furthermore the pace of life, the demands on cognitive attention from an increasingly wide range of sources and the tendency to respond to time pressure by reducing cognitive effort all appear to militate against behavioural change and in favour of automaticity, routine, heuristics and habit. Time pressure is one of the reasons why people tend to use heuristics (Jackson, 2005a).

Heuristics take a variety of forms e.g. availability heuristics mean consumers concentrate on readily available knowledge to which they have been most exposed and which is most vibrantly presented. The availability of information is heavily determined by the degree to which it grabs the consumers' attention (Sheehan, 2010). Sustainable businesses seeking to turn their products into routine purchases are making use of heuristic cues to attract the habitual, pro-sustainability consumer (Emery, 2012). Undoubtedly academic research into the buying process of green or sustainable products has increased recently (Young et al, 2010). It is appropriate to now reflect on the role of situational influences.

2.4.11iii   Situational Influences

The context of the purchase is important, including demographic, social, political, economic and psychological factors as well as temporal and ideological structuring of domestic practices (Hand et al, 2007). Marketers regard these contextual factors as being 'situational' and constitute the macro-environment. It is not possible to control these factors though they inherently involve risk and must be scanned on an ongoing basis (Baines et al, 2013) using one of a number of frameworks (Fig 2.19).

Fig 2.19 PEST and other macro frameworks

Politics Economics Socio-cultural Technology	S Legal E P T	P E S T Environment L	S T Ethics E E P L E	E P Information S T L E	S T E E L P I E Sustainability
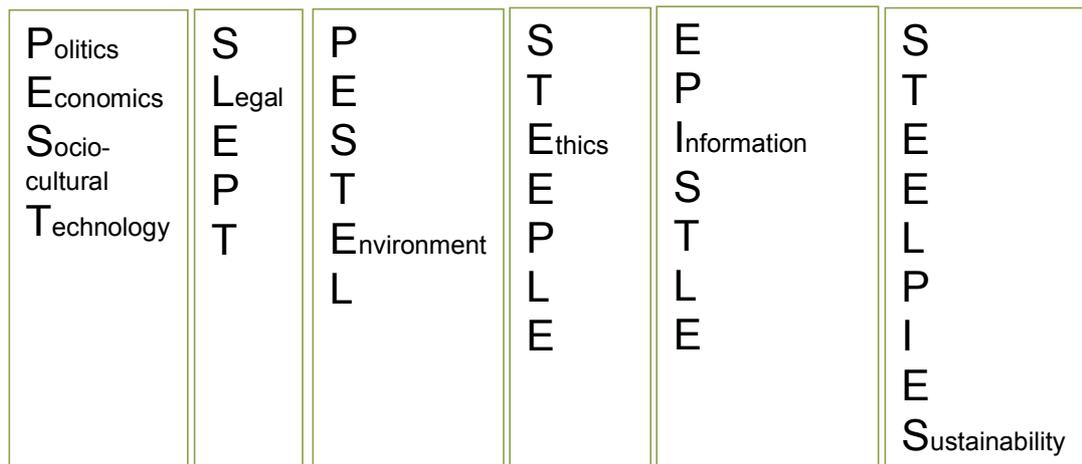
The original format is the PEST analysis however the frameworks have expanded to include complementary factors. Some commentators favour PESTEL (Baines et al, 2013) however it is merely a matter of taste. It is worth noting that STEELPIES was coined in 2008 (by Gosnay & Richardson) and became the first macro framework to specify sustainability. Whilst this study does not undertaking sustainability audits (where a macro analysis should take place) it is worth reflecting on some of the situational issues germane to festivals as they may shape perceptions.

As populations age, the elderly acquire more time and more accumulated income to spend on cultural consumption. At the other end of the demographic scale, young people are significant players in the markets for creative goods and services (UNCTAD, 2008). Sometimes individual behaviour initiates new social trends. More often individuals find themselves responding to societal and technological changes that are initiated elsewhere (Jackson, 2005a).

Increasing numbers of consumers buy products that are identified as Fairtrade or ethically-produced (Ethical Consumer, 2014). Consumers do not always differentiate between sustainability issues e.g. Young et al (2010) allude to the mixing of ethics and environmental arguing there is a hierarchy of importance of ethical drivers in the purchase DMP. The environment was rated as the most important ethical driver during

purchasing decisions, followed by human rights then animal rights/welfare issues. This conflation of issues presents challenges in terms of 'marcomms'. 'Environmental' issues, particularly, raise new uncertainties for consumers as in acting sustainably

> "consumers are required to take account of agricultural, manufacturing, economic or social processes that take place on the other side of the world – or only become relevant at some point in the future".   (Jackson, 2005a, p35)

Finally, the role of 'Politics' is complex as organisers will have to satisfy demands from three levels namely European, national and local government. A positive political aspect is that festivals can raise awareness of issues. Hence, "the emergence of campaigners who use all the skills of modern marketing to communicate their concerns – Live Aid and Live Eight, aimed at the G8 summit in Scotland, are global examples (Kotler et al, 2009, p111). As consumers became increasingly environmentally aware and willing to pay more for environmentally friendly products (Van Dam & Apeldoorn, 1996), companies have taken note and have adapted their policies and procedures towards SM (Emery, 2012). Clearly situational factors over-lap with another area of external influence in the DMP, namely the Marketing Mix (Fig 2.19).

2.4.11iv   Group Influences

When wondering why we consume, Jackson (2005, pp31-32) suggests it is "to identify ourselves with a social group, to position ourselves within that group, to distinguish ourselves with respect to other social groups, to communicate allegiance to certain ideals, and to differentiate ourselves from certain other ideals". Individuals or families build up portfolios of purchase (or non-purchase) decisions which may be linked or underpinned by a belief set (Peattie, 1992). Frequency of purchase does seem to be an issue, for example, green consumers do consider environmental factors when purchasing products (a weekly activity) but engaged more frequently in activities such as switching off lights and recycling paper (daily activities) (Young et al, 2010). Also 'vicarious' experiences of other people's behaviours and behavioural responses have as much impact on behavioural choices, according to social learning theory, as own direct experience (Jackson, 2005a). This clearly links buyer behaviour with many of the newer 'tools' in the expanded 'comms' mix (Fig 2.16) such as blogs, social network sites and websites. This study investigates whether such tools are effective and contributes to research germane to marketing communications.

2.4.11v   Individual influences - Motivation

Whilst there are numerous internal influences in the DMP (Fig 2.16). One that clearly is clearly linked to Price is motivation. What is needed is a clearer understanding of consumers "motivations and the barriers they face to making sustainable choices" (Belz & Peattie, 2009, p82). It is argued that those who are highly motivated will pay

any price. Generally people are motivated to know and understand what is going on, to learn, discover and explore. They prefer acquiring information at their own pace and answering their own questions; are motivated to participate and play a role in what is going on around them. However they hate being disoriented, confused, feeling incompetent or helpless (Jackson, 2005a). Apropos festivals multiple motivations are the norm, however, there appears to be a universal set of motivations that lead people to attend festivals. Escapism leads people to events for the generic benefits of entertainment and diversion, socialising, learning and doing something new i.e. novelty seeking (Getz, 2010).

Harnessing social norms will be important for pro-sustainability behaviour (Belz & Peattie, 2009). However some consumers are not willing actors in the consumption process, capable of exercising rational or irrational choice in the satisfaction of their own needs and desires. They find themselves 'locked into' unsustainable patterns of consumption, either by social norms or the constraints of the institutional context. It can be argued modern consumer society is being locked into a 'social pathology' driven to consume by a mixture of greed, social norms and the persuasive power of unscrupulous producers (Jackson, 2005a). This implies consumers are passive which is clearly not always the case. It does, however, explain some antipathy towards marketing and underpins the argument for co-creation of value.

2.4.11vi   Issues not reflected in DMP

Further to the five internal factors identified in the DMP, two others are deemed important, namely consumer involvement (Aldlaigan & Buttle, 2001) and power (Menon & Bansal, 2007). Involvement is an unobservable state of motivation, arousal or interest; consumers can develop many different types of involvement with activities, objects, ideas or even social issues. Houston & Rothschild (1978) suggest three involvement 'types' exist namely situational, enduring and response. Whilst consumer decision-making research has been mainly cognitive, increasingly scholars acknowledge the importance of affective and emotional aspects (Da Silva & Alwi, 2006; Malhotra, 2005) and the role of cognitive, conative and affective dimensions (Aldlaigan & Buttle, 2001). Consumers' power during service consumption may derive from two categories of antecedent variables, individual factors (residing in the consumer) and interpersonal factors (in the social group). Consumer knowledge contributed to high power with retail patrons being better informed than those in other services (Menon & Bansal, 2007).

2.5   SUMMARY

This systematic literature review has provided the underpinning to address RQ1, which is conceptual in nature. It started with an historical perspective of sustainability that pre-dates Elkington's TBL. It then reflected on extant definitions of sustainability, largely drawn from SD and also the subsequent narratives post-Elkington.

People impact upon festival organisers in a wide variety of ways and this Chapter reflected on the societal focus of TBL-based sustainability. Stakeholders have varying degrees of interest and influence over festivals. Hence it was necessary to reflect upon the nature of stakeholders. The Chapter considered the tensions in the discourses germane to CSR particularly between Friedman's libertarian position and Freeman's approach. It reflected on the notions of 'norms' before 'unpacking' CSR. To do this the Chapter drew on the works of Carroll (1994) and Garriga & Mele (2004). Key CSR factors are considered namely Voluntarism, Trust, Community and Social Inclusion.

The study then reflected on the Planet (i.e. ecological) focus of sustainability within the sector whilst recognising that this research does not seek to benchmark the greening of festivals per se, rather it investigates how such matters are communicated. This is viewed through the lenses of festivalgoer and organisational supply perspectives.

The extant approaches within the marketing domain deemed to be congruous with sustainability were considered. SM has its roots in Social, Societal, Green, and Relationship Marketing. The Chapter considered the role of Profit within TBL and the key role held by the marketing function as the key customer-centric business discipline. The section role of the Servicescape in a festival context was considered. Ultimately all strategies, objectives and operations should seek to improve customers' perceptions. Hence this section established how this position is wholly congruent with SM despite cynicism from some within Marketing.

Issues germane to measuring SM, including reviewing how festivals could be benchmarked, were considered. Again the focus is on communications rather than undertaking audits. The notion of values, which are key, was explored. Values are considered from the perspective of creation and also the traditional 'value-for-money' associated with pricing. Finally, the Chapter considered the direct and indirect influences on the festivalgoers' Decision Making Processes and offered a refined DMP for the purposes of this study. Having provided the underpinning needed to address the research questions it is now necessary to reflect on the methodological considerations.

"Music itself is going to become like running water or electricity….you'd better be prepared for doing a lot of touring because that's really the only unique situation that's going to be left"

David Bowie (as cited in Kreuger, 2005, p26)

Chapter 3   SCOPE OF THE RESEARCH

Having considered the theoretical underpinnings of SM in Chapter 2 it is appropriate to consider the context of the research, starting with the nature of festivals.

3.0   INTRODUCTION

Music is a talent-based creation and one of the central creative industries, with great cultural and economic value in all societies. Everywhere in the world, music is the universal idiom to give expression to our feelings and aspirations. Sharing a musical experience is an act that goes beyond established boundaries and transcends existing divides (UNCTAD, 2008). Undoubtedly, there is always an appetite for people who want to immerse themselves in the culture (UK Music, 2013). Festivals are worthy of research as they occupy a special place most cultures with their capacity for inspiring creativity, attracting large crowds and generating emotional responses (Getz, 2010).

3.1   FESTIVALS

Festivals or 'fairs' have existed in the UK for centuries indeed they have always meant noise, tumult, music, popular rejoicing, the world 'turned upside down' (Braudel, 1992 as cited in Moeran & Strandgaard-Pedersen, 2011). For centuries singers and musicians have been "carrying their local musical traditions across geographical borders, contributing to the fusion of music styles among many cultures even if the lyrics remain an expression of cultural diversity mirroring local realities. Music is an essential instrument of intercultural dialogue" (UNCTAD, 2008, p119).

Festivals are of particular interest to scholars across disciplines owing to the universality of festivity and the popularity of festival experiences. They bind people together in communities and cultures (Getz, 2010) and generate cultural value for local people who can engage communally. They project the cultural identities of the countries onto the international stage (UNCTAD, 2008). Utilising the terminology of economic geographers, they are 'cyclical clusters' (Power & Jansson, 2008) and are compelling sites as they vary in both temporary and spatial design (Lena, 2011). Spatial design refers to the physical footprint of festivals and yet Getz (2010) cites the paucity of research into the environmental impacts of festivals. Previous studies found festivals had multiple functions for participants. It was a revenue generator and business recruitment tool for the city, a market expansion and branding opportunity for

corporate sponsors and both a 'family' reunion for country fans and a vacation spot (Lena, 2011). This underpins how festivals are worthy of research because of the intersections of institutions and individuals with economic, social and symbolic activities (Moeran & Strandgaard-Pedersen, 2011). This study contributes to this nascent area by investigating stakeholders' communications germane to the greening of festivals.

Lampel (2011) suggested providing a definition of a festival would be difficult and yet it will facilitate this study. Festivals have a variety of meanings, from different perspectives, that make them complex planned phenomena. Meanings exist at personal, social, cultural and economic levels (Getz, 2010). Getz defines events (such as festivals) are generally transitory in nature, infrequent in occurrence and limited in time (Getz, 1991). Moeran & Strandgaard-Pedersen (2011, p8) define festivals are temporary townships "superimposed at intervals upon a permanent town or city, which in important, though not regularly defined, social symbolic ways contributes to the global needs of a particular industry and those who work therein".

This is useful however it does not account for the large number of UK festivals located in remote countryside. Festivals can be a sacred or profane time of celebration, marked by special observances (Falassi, 1987 as cited in Getz, 2010). Whilst this is possibly less so for music festivals, they are undoubtedly of interest from the classical cultural-anthropological perspective. All fields of study must have their own unique core phenomena, experiences and meanings. Apropos festivals, Getz (2010, pp 6-7) identified the experiences and meanings as:

- Political and social/cultural meanings and discourse; social change
- Authenticity (identity, commercialization, commodification)
- Community, cultural, place identity and attachment
- Communitas, social cohesion, sociability
- Festivity, liminality, the carnivalesque
- Rites and rituals; religion
- Pilgrimage
- Myths and symbols
- Spectacle

This list applies to all festivals and (it is reasonable to assume) can be applied to music festivals if in ways that reflect the more hedonistic nature therein. An example of meanings 'interacting' is the political discourse being relevant to festivals in that they have the potential to bind people together in communities and cultures (ibid). Local government will naturally be interested in tools to promote social cohesion. Authenticity is one meaning that can be argued to be less applicable to music festivals per se however. Also the meanings attached to pilgrimage, myths and symbols are less relevant to the festivals under study for this research.

3.2   CREATIVITY

'Creativity' can be defined as the process by which ideas are generated, connected and transformed into things that are valued. It is associated with "originality, imagination, inspiration, ingenuity and inventiveness. It is an inner characteristic of individuals to be imaginative and express ideas; associated with knowledge" (UNCTAD, 2008, p3). Creativity is not new nor is economics, but what is new is the nature and the extent of the relationship between them and how they combine to create extraordinary value and wealth (Howkins, 2001). There is thus an economic aspect to creativity, observable in the way it contributes to entrepreneurship, fosters innovation, enhances productivity and promotes economic growth (UNCTAD, 2008).

Some argue creative industries cannot be identified at the levels of either industry or organisation since creativity is an input not an output (Hartley, 2005 as cited in Moeran & Strandgaard-Pedersen, 2011). The interaction between 'Society' and 'Economy' is changing, driven by the rise of human creativity, which becomes a key source of competitive advantage. The rise of the 'Creative Economy' is drawing the spheres of innovation (technological creativity), business (economic creativity) and culture (artistic and cultural creativity) into one another, in more intimate and more powerful combinations (Florida, 2002). It is appropriate to reflect on the relevance of music festivals in the creative economy.

3.2.1   Creative Economy

Howkins proposed the term 'creative economy' in 2001 when discussing the relationship between creativity and economics. His use of the term is broad, covering fifteen creative industries extending from arts to the wider fields of science and technology. According to his estimates, in the year 2000, the creative economy was worth $2.2 trillion worldwide and was growing at 5 per cent annually (UNCTAD, 2008). There have been renewed attempts to estimate the true size of the UK's creative economy. The Department for Culture Media and Sport (DCMS) and the Greater London Authority (GLA) both published studies in 2007 (Collins, 2010).

There is no single definition of the creative economy rather it is an evolving concept based on creative assets potentially generating economic growth and development. UNCTAD (2008, piii) identify it by its outputs in that it
- can foster income-generation, job creation and export earnings
- promotes social inclusion, cultural diversity and human development.
- embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- has cross-cutting linkages at macro and micro levels to the overall economy.
- needs innovative, multidisciplinary policy responses and inter-ministerial action.

Florida contributed to advancing a public discourse about the emerging creative economy, pointing out that we are entering the creative age, as the rise of creativity is the prime factor of our economy. He presents his '3 Ts theory' for economic growth: technology, talent and tolerance. His theory differs from the conventional theory since he argues that talent drives growth. He then goes a step further by adding the third T, tolerance, which is needed to attract human capital (UNCTAD, 2008) and resonates with the social element of sustainability. If the creative economy is indeed an evolving concept, it is prudent to consider the role of music festivals in the 'creative industries'.

3.2.2   Creative Industries

A significant landmark in the conceptualisation of the 'creative industries' was the 2004 UNCTAD XI Ministerial Conference where the topic was introduced onto the international economic and development agenda (UNCTAD, 2008). The seemingly oxymoronic notion of 'creative industries' can be traced back to two separate sources, first the 'creative arts', which derived from the philosophy of civic humanism and second the 'culture industry', a term coined in 1947 by the Frankfurt School (Moeran & Strandgaard-Pedersen, 2011).

Extensive studies have shed light on the creative industries and yet some still argue that the question of definition is challenging: what is, or are, the creative industries? (Sapsed et al, 2008). It can be argued it lies between the arts, business and technology as the 1977 UK Creative Industries Task Force defined it as

> "those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (as cited in Collins, 2010, p19).

The creative industries comprise the cycle of creation, production and distribution of goods and services that use intellectual capital as their primary input (UNCTAD, 2008). They make up an increasingly important element of UK economic activity (Collins, 2010). In 2004, the creative industries contributed 8 per cent of UK GDP and generated nearly 2 million jobs (UNCTAD, 2008). They accounted for 7.3% of Gross Value-Added in 2004 (more than tourism, construction and agriculture combined) having grown by 5% per annum between 1997 and 2004 and exported £13 billion over this period (Work Foundation/DCMS, 2007 as cited in Sapsed et al, 2008). Suffice to say the economic impact of the creative industries should not be underestimated. In some cases "whole industries have sought to establish a position as particularly sustainable" (Belz & Peattie, 2009, p137). The creative industries are relatively environmentally friendly since the primary input is creativity rather than natural resources or land. Producing creative products is less dependent on heavy industrial

infrastructure and policies for enhancing creative capacities are in principle compatible with objectives of environmental protection. A standardized set of definitions and a common classification system are needed as a basis for designing a workable framework for dealing with the creative industries (UNCTAD, 2008).

Fig 3.1 Classification systems for the creative industries derived from different models (Source: adapted from UNCTAD (2008, pp13-14))				
Model	**UK DCMS model**	**Symbolic texts model**	**Concentric circles model**	**WIPO copyright model**
	Advertising; Crafts; Fashion; Film and video; Music; Performing arts; Television and radio	**Core cultural industries** Advertising; Film; Internet; Music; Television and radio **Peripheral cultural industries** Creative arts **Borderline cultural industries** Fashion	**Core creative arts** Literature; Music; Performing arts Visual arts; Other core cultural industries; Film **Wider cultural industries** Heritage services; Sound recording Television and radio **Related industries** Advertising; Fashion	**Core copyright industries** Advertising; Film and video; Music; Performing arts; Television and radio; Visual and graphic art **Interdependent copyright industries** Musical instruments **Partial copyright industries** Clothing; footwear Design; Fashion
Comment	Virtually all of the 13 industries included in the DCMS could be seen as "cultural" however, the UK Gov't preferred to the term "creative" industries to avoid possible high-brow connotations of the word "cultural".	Arises from the critical-cultural studies tradition as it exists in Europe and especially the UK - sees the "high" or "serious" arts as the province of the social and political establishment and therefore focuses attention instead on popular culture	The cultural value of cultural goods gives these industries their most distinguishing characteristic. The more pronounced the cultural content, the stronger the claim to including the industry producing it (Throsby, 2001). Creative ideas originate in the core creative arts via sound, text and image.These ideas and influences diffuse outwards through "concentric circles", with the proportion of cultural to commercial content decreasing from the center.	The focus is on intellectual property as the embodiment of creativity involved in making the goods and services included in the classification. A distinction is made between industries that produce intellectual property and those that distribute the goods and services to consumer.

Fig 3.1 portrays how different models contribute to a classification system for the creative industries. Hence, the creative industries comprise four groups, taking into account their distinct characteristics. These groups, which are heritage, arts, media and functional creations. Collins (2010) cites the 'Creative Industries Investment Opportunities Report' (2004) identified the following categories as constituting the creative industries

- Music
- Digital broadcasting
- Fashion
- Performing arts
- Publishing
- Leisure software
- Architecture
- Film studios
- Post-production

Fig 3.2: UNCTAD classification (including sub-groups) of the creative industries			
(Source: adapted from UNCTAD (2008, pp13-14))			
Group	**Heritage.** brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of heritage services & cultural activities… in the creation of arts and crafts as well as in folklore and traditional cultural festivities	**Arts.** includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning	**Media.** that produce creative content with the purpose of communicating with large audiences ("new media" is classified separately)	**Functional creations-** comprises more demand-driven and services-oriented industries creating goods and services with functional purposes
Sub-group	**Traditional cultural expressions**: arts and crafts, festivals and celebrations; **Cultural sites**: archaeological sites, museums, libraries, exhibitions, etc.	**Visual arts**: painting, sculpture, photography and antiques; **Performing arts**: live music, theatre, dance, opera, circus, puppetry, etc.	**Publishing and printed media**: books, press and other publications; and **Audiovisuals**: film, television, radio and other broadcasting.	**Design**: interior, graphic, fashion, jewellery, toys; **New media**: software, video games and digitalized creative content; **Creative services**, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.

This categorisation is inherently UK centric and is similar to the UK's DCMS model, as referenced by UNCTAD. Hence for the purposes of this study, the term creative industry is deemed appropriate for music festivals. A caveat is that scepticism exists regarding the term 'creative industry' in that it is a "fashionable label" and some voice concerns about its overstated importance and the way it may exacerbate cultural and technological divisions (UNCTAD, 2008). That said a festival in country might very well be perceived differently from festivals in other countries. Cross-cultural differences have not been studied systematically (Getz, 2010).

Having considered how music festivals are located within the creative economy and creative industry respectively, it is apposite to now consider the disciplines germane to festivals. There are many interrelated disciplines within the creative industries including marketing, management and finance (Collins, 2010). Other disciplines are Event Management and tourism, which enable a better understanding of music festivals.

3.3   FESTIVALS AS EVENTS

An 'event' is the generic way of describing a festival. The APEX (Accepted Practices Exchange) Industry Glossary of Terms (CIC, 2011) defines events as organised occasions such as meetings, conventions, exhibitions, special events, or gala dinners. Events are often composed of several different yet related functions and can be regarded as social phenomena involving social interaction between the event attendees and the host communities (Tassiopoulos & Johnson, 2009).

Events are categorised by virtue of their size, scope and scale. The nomenclature of events includes mega, special, social, major, hallmark and community events. Also events can be categorized according to their type or sector, such as conferences and exhibitions, arts and entertainment, sport and charities (Musgrave & Raj, 2009). Music festivals are largely aimed at hedonistic pursuits however this does not negate their importance as forms of events which are less obviously geared towards status construction also serve as social spaces in which values are displayed and processed (Moeran & Strandgaard Pedersen, 2011).

Festivals are essentially events and sites where different kinds of values are produced, negotiated and transacted and since values and valuations are central to festivals, it is sensible to look at valuations from a broad perspective that includes a variety of resources that normally fall outside the conventional definition of resources by economists (Lampel, 2011). The values festivals' participants negotiate are plural and cultural including material/technical, situational, appreciative and functional (Lena, 2011). The complex interplay of valuations is central to a festival's internal dynamics as it drives behaviour once participants enter the event space as well as creating a matrix of entrepreneurial opportunities that actors manoeuvre to exploit (Lampel ,2011).

3.3.1 Tourism

This study is located in the UK, hence it is appropriate to justify the domestic nature of this research. UK Music (2013, pp8-9) argue that music is without question an essential element "of Britain's tourism appeal ….The huge financial contribution to the UK economy by the millions of music tourists to the UK annually makes it very clear that when combined, the music and tourism industries are powerful drivers for growth.. (and)… the UK is the second largest exporter of music in the world". They refer to a VisitBritain survey where music was highlighted as an integral part of Britain's culture and heritage. 44% felt it was a cultural activity they would expect to be 'produced' in Britain. Some supporting facts were offered By UK Music as follows:-

- 24,251 UK jobs were sustained in the UK in 2012 through music tourism
- Music tourists spend over £1bn
- Overseas tourists comprised 6% of the total population of 2012 music tourists but accounted for 20% the spending
- The UK is one of only three countries that is a net exporter of music. It is the largest producer of European recorded music and the third largest globally

VisitBritain found 44% of incoming tourists believe music was one of Britain's key cultural activities however their claim that 'Britain is the music capital of Europe' (UK Music, 2013) may be overstating the case. Whilst the domestic nature of this study is justifiable, future research could study SM adoption in international festivals.

3.4   UK MUSIC FESTIVAL SECTOR

Live performances became an increasing source of revenue in the music value chain as listening to recorded music became more mundane (Sapsed et al, 2008). Live performance appears to be enjoying a revival even in the current digital epoch, for example, with the proliferation of outdoors festivals (Connolly & Krueger, 2005). The use of the word 'proliferation' suggests criticism however it cannot be contested that music festivals are a significant part of the UK live music scene representing 19% of the revenue in 2009 (Fig 3.3).

Fig 3.3 UK music concerts and festivals market 2009-19
(Source: Mintel, 2014)
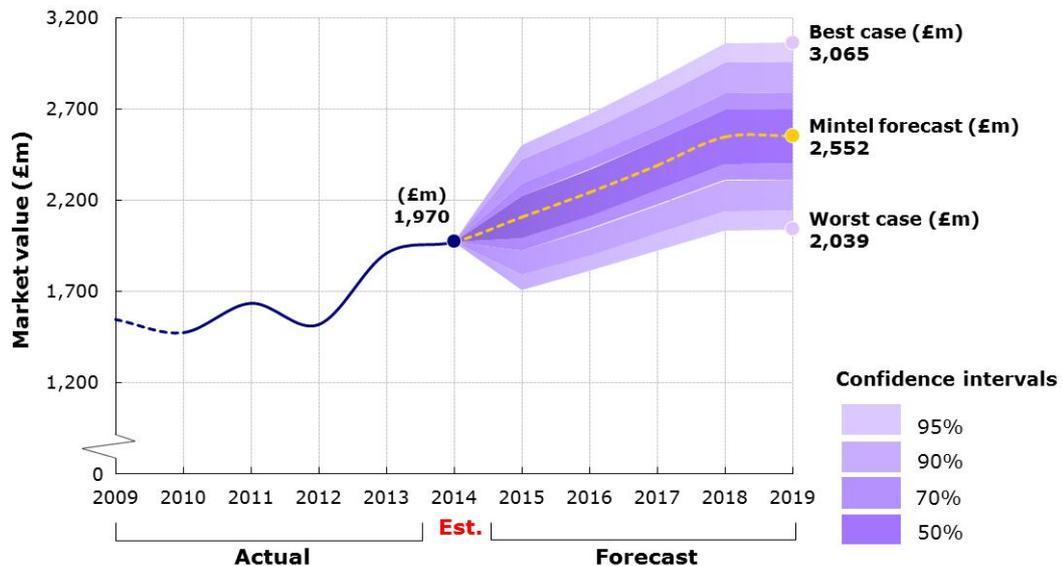
In 2010, Britain hosted over 700 music festivals across all regions, generating nearly 3,000 days of entertainment for millions of consumers. Fig 3.4 illustrates the geographic variations in that the South West region hosted the most UK music festivals in 2010, representing more than a fifth of the total whereas the North East host the least. Of the total number of festivals, 200 of these were taking place in July, the peak month (28% of the total), followed by August, with 150 (21% of the total). UK music festivals were expected to generate £450m in 2009 (PRS for Music, 2009). Over half of the £450m economic benefit was expected to be delivered by the top ten festivals, based on ticket sales. It is not difficult to identify dominant oligopolies in many of the industries and fields (Lampel, 2011) which is the case in the UK Music festival sector with Festival Republic, Live Nation and the AIF holding a substantial market share between them. The AIF has 24 member festivals with a combined attendance of 350,000, the largest of these being Creamfields (40,000), followed by Secret Garden Party (25,000), Field Day (20,000), Camp Bestival (15,000) and Underage (10,000).

In 2010 'visits' to music festivals and concerts was forecast to grow to 46.8 million by

2015 generating £2.9 billion in turnover (Mintel, 2010). These figures whilst impressive do not consider the multiplier effect of festivals, namely the artists anticipate an increase in sales of the music and merchandise as a result of playing festivals.

Region	Nos of festivals	%	Festival days	%	Days/ festival
Fig 3.4 Number of 2010 music festivals and days in the UK by region (Source – adapted from Mintel (2010))					
South West	147	21	591	21	4.0
South East	184	25	713	25	3.9
Yorkshire & Humber	56	8	227	8	4.1
North West	54	8	229	8	4.2
East	53	7	259	9	4.9
Midlands	99	14	309	11	3.1
Wales	47	7	197	7	4.2
Scotland	48	7	212	8	4.4
North East	22	3	71	3	3.2
Other	5	1	12	-	2.4
Total	**715**	**100**	**2,820**	**100**	**3.9**

Britain hosted 715 music festivals in 2010, providing a total of 2,820 days' entertainment (Fig 3.4). Different UK festivals face various challenges and vary in appeal (UK Music, 2013). Whilst Fig 3.4 recognises the quantity of festivals it does not differentiate between different types of festival. A festival typology is necessary for meaningful research to be undertaken as the stakeholders involved in festivals may differ which in turn may determine their responses to questions. The absence of a music festival typology in the extant literature (Maeng et al, 2016) dictates the need for this study to now consider the constituents therein.

3.4.1 Festival typology

Events such as festivals depend on three components: an organizing body; a place to host the event; and an audience. Each is represented by stakeholders and custodians i.e. the event management team, host community and event-goers (Smith-Christensen, 2009) thus providing useful contributions to the typology herein. Research is needed on new business models that can attract consumers. This may involve rethinking the offering, incorporating aspects of service, mobility, connection and customization (Sapsed et al, 2008). Amit & Zott (2001) propose three dimensions that constitute a business model namely

- 'Content' comprises products that are exchanged and the resources needed for this exchange.
- 'Structure' refers to the network of stakeholders involved and the relations that hold the network together. Structure influences the flexibility and scalability of the business.
- 'Governance' describes how flows, information and resources are controlled, as well as the legal form of the organisation.

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For the purposes of this study 'Content' is taken to be the service provision of live music in a festival setting. This context contains all of the variability (see Chapter 2) involved in music itself.

Apropos 'Governance', festivals seek a distinctive identity (which) is defined primarily by size and visibility relative to other similar events. For others, a distinct identity depends on constructing a legitimacy that is taken for granted by other key players. Festivals are also organisations that compete for resources against field rivals and these are enterprises that occupy strategic positions. These strategic positions drive behaviour at the organisational level (Lampel, 2011).

Governance can be argued to begin with ownership but is also described by the festivals' visions and strategies (Andersson & Getz, 2009). As this study is predicated upon studying how festivals communicate on issues relating to sustainability, it is sensible to review how they communicate such values within their corporate objectives, mission statements and/or vision statements.

The UK Music Festival sector can be defined as a 'mixed industry' in which private firms, public agencies and not-for-profit associations compete and collaborate (Andersson & Getz, 2009). This presents challenges as differing organisational types may seek contradictory outcomes, access, excellence, social inclusion and profitability (UNCTAD, 2008). Festivals clearly have different aims which leads to the question whether all festivals, regardless of ownership, equally create a 'public good' by attracting and satisfying tourists, providing age-targeted entertainment for residents, fostering appreciation and participation in arts and cultural pursuits, or engendering community pride and inter-group cohesion? These are typical aims of public and not-for-profit festivals even though both private and voluntary organisations often supply identical attractions/events (Andersson & Getz, 2009).

In some cases the state contributes to legitimacy construction directly and indirectly and the role of the state in assisting the formation of festivals has been instrumental in pioneering new institutional forms (Lampel, 2011). Where the organiser is in the 'Public sector' costs and revenues are largely internalised by local authorities or other government bodies whereas in the 'Private sector' investors risk their capital to hopefully create a profit-making festival (Andersson & Getz, 2009). Companies are expected to account explicitly for all aspects of their performance: that is to say, not just their financial results but also their social and ecological performance. This is due to a more networked society in which regulation by civil society plays an important role

alongside regulation by government, which impacts companies through the scrutiny of their stakeholders (Cramer, 2002).

One frequently heard argument against private sector provision of arts and culture is that it results in commodification, turning something of intrinsic social and cultural value into a mere product for sale however it should be noted that there is a deep seated belief that government should not compete directly, or at least unfairly, with the private sector. Private festivals often believe they are disadvantaged relative to both public and not-for-profit events in terms of not being able to get government grants. They have to have a superior product and/or be highly targeted (Andersson & Getz, 2009). This study will seek to ascertain whether such perceptions exist amongst stakeholders.

External events can put pressure on organisers to use more corporate sponsors (Lena, 2011) however this must be done with some sensitivity. Not-for-profit festivals may have to accept declining public financial support and seek increased sponsorship, merchandising sales, ticket sales and income from concessions (Andersson & Getz, 2009). This study seeks to determine the efficacy of how such factors are communicated. Awareness is an issue that disproportionately affects SMEs who may not have access to industry 'professionals'. Also SMEs lack business skills relating to marketing and financial management, information asymmetries and resource constraints affecting access to up-to-date technologies (UNCTAD, 2008).

3.4.2   Festival size

In order to assess a company's marketing capability it is necessary to consider its size. However the extant approaches have largely been based on or developed from experiences with training in larger companies even though the circumstances and characteristics of the small firm are essentially different in nature to those of larger companies (Carson et al, 1996).

Stanworth and Gray (1991) refer to the definition used in the 1971 report of the 'Committee of Inquiry on Small Firms' referred to as the Bolton Report. The Bolton Report recognised that size is relevant to sectors in that firms of a given turnover could be small in relation to one sector where the market is large and there are many competitors; whereas firms of similar proportions could be considered large in another sector with fewer players and/or generally smaller firms within it. Similarly, it recognised that it may be more appropriate to define size by the number of employees in some sectors but more appropriate to use turnover in others. The European Commission (EC) adopted a single definition of SMEs, which applied across all Community programmes and proposals from January 1998. In January 2005 the EC adopted

Recommendation 2003/361/EC regarding SME definition. The employee numbers were unchanged but changes were made to the financial thresholds.

Fig 3.5: Company size - Recommendation 2003/361/EC (Source - adapted from EU (2013))			
Company category	Employees	Turnover	Balance sheet total
Medium-sized	< 250	≤ € 50 m	≤ € 43 m
Small	< 50	≤ € 10 m	≤ € 10 m
Micro	< 10	≤ € 2 m	≤ € 2 m

The EC definition (Fig 3.5), like the Bolton Report, states that SMEs must be independent with no more than 25% of the company's ownership being held externally (EU, 2013). This study adopts these parameters as defining an SME. That said the UK independent Music Festival sector is typical of others in the creative economy in that

> "there is a preponderance of a small number of very large firms working internationally, counterbalanced by a very large number of essentially local, micro enterprises, many of which are simply single persons"
>
> (UNCTAD, 2008, p62).

Many SMEs exhibit entrepreneurial behavioural patterns whilst having little structure (Carson et, 1996). SMEs have characteristics that often shape their marketing, namely:

- the inherent characteristics and behaviours of the owner/manager
- size limitations and the stage of development
- limited resources (such as finance, time, marketing knowledge);
- lack of specialist expertise (owners tend to be generalists)
- limited impact in the market place (Gilmore et al, 2001).

Many of the businesses within the creative industries are SMEs and "are 'lifestyle' businesses, which are sometimes criticised by some people as unwilling to upscale. However there are difficulties associated with growth within the creative industries" (Collins, 2010, p17). Independent festivals are likely to be a bellwether for most types of festivals held in the UK (Mintel, 2010). SMEs in creative industries are susceptible to the same constraints that afflict equivalents in other areas of the economy. Chief among these constraints is access to finance to develop creative projects (UNCTAD, 2008). Table 3.6 summarises how some key attributes relate to size.

Fig 3.6: Attributes in relation to size (Source: adapted from Carson et al (1996); Johnston & Loader (2003); Gilmore et al, (2001); Carson et al (1998))		
	Weaknesses	Strengths
SME	Poor finances Weak market presence	Flexibility Speed of response Independence Entrepreneurial management
Large Cos	Inertia Politicised Slow response	Strong brand Financial stability Economy of scale Professional management

This study will ascertain whether these organisational attributes influence festivals' communications with stakeholders. UK Music argue SME-sized festivals need "to present themselves because some of them like Secret Garden Party you just don't get anything like that anywhere else in the world. There is a big opening for the way festivals present themselves and market themselves" (UK Music, 2013, p28). Smaller festivals may overcome barriers to raising awareness by attracting partners. A highly recognisable partner, say Amnesty International, may reduce uncertainty for managers and increase the likelihood of reputational benefits (Margolis & Walsh, 2003).

3.4.3   Festival boundaries

Festivals are spatially bounded: usually stage-set in, and framed by, a particular location…such settings are often set apart from their surroundings, thereby reflecting the liminal nature of the events that they house (Skov, 2006). Festivals can be emplaced or alternatively displaced (Lena, 2011). Some festivals e.g. the Beverley Folk Festival are inextricably linked to a location. Commercial pressures have seen the transformation of vacant or unmarked spaces into commercial 'zones' for festival activity (ibid). Porter (1995) celebrated the competitive advantage of doing business in inner cities. That said urban festivals will face competition for sponsors and audiences (Andersson & Getz, 2009). Other festivals have moved (e.g. the Virgin Festival relocated from Leeds to near Stafford) or are designed to take place in differing locations. Clearly the nature of 'boundaries' will shape organisers' communications.

3.4.4   Festival pricing

Festivals can be categorised by the way they are priced with some arguing the increasingly middle class status of festivalgoers (Lena, 2011) means sections of society are excluded from attending many festivals. Andersson & Getz (2009, p849) protest that the "idea that private sector provision will exclude those who cannot afford the prices charged (i.e. the so-called 'marginalized' or 'disdadvantaged' groups), also has to be challenged". They go on to argue that "low prices or free entry associated with subsidised public services has not always led to increased participation by the intended beneficiaries. Apropos participation in free festivals it can be argued

- They are not a true measure of what people want or need
- Insufficient demand might exist to enable private provision
- They are literally for everyone   (Andersson & Getz, 2009, p849)

Melvin Benn (CEO of Festival Republic) suggests if "you have got an interest in music, if you've got an interest in culture … the festival ticket remains incredible value" (UK Music, 2013, p46). This view needs to be mitigated by noting that his organisation sells tickets at the higher end of the market and also it is a limited view of 'value'.

Research carried out by the Association of Independent Festivals found that almost half of festivalgoers had reduced their spending on outdoor events as a result of the recession. The average spend of festivalgoers, including the ticket in 2010 is £346, with Camp Bestival attracting the highest average spend, at £532 per person (AIF, 2010). Organisers need to better understand what influences consumers' values as, in many cases the appeal is on both social and psychological levels (Carpenter et al, 2005) and how to react to changes in consumer behaviour. Hence this study seeks to identify insights germane to perceptions of whether pricing impacts on the communication of matters germane to sustainability.

3.4.5   Festival genre

Festivals are in many ways cultural firms positioned between high-quality artistic endeavours and those drawing large numbers of spectators (Andersson & Getz, 2009). Festivals have the power to shape the creative process for example the Country Music Association Festival impacted the evolution of the country music field. That said they not only influence genres but contribute culturally. Heritage festivals have stakeholders that benefit from their transformation (Lena, 2011).

Studies have shown how the programme elements contribute to the differing business models for example

- Live music
- Dance performances
- Visual art
- Exhibitions
- Food
- Alcoholic beverage   Andersson & Getz (2009, p852)

Festivals celebrate community values, ideologies, identity and continuity (Getz, 2010). Skov & Meier (2011) suggest festivals can be seen as temporary cities following a tradition in urban sociology that goes back to Simmel (1950) and Wirth (1938). More recently (they suggest) festivals have been brought into urban anthropology by Hannerz (1980). The degree of permanence or transience may affect the role of 'marcomms' hence it is worth considering the periodicity of festivals.

3.4.6   Festival periodicity

Festivals temporarily disrupt established value chain links allowing actors to congregate in sites where they may not only meet new actors, but also to encounter situations that are unlikely to occur during routine business (Lampel, 2011). Festivals normally create a demand not only at a specific place but also at a specific time (Andersson & Getz, 2009). They can be viewed as complex periodic events that occur in special times and places (Lena, 2011) whose forms and outcomes are always

consequential for the more mundane realities of power and value in ordinary life (Appadurai, 1986 as cited in Lena, 2011). Festivals are temporarily bounded in terms of both duration and regularity (Moeran & Strandgaard-Pedersen, 2011). Some are designed to be a 'one-off' for example the Jubilee in 2012 featured free music festivals, which were provided for the public to simply have a party (Andersson & Getz, 2009). Alternatively the UK has a history of 'long-standing' music festivals e.g. the Cambridge Folk Festival has run every year since 1965 (Cambridgelivetrust, 2015).

Fig 3.7 A typology of music festivals		
(source - adapted from Andersson & Getz (2009), Amit & Zott (2001), Bird (2007), Collins (2010) Getz (2010), Musgrave & Raj (2009), Lampel (2011), Lena (2011), Mintel (2010) and Smith-Christensen (2009))		
Indicator	Value	Factors
Frequency	One-off, recurring, irregular	Annual, Biannual, Ad-hoc
Scope	Visitors, Linked to other events e.g. Jubilee or Olympic Games	Local, Regional, National, International
Established	One-off, New, Nascent (< 5yrs old) Well established (over 5 years old)	
Scale	City wide, mega, regional, boutique Community, small scale,	Small (<5000 festivalgoers), Medium (5000-9999), large (10000-30000) , Mega (>30000)
Type	Special, genre, social, major, hallmark, organizing body, audience specific, permanent site, promotional campaign	
Destination	Single site, multi-site, fixed, mobile, urban, rural, 'rurban' (e.g. racecourse), remote, coastal	Domestic International
Sector	Private, Public, Not-for-profit, Government, Hybrids	Single organiser, Partnerships, Joint ventures

Both Getz (2010) and Bowen & Daniels (2005), whose works are widely cited, suggest no widely acceptable typology has emerged. This is supported by Maeng et al (2016) who undertook a meta-analysis of festivals. As this study is predicated on research undertaken across a number of festivals it is necessary to create a typology (Fig 3.7). This typology provides improved understanding of the range of differing music festival formats. It does not however identify tensions amongst the stakeholders therein. Festivals are socially bounded as they bring together a large, diverse number of participants who are closely involved in its production. However the festivals are 'functionally unbounded' in that the participants happen to have diverse agendas and reasons for going to such events (Moeran & Strandgaard-Pedersen, 2011). The demands of arts or cultural stakeholders often conflict with a more business-like management style (Cray et al, 2007).

As discussed stakeholders have differing degrees of power, interest and urgency. When these factors are conflated with the TBL the resulting tool (Fig 2.11) provides the basis for mapping stakeholders. That said Fig 2.11 neither identifies stakeholders specific to festivals nor their roles. This is necessary to better appreciate their role in

communicating TBL issues. At a minimum understanding business means thinking about customers, employees, suppliers, communities and financiers. Other groups are at least important (Freeman, 2008). Indeed Lena (2011) sought to provide a social ecology of the festival, one that accounts for the perspectives of city officials, citizens, artists and country music workers and country music fans.

A wide range of stakeholders actors attached to the music industry attend not out of 'economic necessity' but to increase their social capital by playing their part in the field, to 'see and be seen'. There is the obvious advantage of being able to set up meetings with many more interlocutors than would be economically possible otherwise and social encounters, both planned and unplanned, are crucial for converting attached into alienable resources (Lampel, 2011). It is essential for the purposes of this research to reflect upon the nature of non-festivalgoer stakeholders.

3.5 FESTIVAL STAKEHOLDERS

Festivals are key industry institutions and for many individuals and organisations this has meant a reorientation of activities towards them as a crucial part of their strategy (Lampel ,2011). The environment in which festivals operate has increasingly become a research focus, particularly with regard to stakeholder relationships (Andersson & Getz, 2009). Under sustainable and strategic management, all actors share a responsibility in the cultural scenario (Mendes et al, 2009). The ability of stakeholders to optimise the effectiveness of festivals owes to some extent to what Bourdieu (1997) calls 'habitus': the social, symbolic and cultural codes that are imprinted in the context. Each festival has a habitus that is specific and unique (Lampel, 2011). Hence, actors who enter festivals confront the specific habitus and those that are effective have scope for accruing social and symbolic capital. As previously discussed not all stakeholders are equal with some not rated as being very important (Andersson & Getz, 2009). That said symbiotic relationships could develop where power is shared. This is part of a wider process of mutual consecration: the event consecrates the creative product, which in turn subsequently consecrates the event (Lampel, 2011).

3.5.1 Organisers

Stakeholders come to festivals expecting to profit and hence they rely on the events' formal rules, internal geography and rituals. However the framework in which they operate is set by organizers who have their own strategic agenda (Lampel, 2011). Sustainability challenges often require suppliers, rivals intermediaries and customers to work in partnership to improve social and environmental performance (Belz & Peattie, 2009). Partners must be carefully selected, which is a key function for the organiser. The areas of knowledge that go into creative business are proliferating with the

packaging-together of products and service. Collaborating firms need to understand enough about their partners' activities to choose the right ones and to manage the collaboration effectively (Sapsed et al, 2008). Ultimately organisers partition the event time and space hierarchically (Lampel, 2011). Since micro-businesses predominantly populate the supply chains of creative products internationally (UNCTAD, 2008) organisers may contribute to power-related tensions and issues.

3.5.2 Community

The nature of the community "within which people live will also shape their behaviour" (Belz & Peattie, 2009, p86). There are effectively two forms of community: the first is that in proximity to the festival; the second alludes to communities formed within the festival itself. Melvin Benn of Festival Republic maintains, "there is a phenomenal sense of community at a festival" (UK Music, 2013, p46). For the purposes of this study, community will refer to the host community. The Shadow Minister for Culture Dan Jarvis argued "At a local level, music is just as vital to our communities – not just from a financial perspective (UK Music, 2013, p32). Festivals have the potential to create or rearrange symbolic and relational systems in fundamental ways (Lena, 2011). Historically, festivals have played significant roles in defining a community's sense of place and identity and they may help generate social cohesion (Foley et al, 2009). Some festivals provided free entertainment by a programme aimed primarily at the local population (Andersson & Getz, 2009).

Musgrave & Raj (2009) cite a UNCSD (2007) report that argues jeopardising community cohesion will ultimately jeopardise the economic and ecological make-up of society. Consequently, structured approaches and frameworks that assist in the creation of strong civil societies, including meeting the needs of individual groups and generating shared values, equal rights and equal access, are integral for SD. That said it is difficult to measure the value of events in strengthening the social fabric (Foley et al 2009) and that there has been little detailed investigation of the role events can play in building sustainable community capacity. Also the causal relationship between events and local ecology is difficult to quantify (Griffin, 2009). Environmental impacts on the host community are overseen by government (Raj & Musgrave, 2009). Considering that 'government' is somewhat nebulous it is safe to assume that organisers' remits are increasingly complex in that it is not enough that they compete but they are expected to lobby as well.

3.5.3 Government

The importance of the macro-environment is well documented, however, the tendency to monitor it and then simply react to changes is being challenged. The challenge facing policy makers is that if events are mere entertainments, and audiences merely crowds that need to be managed and controlled, then social leverage is not possible and yet they insist policy makers must go beyond mere economic impacts (Chalip, 2006). It is a fallacy to assume that the government, the rule maker, is not self-interested. The macro-environmental interface is ultimately driven by EU and UK Government environmental policies, seeking to ensure that costs imposed on society by externalities are minimized. Externalities relate to costs (or benefits) imposed by the physical effects of a person's actions on others where the actor does not bear the costs (or benefits). Classic examples of course are water and air pollution (Jensen, 2008).

This study is inherently domestic hence the macro-environment is deemed to be consistent for festivals in terms of international and national government however attitudes towards festivals may vary at a local governmental level. Hence this study seeks to identify insights at a local (government) level. The adoption of SM may improve prospects during planning processes not to mention underpinning claimed green credentials as festivals can play key roles in recycling jettisoned clothing and camping goods (Henderson & Musgrave, 2014).

3.5.4 Suppliers

Where creative products are concerned quality standards are contestable hence producers and intermediaries mobilise and use symbolic, social and economic resources to achieve advantages, depending of course on the credibility of said producers and intermediaries (Lampel, 2011). Creative workers are found at the originating end of the value chain. They supply the raw creative material that may be sold as finished product directly to consumers (UNCTAD, 2008). Apropos festivals artists and light and sound suppliers represented a large share of the costs (Andersson & Getz, 2009). Artists have various reasons for 'playing' festivals and the exclusion of rivals plays an important role in establishing the value of symbolic resources that accrue say to bands in terms of not only playing festivals but also their place in the line-up. Artists often seek "additional valuation of the creative products that they intend to display and market (Lampel, 2011). In other words the cost of touring can be prohibitive and the reputation of the festival can be a major determinant towards whether or not to participate. Melvin Benn suggests

> "it is a very economic way for an artists to perform in front of either a committed audience or a new audience. So from an artists' point of view - of course the

agent always wants more money from us – the reality is festivals are very good
value"   (UK Music, 2013, p46).

Suppliers can change their relationship with organisers with Andersson & Getz (2009)
recognising that some festivals had successfully converted suppliers into sponsors.
This is a useful development as the investments made in promotion and marketing

> "can be considerable and well beyond the budgets of small firms... (however) …
> "the lion's share of the economic returns from creative products are most often
> retained by those who control the distribution channels is something that many
> artists find hard to contend with" (UNCTAD, 2008, p74).

This raises interesting questions relating to the remuneration of artists and suppliers.

3.5.5 Volunteers

Many events need influxes of workers and the use of volunteers is a critical but
variable element in events (Haven-Tang & Jones, 2009). Some organisers recognised
volunteers were an important part of their business model (Andersson & Getz, 2009)
providing mutual benefits e.g. they can reduce the ecological footprint by helping to
educate people to use the recycling services (Harvey, 2009). In return festivals may
provide opportunities for training and skills development encouraging more effective
use of local educational, business and community spaces (Capriello & Rotherham,
2009). The importance of volunteers varies and they play more important roles in terms
of power and influence in not-for-profit festivals (Andersson & Getz, 2009).

3.5.6 Publics - Media and pressure groups

Festivals attract participants, not necessarily closely linked to the sector e.g. media
organisations (Moeran & Strandgaard-Pedersen, 2011) and pressure groups. Mass
media and pressure groups play a significant role in determining which issues attract
high or low attention from the general public (Belz & Peattie, 2009, p32). The media
were rated as being an important stakeholder by all types of festivals (Andersson &
Getz, 2009). Barkemeyer et al (2009) recognise the changed role of newspapers
alongside advances in information technology and cite Norris (2001) who argues media
functions as a civic forum, a mobilising agent or a watchdog. Interactions with the press
and mass media constitute important aspects of the promotional strategies adopted by
creative actors, in raising the visibility of their products (Ahlkvist & Faulkner, 2006).

	Fig 3.8 Typology of music festival stakeholders (Source: adapted from Andersson & Getz (2009); Bird (2007); Collins (2010); Getz (2010); Haven-Tang & Jones (2009); Lampel (2011); Lena (2011); Moeran & Strandgaard-Pedersen (2011); Musgrave & Raj (2009); Sapsed (2008))		
Stakeholders	**Specific actors**	**Symbol**	**Issues/comments**
Festivalgoers	Single, families, in groups		May be genre specific or music industry
Festival organisation	Organisers Volunteers Directors Managers Officers Green Leader	FO V D M O_f GL	Employees may be legally or contractually bound
Co-producers	Artists Associations (e.g. AIF, AFO) Marketers Co-promoters Food & drink sales Third parties Charities	M_k	
Facilitators	Government Local & national media Sponsors	S_p	Parties providing cash grants & coverage; distributor & co-promoter
Allies/ collaborators	Professional organisations Music industry Trade bodies (AIF, AFO) Community representatives	C_r	Those involved in other festivals; in-kind support
Regulators	Government Associations Benchmarking bodies		
Suppliers	Profit & non-profit making	S_u	Agencies, Production, Food, Merchandise, Water supplies, Utilities, Waste management, Infrastructure
Retailers/ vendors	Profit & non-profit making	R	Food, Merchandise Community services
Land-owners	Race-course Charitable trusts Family Farmers Local government Independent venues		
The impacted	Charities Community at large Special interest groups Pressure groups		Present & future host community

The sense of being there, participating in and observing the spectacle constitute not only a cognitive but also a social experience that can induce an intense feeling of belonging (Skov & Meier, 2011). Lena (2011) warns against forgetting the variety of groups that have arisen to protest against encroaching commercialism and technology. Festivals may become detached from the interests of local industry as they function as nodal points for multiple stakeholders (Skov, 2006). Those held by anarchist groups, 'culture jammers' or survivalists may evolve differently than those in profit-driven fields. The typology (Fig 3.8) aids understanding of the stakeholders specific to music festivals and develops this study's generic work on stakeholders. That said there are limitations for example Bird (2007) introduces a temporal element i.e. the identification of four distinct groups represented by present visitors, future visitors, the present host

community and the future host community. The future visitors and (future) host community are beyond the remit of this study.

Also Lena (2011) notes the multiple values held by festival participants, city government and citizens. So an organiser may also be the proprietor who fulfills a number of organizational roles: producer, agent, marketer and retailer (UNCTAD, 2008). This complexity could impact on issues germane to communications and sustainability due to potential conflicts of interest.

Finally, Carroll (1991) referred to stakeholders as employers, consumers, the environment and others. Treating the environment as a 'stakeholder' fits with Walsh et al (2003) who argue human welfare includes such constructs as health, satisfaction, justice, social responsibility and environmental stewardship. Since 'green' issues are considered separately, stakeholders will only denote people and organisations.

3.6   SUMMARY

This Chapter considered the origins of events and particularly festivals. It highlighted the contributions festivals make to the creative economy. After which it unpacked definitions of festivals and located them firmly in the creative industries. Where necessary the scope drew other disciplines such as tourism.

The UK music festival sector was identified and the Chapter reflected on the parameters of events resulting in a typology of music festivals. To complement this a typology of festival stakeholders was generated drawing on the generic studies germane to stakeholder theories. Key stakeholders were identified and issues surround engaging them were discussed.

Having identified the scope of research, specifically the festivals and stakeholders therein, it is sensible to now consider the methodological choices that enabled the aim and objectives of this study to be tested.

"Not everything that can be counted counts, and not everything that counts can be counted" (Cameron, 1963, p13)

Chapter 4   METHODOLOGICAL CONSIDERATIONS

It is a skill of the researcher to turn the objectives of the study into a set of information requirements and from there, to create questions (Brace, 2013). Answers to these questions are analysed in order to identify trends in perception apropos the adoption of SM practices within independent UK music festivals. This involves identifying whether inter-personal and organisational factors influence communications.

4.0   INTRODUCTION

As discussed, this research has inter-disciplinary origins being located in the overlap between SD and customer-centric marketing (Fig 1.2).This study is phenomenological in nature as it studies how humans perceive the world (Bryman & Bell, 2015). As the study of festivals is a nascent branch of social science research, the need for empirical research of a phenomenological nature is assumed. This facilitates investigation of complex social phenomena as they occur in the real world before moving to tests of theoretical propositions (Rozin, 2001). Whilst phenomenology is not a consistent body of thought, a phenomenological paradigm would have an epistemological focus on experience or narrative (rather than a real knowable world) requiring subjective, involved ways of capturing this (Langdridge, 2007).

4.1   RATIONALE

Getz (2010) identified issues with the potentially enormous scale of 'festival' research. An added complication is that not all research has been undertaken by academics, often being conducted by practitioners and representative bodies. UK Music surveyed 7,840 music fans after attending live events over a period of 6 years with topics including spending at festivals, off-site spending, accommodation and transport (UK Music, 2013). Clearly in this case UK Music had substantial resources and access.

Getz used 'festivals' as the key search-term and generated a response that is patently too large to be useful (Fig 4.1). For the purposes of this study the search-term was amended to 'music festivals' and the results were still arguably too large

Fig 4.1 Comparing search results for 'music festival' (Source: Feb 2009 data from Getz (2010) using 'festivals'; Jan 2015 data using 'music festival' with Ebsco, Emerald, JSTOR, Mintel, World of Science, Scopus and WARC databases)					
	Google	Google Scholar	Academic databases		
Feb 2009	284,000	327,000			506
Jan 2015	255,000,000	471,000	Ebsco	30243	
			Emerald	1096	
			Jstor	2027	
			Mintel	250	
			Warc	489	
			Scopus	368	
			Web of Science	229	
			Total	34702	

Whilst the Google Scholar findings portrayed a 44% increase over the 6-year period, the standout figures are the dramatic increase in Google results and in databases. Getz's February 2009 figure of 506 should be viewed with some scepticism when compared to the Google Scholar figure of 327,000 results. These naturally include results beyond the remit of this study. Also some changes may be attributed to differing algorithms as well as simply having six more years to accrue articles.

Festivals provide contexts where economic, social and symbolic resources are valued and converted into each other more directly than in other institutions such as markets or firms (Lampel, 2011). They occupy a special place in most cultures with their capacity for inspiring creativity, attracting large crowds and generating emotional responses. However, prior to 1993, only sporadic research-based papers dealing with festival/event management research existed. Getz suggests the main areas of research were economic and financial impacts, marketing, profiles of festivals or events, sponsorship, management, trends and forecasts (Getz, 2010). Getz does not mention sustainability specifically however support for SM (being worthy of study) is offered as he alludes to lacunae namely social, cultural and environmental evaluation of events. Hence, it is prudent to reflect on nature of the research undertaken to test the objectives (Fig 1.5) starting with this study's ontological position.

4.2   ONTOLOGY

There are no empirical studies of practices germane to adopting SM practices within the UK music festival sector; hence this study makes a new ontological contribution. Langdridge (2007) suggests ontology, as the philosophical study of Being (existence), concerns the nature of reality which is determined by people rather than by objects and external factors (Easterby-Smith et al, 2012). Two aspects of ontology exist, objectivism and subjectivism. "Objectivism represents the position that social entities exist in reality external to social actors concerned with their existence. Subjectivism

holds that social phenomena are created from the perception and consequent actions of those social actors concerned with their existence" (Collins, 2010, p37).

This study is ontologically subjectivist as social phenomena are created through the perceptions of affected actors previously identified (see Fig 3.8). Apropos festival stakeholders this research seeks to understand their subjective reality and improved understanding of their perceptions. The phrase 'improved understanding' is apt as it is impossible to fully understand how others perceive phenomena and trends. Apropos trends, McDonagh & Prothero (2014) describe sustainability as a megatrend and question how will it be embedded throughout the entire organisation? Whilst salient, this is beyond the remit of this study, which focuses on perceptions of SM adoption.

A critique of subjectivist research is that it simply captures or retells individual subjective accounts involving 'indulgent navel-gazing', as a 'naïve' form of subjectivism that reproduces everyday cultural understandings without subjecting them to critical analysis (Collins, 2010). The first important organising principle for all research is identifying a paradigm that suits the study. It is a set of basic beliefs that provide the principles of understanding of the world and, hence, underpins research in the social sciences (Langdridge, 2007). Paradigms are social constructions revolving around the notion of the creation of knowledge and how change can be accomplished (Collins, 2010). They provide ways of examining social phenomena from which particular understandings can be gained and explanations attempted (Saunders et al, 2012).

4.3 PARADIGMS

There is a much diversity and overlap between the ranges of perspectives that can define paradigms. Collins (2010) suggests positivism, subjectivism, pragmatism and interpretivism are paradigms that are relevant to the creative industries and festivals are found therein (see 3.2.2). Phenomenologists resist the subject-object dualism that is central to positivism (Langdridge, 2007) as rich insights are lost if such complexity is reduced entirely to a series of law-like generalisations (Saunders et al, 2012). For most social science researchers, positivism has been superseded by a post-positivist paradigm, where a real world is assumed but our knowledge of it is critical (i.e. sceptical), never complete and only an approximation (Langridge, 2007).

Interpretivism comes from the intellectual traditions of phenomenology and symbolic interactionism; it is highly appropriate in fields such as organisational behaviour and marketing (Saunders et al, 2012). Interpretivism is associated with the philosophical position of idealism and groups together diverse approaches, including social constructionism and phenomenology, reject objectivism where meaning "resides in the

world independently of consciousness" (Collins, 2010, p38). This study adopts the interpretivist paradigm as it promotes understanding, rather than measurement, of perception and awareness. Therefore, it is appropriate to consider this study's epistemological position.

4.4   EPISTEMOLOGY

Defined narrowly, epistemology is the study of knowledge and justified belief. More broadly it is about the creation and dissemination of knowledge in particular contexts (Collins, 2010) or different ways of inquiring into the nature of physical and social worlds (Easterby-Smith et al, 2012). Epistemology concerns what constitutes acceptable knowledge in a field of study (Saunders et al, 2012). It is concerned with the following questions:

> "What are its sources? What is its structure? And what are its limits? As the study of justified beliefs, epistemology aims to answer questions such as: how are we to understand the concept of justification? What makes justified beliefs justified? Is justification internal or external to one's mind?" (Collins ,2010, p36).

This provides a useful structure to epistemologically locate this study. Apropos sources, cognitive anthropology allows researchers to take the concept of a figured, narrativised world featuring a collective discursive construction of a cultural world realised through statements and artifacts (Skov & Meier, 2011). Collins (2010) insists the world is 'waiting to be discovered' and is 'loaded with meaning' for social constructionists. Constructionism recognises the existence of reciprocal and interdependent relationships between objects in the world and social consciousness. It accepts multiple interpretations of objects, none of which are objectively 'true' or 'valid' and emphasises the cultural and institutional origins of meaning (ibid).

Subjectivism is often associated with social constructionism which views reality as being socially constructed. This study largely conforms with social constructionism in that it seeks to understand the different interpretations relating to the perceptions of social actors (namely festivals' stakeholders). Social constructionism and positivism share the broadly empiricist understanding that knowledge arises as a direct result of experiences of the world but for constructionists "things don't mean anything until the meaning-making subject interprets them" (Collins, 2010, pp38-39) and the world and things in it "give something essential of themselves to the conscious subject so that what we come to learn or understand is not simply another subjective account of a phenomenon" (ibid). In other words social constructionists offer accounts that essentially reflect significant qualities of both our culture and of the phenomenon. They aim to offer insights with broad social relevance (Bryman & Bell, 2015). If, however, we

interpret the social roles of others in accordance with our own set of meanings (Saunders et al, 2007) and social constructionism emphasises the socially mediated nature of interpretation (Collins, 2010), the issue of how the researcher interprets meaning is relevant. Researchers will only be able to understand what is going on in the social world if they understand the social structures that have given rise to the phenomena they are trying to understand. In other words researchers only 'see' part of the bigger picture (Bhaskar, 1989). This view resonates with this study and identifies with the critical realist epistemology.

Within the interpretive paradigm it may be that the principal concern is discovering irrationalities (Saunders et al, 2012). This may necessitate adopting a pragmatic stance toward questions about the firm's role in society (Margolis & Walsh, 2003). Limitations arise from the need for researchers to understand differences between humans in our role as social actors (Saunders et al, 2007). Hence the notion of discourse is relevant.

Getz argues discourse is taken to mean a structured line of reasoning or knowledge creation that can be narrowly defined as a conversation, or as a rule-based dialogue among parties. Discourse can be a system of ideas or knowledge, with its own vocabulary, resulting in the power to monopolise communications and debate and to enforce particular points of view (Foucault, 1973 as cited in Getz, 2010). Three discourses within festival studies are

- the Roles, Meanings and Impacts of Festivals in Society and Culture
- on Festival Tourism and
- on Festival Management   Getz (2010)

Culture provides the lens through which phenomena is viewed (Collins, 2010). The first discourse is the oldest and best-developed discourse. Within the event management and tourism discourses the classical reasons for holding and attending festivals have all but been ignored (Getz, 2010). This study draws upon all three discourses.

Paradigms are susceptible to change and their relationship with methodology is constantly evolving (Collins, 2010). Methodology refers to the general way to research a topic and is informed by a person's epistemological position (Langdridge, 2007). The practical reality is that research rarely falls into only one philosophical domain (Saunders et al, 2012). This study will now consider the structure, approach and philosophical considerations informing its research methodology.

4.5 STRUCTURE

This interpretivist study draws largely on social constructionism but also on critical realism and pragmatism. In relation to festivals, almost entirely scholars have adopted the positivistic, quantitative paradigm favoured by consumer behaviour studies, even though this approach fails to consider fundamental social and cultural antecedents (Getz, 2010). It can be argued social science without qualitative data

> "would not connect up with the world in which we live… quantitative data deals with numbers and qualitative data deals with meanings … are better thought of as mutually dependent. Number depends on meaning, but in a sense meaning also depends on number" (Dey,1993, p29).

The representativeness of both quantitative and qualitative evidence is a perennial issue (Jackson, 2005a). Most qualitative studies and many quantitative studies must be regarded as limited by the context of the study. This study focuses on smaller festivals, which are the 'bellwether' of the sector (Webster, 2014). Drawing on the typology of stakeholders created for this study (see Fig 3.8), in most festivals interviews took place with only one incumbent (e.g. organiser, volunteer manager or local community representative). A qualitative structure is particularly suitable herein as it enabled analysis of the perceptions these social actors and how these (perceptions) produce particular effects. Furthermore, it encourages partnership rather than divorce between different research methods (Dey, 1993).

4.6 APPROACH

This study draws on the exploratory work of Andersson & Getz (2009) who investigated how ownership influenced management whereas this study focuses on stakeholders' perceptions of matters germane to sustainability. This study is largely exploratory as it seeks to be a valuable means of finding out what is happening, seeking new insights, asking questions and assessing phenomena in a new light (Bryman & Bell, 2015).

Inductive normative theory seeks to clarify competing considerations, probe what gives them weight and explore their relationship (Margolis & Walsh, 2003). With research into new topics, as herein, where little literature exists, it may be more appropriate to work inductively (Saunders et al, 2007). However, the justification of inductive case research partially depends on the nature of the research question (Eisenhardt & Graebner, 2007). When considering the research 'approach', it is often advantageous to combine induction and deduction within the same piece of research (Saunders et al, 2007). Inductive and deductive logics mirror one another, with inductive theory building from cases producing new theory from data and deductive theory testing completing the cycle by using data to test theory (Eisenhardt & Graebner, 2007). This research draws largely on induction and also deduction.

4.7   METHODOLOGY

Methodology refers to the research design, whereas 'method' refers to the tools used to capture the data. There are few methodologies available for the implementation of sustainable practices and overall there is a shortage of holistic tools that can be used to assess the impacts of events (Griffin, 2009)**.** This supports the interdisciplinary origin of this research as using knowledge from a range of disciplines enables new insights that cannot be obtained through these disciplines separately (Saunders et al, 2007). This study draws on existing methodologies namely 'case study' and 'survey'.

4.7.1   Case study methodology

'Case study' is a research design that enables rich, empirical descriptions of particular instances of phenomena (Yin, 1994). It can provide description, test or generate theory and focuses on understanding the dynamics present within settings (Eisenhardt, 1989). Such phenomenological methodologies involve the collection of naturalistic first-person accounts of experience (Langdridge, 2007) and typically combine data collection methods such as interviews and questionnaires. A caveat is that the wealth of information provided must be balanced against the reduced numbers of respondents (McLarty, 1998). Case studies can involve empirical investigations of particular contemporary phenomena within real life contexts using multiple sources of evidence (Bryman & Bell, 2015). The evidence may be qualitative and/or quantitative. Herein, the phenomenon is the perception of SM practices, the 'setting' is the UK independent music festival sector, the sources are the 8 festivals (Fig 4.2) drawn from the festival typology (Fig 3.7) and both qualitative and quantitative data are collected.

Within case studies, the boundaries between the phenomenon and the context are not always apparent (Yin, 2009). For meaning to be correctly conveyed the context has to be understood. Contexts provide situation or location and enable grasping wider social or historical considerations. The relevant social contexts may be a group, organisation, institution, culture, society, time frame (within which action takes place), spatial context and/or the network of social relationships (Dey, 1993). Being pragmatic, descriptions and evaluations of specific festivals do not usually enter the academic literature and do not necessarily generate new knowledge (Getz, 2010). This study contributes to academic 'knowledge' and generates findings of use to practitioners.

Tables and other visual aids can summarise the descriptions of social settings featuring related case evidence. This is useful as summarising the case evidence complements the selective story descriptions of the text and further emphasises the

rigor and depth of the empirical grounding of the theory (Eisenhardt & Graebner, 2007). Fig 4.2 draws on the festival typology (Fig 3.7) and summarises the festivals' details.

Fig 4.2 Nature of festivals						
Festival (Region)	Size	Length (Days)	Genre (Model)	Established (years)	Consumer-Interview location	Site
Wychwood Festival (South-west)	8000	3	Family Pop (Profit)	10	Family camping	'Rurban', Race course
Leamington Peace Festival (Midlands)	10000	2	Family (Cause-related/ charity)	36	Arena	Urban, City park
Nozstock (West Midlands)	8000	3	Dance Family (Profit)	18	General camping	Rural, Farm
Beverley Folk Festival (Yorkshire & Humber)	5000	3	Family Folk (Charity)	32	General camping	'Rurban', Race Course
Fell Foot Sounds/ High n Lonesome (North West/ Yorkshire & Humber)	300	3/2	Indie (Profit)	2	n/a	Rural, Farm/ Urban, Leeds City venues
Festival No6 (Wales)	8000	3	Family Pop Cultural (Profit)	3	General camping	Rural, Estate
Deer Shed Festival (North East)	8000	3	Family Pop (Profit)	5	Family camping	Rural Deer Park

The festivals studied covered most UK regions (see Fig 3.4) however the South East, East and Scotland regions were not represented. The independent festivals (whilst not representative of all sizes, ages, genres and governance models) offered sufficient contrast to provide a wealth of data and rich insights. The festivalgoers were surveyed in situ and were from all regions of Great Britain and provided a wealth of data. The stakeholders were interviewed on and off-site between May 2014 and January 2015.

4.7.2   Surveying festivalgoers

As discussed case study research can involve qualitative and/or quantitative data. There are pragmatic reasons for 'surveying' festivalgoers' attitudes; first, there are many more festivalgoers than other stakeholders; second, experience suggests using semi-structured in-depth interviews is problematic due to factors such as the length (i.e. potentially up to an hour), location and available time slots (say 9am to 1pm at best). A detailed survey was undertaken in considerably less time. Respondents were advised that completion would take around 12 minutes, which was deemed acceptable by most people approached (Fig 4.6).

Hence this research, drawing on Yin and Eisenhardt, largely uses the 'case study' methodology as it best facilitates addressing the primary and secondary objectives (Fig

1.6). However, 'survey' was the most suitable research design for eliciting responses from a cross-section of festivalgoers (Zikmund, 2003; Jankowicz, 2005). That said there are caveats, for example this study is cross-sectional as it was conducted during the summer festival season of 2014. This is consistent with extant research into festivals (Andersson & Getz, 2009; Lena, 2011) however some ethnographic researchers say longitudinal research is de rigeur for case study methodology. It is now appropriate to consider the data collection tools or 'methods' used.

4.8 DATA COLLECTION METHODS

Empirical work should be directed to gathering and presenting data from which information can be easily and simply derived (Jankowicz, 2005). Mintzberg (as cited in Eisenhardt, 1989, p536) suggests

> "No matter how small our sample or what our interest, we have always tried to go into organizations with a well-defined focus- to collect specific kinds of data systematically".

Consideration was given to the methods of data capture so that the data would be relevant and readily garnered. As discussed there is a shortage of holistic tools available to assess the impacts of events. Mixed methods is the general term used when both qualitative and quantitative research are combined in a research design. Multiple methods or multi-method is increasingly advocated within business and management research (Saunders et al, 2012). Quantitative data bolsters findings when corroborating qualitative evidence (Eisenhardt, 1989) and it enabled triangulation to take place (see Fig 4.11). This study used a multi-level, mixed model design where both types of data were analysed accordingly. This enabled multiple types of inferences, which were pulled together at the end of the research (Collins, 2010).

A distinction sometimes drawn between qualitative and quantitative methods is that the former produce data, which are freely defined by the subject rather than structured in advance (Patton, 1980 as cited in Dey,1993). Dey, often cited as an authority on qualitative research, suggests 'Pre-structured' data are taken to involve selection from a limited range of researcher-defined alternatives, e.g. the multiple choice questionnaire used herein (Appendix iii). A questionnaire is the 'medium of conversation' between the researcher and the subject. Its role is to provide a standardised interview across all subjects (Brace, 2013). Herein 'pre-structured data' was derived from questionnaires as the method to survey festivalgoers' perceptions as they provided quick, inexpensive, efficient and accurate means of assessing information (Zikmund, 2003). Previous studies e.g. Andersson & Getz (2009), used questionnaires to investigate the festivals' vision, mandate, ownership, age, size,

assets, venues, decision-making structure and programs. UK Music longitudinally surveyed 7840 festivalgoers over 6 years.

	Interviewer administrated	Self completion
Fig 4.3 Comparison of interviewer-administered and self-completion questionnaires (Source: adapted from Brace (2004, p41))		
Advantages	Flexible Inexpensive to set up	Flexible Wide reaching
Disadvantages	Requires data entry Limited routeing	Requires high quality production Respondent can read through No spontaneous measures Limited rotations

It is prudent to consider the issues germane to the mode of questionnaire administration (Fig 4.3). This study utilised 'Interviewer-supervised self-completion' where respondents were left to complete the interview themselves, but with the Author in attendance to answer any queries (Brace, 2013). Great care was taken to only clarify questions if prompted hence some questions were left blank. It is appropriate to consider matters relating to the questionnaire's design (Appendix iii).

4.8.1   Questionnaire design

This study seeks to 'tell a story' about the data, in order to construct an illuminating narrative (Dey, 1993) by positing questions germane to perceptions of sustainability and related communications. Part of the 'illuminating narrative' is whether sustainability is perceived as an afterthought or part of SM and potentially a philosophy embedded into the organisation. This research contributes to festival studies as it identifies festivalgoers' perceptions of issues, say social inclusion, however it does not 'drill down' into the differences e.g. disadvantaged and disabled are not synonymous and would ideally be investigated separately. The questionnaire (Appendix iii) used ordinal variables, open and closed questions in order to elicit the required perceptions.

4.8.2   Open questions

With subject-defined data the length; detail, content and relevance of the data are not determined by the researcher, but recorded 'as spoken' or 'as it happens' (Dey, 1993). Herein the outputs were recorded using an audio format, which allowed the Author to concentrate on the respondents' perceptions. Interviewers must be careful not to lead respondents. That said they could sometimes spot that respondents have misunderstood the question (Brace, 2013) as was the case with some of the 'open' questions. Clarification was offered only if sought and answers were not amended. This respondent bias was accepted, as ultimately it is better to respect respondents' views and allows a fuller picture of their perceptions (including misconceptions).

Questions (hereafter Q) 1 and 4 were for sampling and screening purposes. Q2 alludes to the distances travelled and Q3 the transport choices. The distance travelled influences perceptions of locality as discussed in Q12, 20, 25 and 35 (Appendix iii). The festivalgoers' transport contributes to the carbon footprint, the ecological impact and affects the interaction with the local community. Q5 and Q9 identified whether local amenities were used prior to or after the festival. They were aimed largely at festivalgoers who travelled distances however also included some 'locals'. These questions allude to perceptions of festivals providing economic benefits to the community and were separated so as to avoid respondents adopting a 'ditto' mentality.

Question 6 identifies determinants of the festivalgoers' decision-making. In identifying festivalgoers' motivations, organisers will be better placed to align their offering with the values of the clientele. Respondents were encouraged to use short phrases if they could not provide single words.

Question 7 identified sources of information and was complemented with "Was it easy to access?" Question 8 complements Q7 in that it identified preferred communications vehicles thus providing potential insights for the organisers. These questions align with the 'Process' of communication and 'Presence' online. Many of the findings reflected communications vehicles in the extended 'comms' mix (Fig 2.16) including websites, adverts, PR, WoM, leaflets, posters, flyers and social network sites. This study focuses on how the festivals are perceived holistically however future research could include a 'comms audit' to ascertain which are the most effective.

Question 10 generated festivalgoer perceptions of sustainability that were juxtaposed with those of the stakeholders involved in running the festivals. Issues may arise when the topics are low down on the respondent's list of 'burning issues' (Brace, 2013). None of the festivals are overtly 'sustainable' however a wealth of terms was offered. The terms included definitions of, and attitudes towards, sustainability.

Question 44 was elicited responses on how 'green' the festivalgoers considered themselves to be. This question complements the sustainable stakeholder typology created for this study (Fig 2.7). It provides a datum for evaluating the festivalgoers' responses however it has limitations. Self-rating is likely to be an issue, for example one consumer may consistently act in 'dark green' fashion however may regard it as a 'norm' rather than something extraordinary. Someone else may simply make a tokenistic effort however overstates the importance of such acts. There could also be social desirability bias as people may want to be seen to be 'green'. Furthermore

respondents may limit their response to the context (i.e. being at a festival) or may answer more generally. Whether green credentials are a determinant of choice is worthy of investigation, however, this study does not seek to establish causality between communications and behaviour. This supports those who refer to the weak correlation between personal norms and indicators of pro-environmental behaviour.

4.8.3   Ordinal questions

Common examples of ordinal variables in social research include the ranking of preferences, or how various options are perceived. Ordinal variables provide more meaning as they indicate responses are ranked within 'the pecking order' (Dey, 1993). This resonates with Young et al (2010) who suggested consumers would be more likely to remember their purchase decision-making process, because the products were expensive and rarely purchased, rather than everyday purchases.

Jackson (2005a) advocates respondents evaluating purchasing characteristics on a point scale such as Likert scales. However with repeated questions such as rating scales respondents will often go into a pattern of response that bears little or no relationship to their actual answers (Brace, 2004). Hence Questions 15, 16 and 17 were designed to elicit a response that encouraged respondents to relocate their answers on the questionnaire. This necessitates care when analysing the results (see 4.9.1). For example Question 15 was:

"Ticket prices should be lowered by being less environmentally friendly".
Alternatively if it had not been a control question it may have been:

"Ticket prices should be raised to include environmentally friendly practices"
This may have been easier to understand and generated positive correlations.

4.8.4   Validity

The question must be understood by the respondent in the way intended and the answer must be understood by the researcher in the way intended by the respondent (Foddy, 1994 as cited in Saunders et al, 2012). This necessitates reflecting on validity apropos the questions. Validity is the extent to which scores generated by an instrument measure the characteristic or variable they are intended to measure for a specific population (Fig 4.4). Traditionally, researchers seek to provide one or more of three types of evidences namely content-related, criterion-related and construct-related validity (Onwuegbuzie et al, 2007). Alternatives include face validity (a form of content validity) and internal (or measurement) validity. Internal or measurement validity refers to the ability of your questionnaire to measure what is intended (Saunders et al, 2012).

Long, complex questions and technical 'jargon' (e.g. CSR or BS8901) were avoided as such terms are not part of the respondent's everyday vocabulary (Brace, 2013). As there are few tools for measuring events, no 'gold' standard exists. The sample is too small for predictive validity. The questionnaire herein complies with content validity.

Fig 4.4 Comparison of questionnaire validity modes		
Mode	Description	Comment
Face validity	Refers to the extent to which the questionnaire provides adequate coverage of the investigative questions	Judgment is through careful definition of the research through the literature review and prior discussion with others e.g. subjected to experts. Deemed relatively weak being the most subjective mode of validity testing.
Internal or measurement validity	Refers to the ability of questionnaires to measure what is intended to measure i.e. whether it represents the reality of what is being measured	Researchers use their own judgment and/or look for relevant evidence to support answers found in the questionnaire
Content validity	Is the extent to which the questions and the scores (from these questions) are representative of all the possible questions that could be asked about the content or skills i.e. the extent to which the items on a questionnaire represent the content being measured.	Best performed by experts who evaluate whether questionnaire content accurately assesses all fundamental aspects of the topic.
Criterion-related or predictive validity	Concerned with the ability to measure (questions) to make accurate predictions. Whether scores from a questionnaire are a good predictor of some outcome (or criterion) or are related to an independent external/criterion variable believed to measure directly the underlying attribute or behaviour	In this assessment, responses to survey items are compared to a "gold standard."
Construct validity	Refers to the extent to which "measurement questions actually measure the presence of those constructs" intended to measure.	Used when referring to constructs such as attitude scales. Should be evaluated if specific criteria cannot be identified that adequately define the construct being measured. It determines the significance, meaning, purpose and use of scores from a questionnaire i.e., the extent to which it can be interpreted as a meaningful measure of some characteristic or quality.
Source: adapted from Creswell (2014); Saunders et al (2012) & Onwuegbuzie et al, (2007)		

4.8.5 Questionnaire critique

A poorly written questionnaire will not provide the data that are required or, worse, will provide incorrect data (Brace, 2013). Hence a pilot survey (Appendix iv) was administered to students who had recently attended festivals. It identified difficulties with phraseology, length and question sequences. 'Problematic' questions were tailored or removed. For example questions on energy intensive activities (see Q6 & Q6a in Appendix iv) was intended to elicit responses germane to domestic energy usage e.g. driving cars, using washing machines or taking showers. Instead answers often referred to personal energy usage e.g. jogging. Removing such questions enhanced the integrity of the survey and ensured the data was gathered efficiently.

Complete accuracy is almost impossible to obtain in consumer questionnaires where respondents are asked to report their attitudes (Brace, 2013). Research tends to collect

data on consumers' behavioural aims rather than actual behaviour (Young et al, 2010). The questionnaire does not provide detailed lists of possible answers as pre-codes for respondents. Such lists can distort perceptions as they effectively 'prompt' the respondents. They cannot accurately record behaviour and the alternative of allowing for all possible responses is too complicated to process and analyse (Brace, 2004).

Likert scales can be problematic with one respondent's 5 not being the same as another. The gap between say a '4' and a '5' may differ amongst respondents who also may be reluctant to mark at the extreme ends. Issues arise with how researchers interpret findings even when using tools such as SPSS e.g. when is an aggregated response deemed to be 'high' or 'good'? With 1.0 being a minimum and 6.0 a maximum, only 5 ranges exist. Herein, marks over the halfway point are deemed positive, so a 4.5 (Mildly agree) is biased towards being more positive as it's closer to the 5 (Agree). Similarly a 4.4 is deemed purely 'Mildly agree'.

4.8.6 Interviews

Qualitative research has become a term used for methods other than the survey including participant (and non-participant) observation, unstructured interviewing and group interviews (Dey,1993). Data produced herein included interview transcripts and audio recordings. The majority of the primary 'subject defined data' resulted from semi-structured in-depth interviews undertaken with stakeholders identified in the typology (Fig 3.8). The remainder came from the open questions in the questionnaire.

Qualitative analysis usually questions how actors perceive their situations and explain their motives (Dey, 1993). Interviews can efficiently gather rich, empirical data especially when the phenomenon of interest is highly episodic and infrequent (Eisenhardt & Graebner, 2007) as with festivals. The speed of data collection is a major advantage of interviews (Zikmund, 2003). Similar to other studies, respondents were encouraged to talk about the lifestyle contexts such as having children (Young et al 2010) in order to better understand their reasons for being involved with festivals.

4.8.7 Topic guide

To interpret data in social research, it may be more important to use meaningful categories than to obtain precise measures (Dey, 1993) and then looking for similarities or differences. Categories can be suggested by the research problem or by existing literature (Eisenhardt, 1989). The research problem herein is sub-divided into two research questions with corresponding primary and secondary objectives (Fig 1.5). RQ1 seeks synergies between sustainability and marketing. Hence, these are adopted

as (Eisenhardt's) 'categories' in the Topic Guide (Fig 4.5). RQ2a sought to evaluate the SMBF (Fig 2.11) with a view to generating a refined version as a key output. To ensure using (Dey's) 'meaningful' categories for the Topic Guide, the SMBF's benchmarked elements were incorporated, namely consumers, communities, networks, the Servicescape, CSR and the broader environment (Fig 4.5) all of which draw on the 'existing literature' (see Chapter 2). Lastly, RQ2c (Fig 1.5) is predicated on matters germane to communication, hence it is the last, but by no means least, category.

Fig 4.5 Topic Guide

The Topic Guide substantially influenced the implementation of the study, for example, it provided structure to the qualitative data collection. This is evident in the discussion matrix (Fig 5.1), which illustrates the stakeholders' outputs and provides improved analysis e.g. not all topics were discussed by all of the respondents. This is common in interpretive studies. It is useful to see which areas generated the most discussion however care should be taken when imputing importance from a word count. CSR generated a higher word count than, say, Servicescape however this does not equate to advocating one over the other. The Topic Guide was also invaluable in structuring the thematic analysis (Fig 5.2), providing the platform for the first pass at coding the stakeholder data. It enabled identification of themes amongst the respondents' views by topic and sub-themes embedded in the narratives. The Topic Guide facilitated the triangulation within the study. Fig 4.11 clearly illustrates how questions on the questionnaire (Appendix iii) complement the categories in the Topic Guide. Finally, the Topic Guide provided the structure for the analysis (Chapter 5) and subsequent discussion (Chapter 6). Caveats are that some findings can be located in more than one topic and the number (of sub-topics) does not necessarily correlate with impact. Some topics overlap e.g. 'Servicescape' underpins Marketing and Communications however Fig 4.5 does not forecast how 'categories' will interact or influence each other.

4.9   DATA ANALYSIS

The core of qualitative analysis lies in the related processes of describing phenomena, classifying it, and seeing how concepts interconnect. However description has a "low status in social science. Descriptive studies can be contrasted unfavourably with more analytic and theoretically oriented research, as though description is a 'low level' activity hardly worth attention. This is somewhat ironic, since description permeates scientific theory and without it theories could have neither meaning and nor application"

(Dey, 1993, pp31-32). Data interpretation took place after each festival to identify possible sources of error, including response bias and non-compliance errors (Jankowicz, 2005). This supports those who advocate joint collection, coding and analysis of data (Glaser & Strauss, 1967). Data classification enabled examination of regularities, variations and singularities (Dey, 1993). It was originally planned to use nVivo to record, manage and analyse the interview data. However, as with Young et al (2010) it quickly became apparent that the software's limitations were problematic as much of the sense of context was lost. A caveat is that classification is a conceptual process as researchers "don't just break the data up into bits, we also assign these bits to categories or classes which bring these bits together again, if in a novel way" (Dey, 1993, p46). Hence the coding involved inevitable subjective decisions.

4.9.1 Statistical Analysis

To analyse the consumers' data, descriptive statistics were used as a means of summarising numerical data to make it more easily interpretable. Linking data provides a powerful tool for identifying empirically relationships between different parts of the data (Day, 1993). The correlations between variables are also descriptive statistics but are treated separately by most statisticians (Colman & Pulford, 2006). To analyse the festivalgoers' findings, descriptive statistical analysis was used enabled by the SPSS software package. First the questions using Likert Scales (i.e. Q11-48) were analysed to produce range, mean and standard deviation. Then bi-variate analysis was undertaken (across the same range) to ascertain whether correlations existed (either positively or negatively) and the strength (of correlation). The most common correlation coefficients are Pearson's indexes of linear correlation which range from 1.00 for perfect positive linear correlation, through zero for no linear correlation, to -1.00 for perfect negative linear correlation (Colman & Pulford, 2006). Rather than seek correlations to predict significant relationships, support theories or hypotheses, those considered are done so purely based on their strength (see Fig 5.33). Due to the large number of positive correlations, only positive correlations of ≥ 0.65 have been considered. Whilst there were fewer negative correlations, only those of ≤ -0.35 have been investigated. These decisions are pragmatic and it should be recognised that some correlations, though of lesser strength, may also generate interesting insights.

In relation to the significance to be applied to the correlation coefficient, within SPSS two-tailed is the default. Coefficients significant at the 0.01 level are identified with a double asterisk (see Section 5.2.10). The two-tailed significance of this correlation is 0.000, which does not mean exactly zero rather it is less than .001 (p<.001) (Colman & Pulford, 2006). This is the case for the positive correlations herein. The analysis

generated 445 positive and 39 negative correlations (of which 26 were of the aforementioned significance). The positive correlations were not only greater in number but also higher in strength. None of the negative correlations were less than -0,5 (i.e. $r \leq -.50$) whereas 26 positive ones were of a higher magnitude ($r \geq .50$) of which 10 were greater than 0.65 ($r \geq .65$). The majority of the negative correlations relate to Questions 15-17, which, as discussed, are the questions used to provide a degree of 'control'.

4.10   DATA PRESENTATION

Qualitative research is highly descriptive and focuses on revealing how extant theory operates in particular examples (Eisenhardt & Graebner, 2007). Graphic representation as an appropriate method for qualitative analysis for it provides an effective way of coping with complex interactions, indicating the key concepts employed and their inter-relation (Miles & Huberman, 1984). The qualitative analysis was undertaken manually however the presentation utilised computer-aided techniques (such as Freemind and Wordle) in order to better identify themes and provide textual analysis. Eisenhardt & Graebner (2007) advocate providing visual summaries, therefore the data herein is presented using tables, matrices, word-clouds and associative (semantic) diagrams.

4.11   SAMPLING

Before questions are posited the sample and sampling method must be determined (Brace, 2013). The goal of theoretical sampling is to choose cases that are likely to replicate or extend emergent theory (Eisenhardt, 1989). As no widely acceptable typology has emerged (Getz, 2010) this study created two typologies to facilitate the research (Fig 3.7 & Fig 3.8) and thus contributes to the study of festivals. The research context focuses on independent UK family-oriented music festivals with durations greater than one day (Fig 3.7). None of the festivals featured are overtly 'sustainable' compared to say Shambala (see http://www.shambalafestival.org).

The concept of a population is crucial as it defines the set of entities from which the sample is drawn and helps define the limits for generalising the findings (Eisenhardt, 1989). This research is comparable with previous studies. Getz (2010) described how community impacts (with resident attitudes and perceptions) have been undertaken. Some studies featured one festival (Formica & Uysal, 1996; Crompton & McKay, 1997; Thrane, 2002; Bowen & Daniels, 2005; Paleo & Wijnberg, 2008) whereas Andersson & Getz (2009) systematically compared four festivals. This study used seven festivals as sources of data, which, while small when compared with the 750 UK music festivals per annum, provided a wealth of data.

The challenge of interview data is best mitigated by data collection approaches that limit bias. A key approach is using numerous and highly knowledgeable informants who view the focal phenomena from diverse perspectives. These informants can include organisational actors from different hierarchical levels, functional areas, groups as well as actors from other relevant organisations and outside observers (Eisenhardt & Graebner, 2007). Probability sampling was used on a target frame (see Fig 3.8) that included Directors, staff, suppliers, facilitators, community representatives and other non-fee paying stakeholders e.g. volunteers. Interviewees were recruited using the snowballing technique from initial contacts (i.e. the organisers), as did Young et al (2010). Lena (2011) also identified stakeholders using snowball sampling such as municipal and industry leaders, festival organisers and city residents. All respondents in this study were over 18 years of age.

4.11.1 The respondents- festivalgoers

Fig 4.6 portrays the festivalgoers' response rates. Primary data was obtained from a sample of 111 adults from 6 festivals chosen from the typology (Fig 3.8).

Fig 4.6 Response bias for consumer respondents		
Festival	Approached	Consented
Wychwood	25	23
Leamington	10	8
Nozstock	25	19
Beverley FF	28	20
Fell Foot	n/a	n/a
Festival No6	20	15
Deer Shed	29	26

The response rate was high and partly due to the amount of time allocated to the process and the presence of the researcher. 111 completed surveys were deemed to be acceptable considering the detailed nature of the questionnaire (Appendix iii), the outdoor nature of the festivals, the capricious nature of British weather and the limited time for research before the music starts. It has also been shaped by the Author's experiences in undertaking previous research at music festivals. The samples, whilst not representative of the respective festivals or the sector, are large enough to generate insights based on descriptive and bivariate statistical analysis.

The data held in the 'festivalgoer' sample frame had high consistency drawing exclusively from those attending UK music festivals in the summer of 2014. Of the 137 prospects approached, 26 (19% of the 137) were non-respondents (due to wanting to see programme content amongst other reasons). The 111 completed questionnaires represent a response rate of 81%, which is comparable with extant studies. Whilst this is dwarfed by that of UK Music in 2013, it is sufficiently large and specific to generate

insights. Respondents typically completed the questionnaire in 10-12 minutes.

Fig 4.7 Occupations of consumer respondents (n =110)
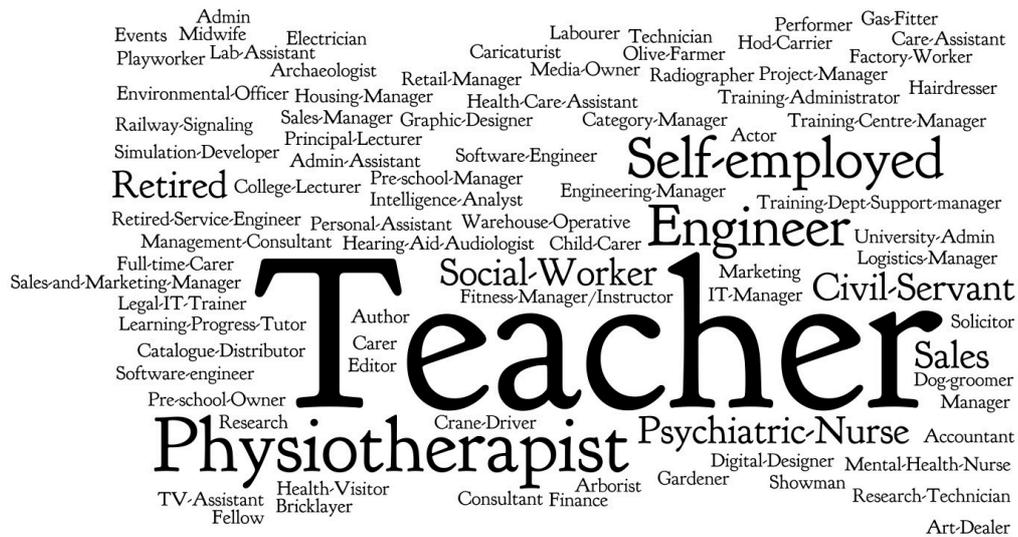
Whilst pictures provide a powerful tool for capturing or conveying meaning, they do not provide links or correlations, nor do they offer reasons and meanings without further interpretation. Clearly most respondents are educated and are likely to have sophisticated communication skills. Occupation is not the only determinant of socio-economic categorisation however it is a key contributor. It neither predicts education levels nor communication skills e.g. the Hod Carrier may be highly educated and prefers manual work. Conversely 'Managers' may be intelligent however be poor communicators or have weak listening skills. Further research could investigate whether any differences arise, say, due to age or occupation however the sample in this study is not representative of the population that attends festivals.

Categorisation involves funneling the data into relevant categories for analysis. The data loses its original shape, but researchers gain by organising it in ways that are more useful for analysis (Dey, 1993). Hence Fig 4.8 offers a clearer picture of occupational categories than depicted previously.

Fig 4.8 Occupations sorted into categories					
Category	Admin	Artisan/Self-employed	Educationalist/Professional	Worker/Retired	Error	Total
Nos	7	10	71	16	7	111
Percentage	6.3	9.0	63.7	14.4	6.3	99.7

The aim is not to investigate the demographics of the respondents per se. Rather it is to ensure that recommendations relating to communications are appropriate when comparing the festivalgoers en masse with the stakeholders. That said issues of communication are affected by ethnicity and also mother tongue, both of which allude to nationality and ethnicity as portrayed in Fig 4.9.

Fig 4.9 Respondent Nationality and ethnicity							
Nationality	British	UK	Swedish	English	Welsh	Scottish	Total
Nos	75	10	1	20	3	2	111
Percentage	67.6	9.0	0.9	18.0	2.7	1.8	100

Ethnicity	White European	White British	White/ Caucasian	Christian	British	White Irish	English	Other	Error	Total
Nos	6	29	49	1	5	1	6	1	13	111
Percentage	5.4	26.1	44.1	0.9	4.5	0.9	5.4	0.9	11.7	100

4.11.2 Sampling stakeholders

A number of approaches were used in order to identify and then contact festival organisers. The Association of Festival Organisers (hereafter the AFO) provided introductions to a cross section of their members. It was immediately apparent that a number of the AFO festivals clashed chronologically. Subsequently a number were approached by telephone and/or email. Of these Wychwood, Leamington Peace Festival and Beverley Folk Festival consented to the research. Chris Heap of the AFO acknowledged that their members, whilst diverse, have a bias towards acoustic music. In order to cover a wider range of (though not all) music genres other festivals were approached by the Author. Festival No6 was approached via their marketing agency (www.thisismission.com) whereas the Fell Foot Sounds organiser was approached at the Unconference (Live at Leeds, 2015). Deer Shed were approached directly having found details from their website (see http://deershedfestival.com/).

17 of the interviews (Fig 4.10) took place during the 'live' festival, onsite and often in unusual environments. For example some Festival A stakeholders were interviewed backstage often in sight of the artists e.g. the Boomtown Rats. The festival C organiser was interviewed in the press tent immediately next to the Dance stage whereas the green leader and volunteer manager (who were clad as a cave woman and cave man respectively) took place on a hillside overlooking the site. The Festival D organiser was interviewed on a bench on a main thoroughfare as internationally acclaimed folk artists walked past (e.g. Barbara Dickson). Hence the interviewing necessitated a degree of pragmatism as the respondents were naturally prioritising the festival itself.

					Fig 4.10 Nature of stakeholders and interviews		
Festival	Stakeholder	Connectedness	Role	Symbol	Interview Location	Timing (mins)	Word count
A	Marketing Manager	Agency	Manager	MₖMᴬ	Onsite	25	1872
	Festival Organiser	Employed	Executive	FOᴬ	Onsite	32	4514
	Production Director	Subcontractor	Proprietor	PDᴬ	Onsite	24	3533
B	Retailer		Proprietor	Rᴮ	Onsite	27	2910
	Festival Organiser	Volunteer	Executive	FOᴮ	Onsite	29	3287
	Volunteer Manager	Volunteer	Management	VMᴮ			
	Community representative/ Retailer	Public	Management	Cᵣᴮ	Onsite	26	3528
C	Supplier/retailer	Supplier	Proprietor	Sᵤᶜ	Offsite	27	3522
	Retailer/supplier	Supplier	Management	Rᶜ	Onsite	33	4695
	Festival Organiser	Employed	Executive	FOᶜ	Onsite	44	n/a
	Green Leader	Volunteer	Management	GLᶜ	Onsite	28	2792
	Volunteer Manager	Volunteer	Management	VMᶜ	Onsite	10	1792
D	Marketing Manager	Employed – P/T	Management	MₖMᴰ	Onsite	46	7732
	Festival Organiser	Employed	Executive	FOᴰ	Onsite	24	4266
E	Festival Organiser	Employed	Executive	FOᴱ	Offsite	45	6648
F	Marketing Officer	Supplier	Officer	MₖOբᶠ	Onsite	7	1126
	Sponsor/ Community Representative	Public	Management	Spᶠ	Onsite	15	2061
G	Production Director	Employed	Executive	PDᴳ	Offsite	49	6372
	Festival Organiser #1	Employed	Executive	FO1ᴳ	Offsite	90	13521
	Festival Organiser #2	Employed	Executive	FO2ᴳ	Offsite		

In one case (Festival G) the onsite interview was postponed due to unforeseen events. A realistic expectation for most topics is that fatigue will set in at after about 30 minutes for most respondents on most subjects (Brace, 2004). The interview durations ranged from 7 minutes to 90 minutes (Fig 4.10), which is comparable with Lena's study where they ranged from twenty minutes to two hours in length (Lena, 2011). A number of the longer interviews may have been longer as they took place offsite when the stakeholders were not under such stringent time pressures.

Fig 4.11 Juxtaposing the Topic Guide and the questionnaire
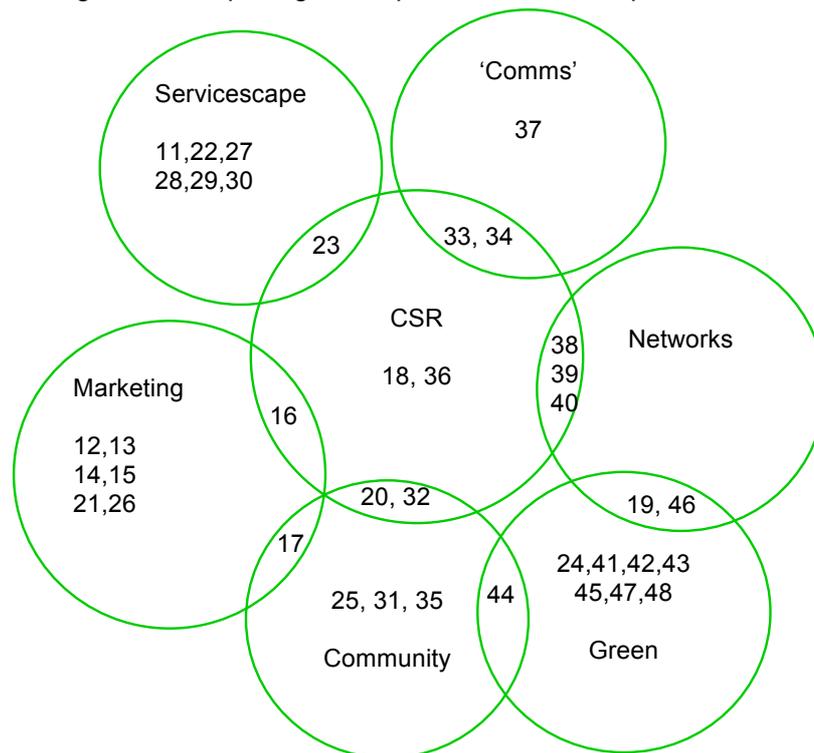
The function of a methodology chapter is to explain how the germane theories raised in the systematic literature review are created, implemented and analysed. The Research Questions must be fully unpacked. When a pattern from one data source is corroborated by the evidence from another, the finding is stronger and better grounded (Eisenhardt, 1989). The use of different data collection techniques within one study enables triangulation, which ensures "that the data are telling you what they think they are telling you" (Saunders et al, 2012, p179) and provides stronger substantiation of constructs and hypotheses (Eisenhardt, 1989). Herein qualitative and quantitative data was collected in a concurrent manner to answer the interrelated research questions (Collins, 2010). Fig 4.11 clearly illustrates how questions on the questionnaire (Appendix iii) complement the categories in the Topic Guide (Fig 4.5). Having more questions or overlaps does not suggest any question or topic is of more importance. Furthermore where no triangulation exists (e.g. the CSR and 'green' topics do not appear to have common questions on the questionnaire) this does not mean correlations will not be found after analysis. In this study CSR and 'green' are deliberately treated separately whereas in other studies they are conflated (see Fig 2.5). Fig 4.11 does however provide confidence when triangulation takes place during analysis of the findings. Triangulation involves using more than one method or source of data in the study of social phenomena. Increasingly it is also used to a cross-checking findings deriving from both quantitative and qualitative research (Bryman & Bell, 2011) as is the case herein. Caveats are that some findings can be located in more than one topic and the number (of sub-topics) does not necessarily correlate with impact. Some topics overlap for example 'Servicescape' underpins Marketing and Communications. Furthermore Fig 4.5 does not forecast how differing aspects will interact and/or influence each other.

4.12   METHODOLOGICAL LIMITATIONS

In all surveys, two generally recognised types of error exist, namely sampling errors and non-sampling errors (Brace, 2013). An example of sampling bias relates to festivalgoers not taking part in the survey element due to time pressures created by wishing to see the acts. Apropos non-sampling errors, interviews often provoke

> "a "knee-jerk" reaction that the data are biased in which impression management and retrospective sense-making are deemed the prime culprits… Is the theory just retrospective sense making by image-conscious informants?"
> (Eisenhardt & Graebner, 2007, p28)

Targeting 7 festivals out of a potential of 750 allowed for a high rejection rate, with the following table portraying the issues with making appointments (Appendix viii).

In this study the organiser is a gatekeeper, which could be problematic as they may be unlikely to allow research access unless they can see personal or commercial advantages (Saunders et al, 2007). Bias may occur as respondents will know the organiser and may not wish to be overly critical. Stakeholders with vested interests, say those representing communities with economic interest in the festival being successful may not wish to be critical. The 7 minute interview (Fig 4.10) was not up to the required standard and resulted from 'gatekeeping' where the marketing agency was over-zealous in preventing access to stakeholders despite assurances beforehand that this would not be the case. Obsequiousness towards power, pressures for conformity, fears of embarrassment or conflict can distort behaviour and disguise individual motivations (Dey, 1993). On a more positive note, deception and denial can also derive from more generous qualities such as politeness and civility (ibid). Whilst laudable this still represents a source of potential bias that could skew the analysis. Festival C's organiser was interviewed however the recording was unintelligible due to excessive background noise and thus accurate transcription was unachievable.

Researchers can only record factors that interviewees are conscious of and not the influences of which they are unaware (Hand et al, 2007). Respondents perceive and define situations, including their own intentions, according to their understanding "of their own motivations, and of the contexts in which they act … and we have to allow for the usual mix of ignorance and self-deception, delusions and lies" (Dey, 1993, p37).

4.13   SUMMARY

This case study is ontologically subjectivist and recognised that social phenomena were created from the respondents' perceptions and actions. As a largely social constructionist piece it provided better understanding of the setting i.e. differing interpretations relating to the stakeholders and festivalgoers within the UK independent music festival sector. This research is cross-sectional in that it was conducted around the summer festival season 2014. Data collected from 7 sources i.e. festivals featured qualitative data from stakeholders and quantitative date from festivalgoers. Non-probability sampling was used. The semi-structured nature of the interviews enabled the instigation of discussions around adoption of SM practices. The questionnaire had questions germane to marketing, social and ecological equity. Research into the creative industries is limited hence this study contributes to a better understanding of the role of the UK music festival sector and broader creative industries. It is now appropriate to reflect on the findings generated in this study.

"To read without reflecting is like eating without digesting" - Edmund Burke

Chapter 5   FINDINGS AND ANALYSIS

Having considered the methodological choices, this study now reflects on the findings. Caveats exist with analysing interpretive research i.e. the boundary between findings and analysis is blurred. The act of coding initiates the (qualitative) data analysis and is subjective as is the choice of techniques for (quantitative) statistical data analysis. Hence this chapter incorporates these choices and presents the findings whereas the discussion, featuring the synthesis of findings and extant literature, is in Chapter 6.

5.0   INTRODUCTION

The SMBF (Fig 2.11) shaped the Topic Guide therefore providing structure for the research methods and the findings. This Chapter juxtaposes the coded qualitative 'stakeholder' findings and festivalgoers' descriptive statistical analysis as follows:

- Servicescape
- Community
- Networks
- CSR
- Communications
- Sustainability
- Broader environment
- Marketing.

5.1   STAKEHOLDERS' FINDINGS

The stakeholders' findings are in the form of verbatim transcriptions that were coded in line with the Topic Guide and provide triangulation with the festivalgoers' findings (Fig 4.11). At this juncture no one topic is of greater value than any other. The interviews achieved theoretical saturation in the target group (Gummesson, 1991) as the narrative reached maturity where no new insights were offered.

Matrices are often used in interpretive studies to illustrate the themes discussed by respective respondents. Fig (5.1) develops this by illustrating the stakeholders' word-counts attributed to particular topics.

Fig 5.1 Discussion matrix - Topics covered by respective stakeholders								
Festival / Stakeholder	'Marcomms'	Community	Networks	Servicescape	CSR	Broader environment	Marketing	Sustainability
Festival A								
Marketing & PR Manager /supplier (M$_k$M^A)	114		57		43	145	52	77
Festival Organiser (FO^A)	95	38	77		27	304	777	56
Production Director /supplier (proprietor) (PD^A)	49		69	173		452	802	68
Festival B								
Retailer/Stall proprietor (R^B)	59		195		114	48	404	162
Festival organiser (FO^B)	241	33	71		68	49	207	34
Volunteer Manager (VM^B)	21		58		16	73	248	44
Community representative / stall manager (C$_r$^{B})		74	198		172	189	284	151
Festival C								
Retailer /supplier (proprietor) (S$_u$^{C})	22	77	108	39	150	238	516	168
Retailer manager/supplier (R^C)	269		98	252	139	381	267	42
Festival Organiser (FO^C)								
Green Leader (GL^C)	80	90	155	71	201	392	107	244
Volunteer Manager (VM^C)		166	216	63		163	92	58
Festival D								
Marketing Manager (M$_k$M^D)	360	418	36		115	144	1061	73
Festival Organiser (FO^D)		135	192		250	46	381	
Festival E								
Festival Organiser (FO^E)	262	147	268	208	121	102	1254	178
Festival F								
Marketing Officer/ Supplier (M$_k$O$_f$^{F})	65				38	7	65	20
Sponsor/ Community representative (C$_r$^{F})	176	186	119	59	106	124	252	179
Festival G								
Production Director (PD^G)	173		339	290	80	225	1474	76
Festival Organiser $^\#$1 (FO1^G)	275	85	183	96	272	68	1315	75
Festival Organiser $^\#$2 (FO2^G)	267		166	239	33	61	373	316
Totals	**2528**	**1449**	**2605**	**1490**	**1945**	**3211**	**9931**	**2021**

Clearly Marketing generated the most coverage followed by the Broader Environment, Networks and Marcomms. Fig 5.1 is useful however it does not show the stakeholders' attitudes towards the topic, nor the strength of agreement (or disagreement) between stakeholders. It lacks depth and does not provide linkages or signpost how broad topics are compartmentalised.

Fig 5.2 partially addresses these issues and is useful in representing the first pass at compartmentalising the stakeholder data. It expands the respondents' views by topic and develops the commentary (Fig 5.1) by showing sub-themes embedded in the narratives. Even at this juncture the findings resonate with the TBL with Profit linked to Marketing and Communications, People (to Networks) and Planet (to the Broader Environment).

Fig 5.2 Findings by topic

Clearly Marketing, Communications and the Broader Environment generated the most sub-topics with the caveats that some findings can be located in more than one topic and the number (of sub-topics) does not necessarily correlate with impact. For example 'Servicescape' underpinned all of the other Topics and yet has only two sub-topics. Fig 5.2 is limited as it does not show strength of feeling, agreement (or disagreement), or how differing aspects are linked and/or influence each other. Hence it is appropriate to investigate the data further by 'drilling down' into each topic and related sub-topics.

5.1.1 Servicescape

The findings are in two sub-topics namely 'Presence' (Fig 5.3) and 'Process' (Fig 5.4). Both of these are in the extended Marketing Mix (Fig 1.3) and as such they overlap, energise or alternatively can constrain one another each other (as do all of the Ps). The task environment provides interfaces for those providing or consuming goods and services. Some festivals occur in areas of natural beauty, often with external expectations e.g. covenants. Hence site selection can influence viability for organisers.

Fig 5.3 Presence

Festivalgoers
- Willing to pay
- choice
- Changing tastes
- lifecycle
- Irresponsible
- Satisfaction

Nature

Atmosphere
- Tantaliziing

PRESENCE

Stakeholders
- Local community
- Sponsors
  - +ve...Government
  - –ve....Image issues
- Government
- Volunteers
  - Green ownership
  - Active not passive

Change
- innovation
- trial and error

Service
- Ease of access
- Language
- Manageable
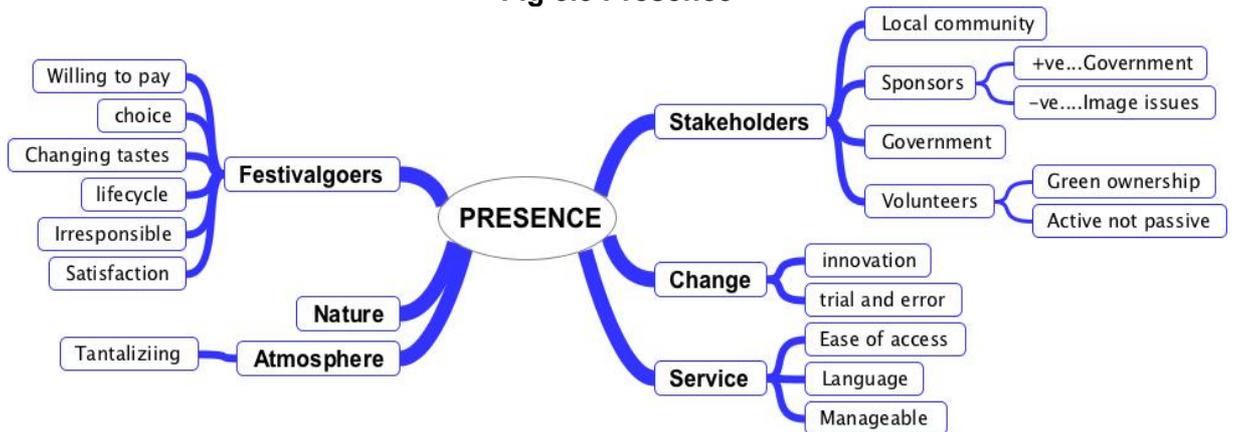
The roles of varying stakeholders are recognised including the local community, volunteers, government departments and sponsors. Larger sponsors are viewed negatively by some. Sponsors' advertising onsite must be done with some sensitivity as stakeholders recognised that site-related issues contribute to satisfaction.

The changing nature of the festivalgoers impacted on managing their expectations and is recognised as driving the need for change. Change, whether reactive or pro-active, was largely undertaken on a 'trial and error' basis. Lifecycle plays a part as those with children preferred (and were willing to pay for) appropriate amenities whereas hedonists were less concerned. Stakeholders were aware of the minority of consumers who act irresponsibly and thus may damage the atmosphere.

Fig 5.4 Process

Operations
- Safety
- Waste
  - Zero landfill
  - Third party
  - Reduce costs
  - More conscientious
- Scale
- Tickets
  - Cashflow
  - Commitment
  - Repeat business

Communications
- Social media
  - Feedback
  - Learning curve

Simplification
- Frustration

PROCESS

Planning
- Flexible
- Understanding
- Trial & error

Safety
- Learning curve

Systems
- Poor
  - Reputation damage
- Sound
  - good
  - Satisfaction
- Simplification
  - Frustration

Liaison
- Incentives
  - Green reward
- Stakeholders

Process is recognised as essential for the festivals. Fig 5.4 portrays aspects germane to the implementation of music festivals. Scale is an issue with even medium-size festivals having substantial amounts of equipment installed for the duration. These findings illustrate the complexity involved for example 'Waste' refers to the day-to-day running of the site as well as post-festival operations. Organisers and production staff recognised the need for process innovations however these were often on a 'trial and error' basis. An alternative involved hiring professional suppliers (at a cost) with relevant experience, which happened with production and marketing. Not all services

generated the expected outcomes with the visible absence of splitting of waste onsite leading to the misconception that it did not take place at all.

5.1.2 Community

Traditionally, community refers to those 'Locals' in proximity to events. The stakeholders see it in a more sophisticated manner (Fig 5.5) as local communities are complemented with other stakeholders, publics (e.g. those in music genres) and also the festivalgoers. Whilst Community and 'being local' often went together, some communities were dispersed geographically and interacted online. Some overlapped and evolved e.g. festivalgoers became volunteers as did many locals. Some festivalgoers contributed items to charities as well keeping the camp-sites clean.

Fig 5.5 Community Findings
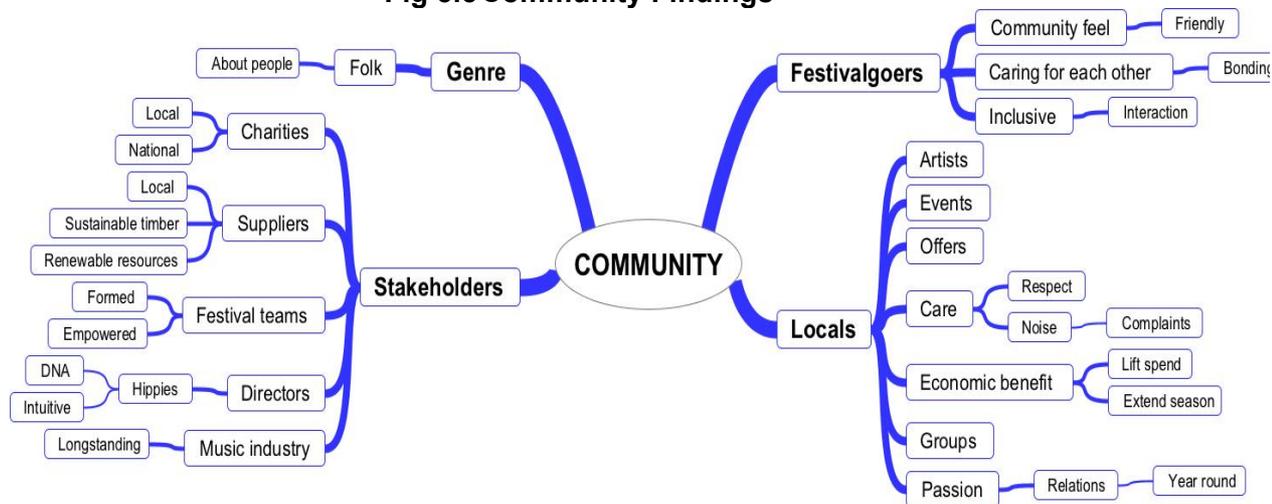
Fig 5.5 illustrates complexities within 'Locals', covering groups of people, benefits (of festivals), attitudes, values and means of community cohesion. 'Community' stakeholders are diverse often with long-standing commitment to festivals and communities alike. They formed networks where they experience mutual benefits.

5.1.3 Networks

Networks constituted individuals, stakeholders and publics who interacted to achieve their aims. Numerous publics (see 2.2.1) were identified and recognised as having limited direct power but could influence whether organisers achieved their objectives. The 'Media' was cited often by respondents with varying degrees of appreciation (including outright hostility towards the national media). Some believed institutions like Councils and the BBC distorted the market. Most contributions were viewed positively however 'negative' publics took the form of detractors who were dissatisfied with some aspect or local councilors who held negative attitudes towards particular festivals.

Fig 5.6 Networks

Competitors were not necessarily seen negatively. Indeed some were deemed to be symbiotic, collaborative and supportive of those starting festivals.

5.1.4   CSR

CSR findings (Fig 5.7) were insightful as no festivals had defined (CSR) policies and/or platforms. Most stakeholders did not recognise the explicit terms 'Corporate Social Responsibility' or CSR. That said it was evident that they undertook practices that resonated with 'CSR'. Some such elements were located in the task environment (i.e. onsite), on the respective websites and on social media sites.

Largely positive attitudes towards social equity were evident including the need for transparency. Findings alluded to instances where other festivals had not been transparent in their dealings with suppliers. 'Respect' featured highly whether for the environment or people.

Fig 5.7 CSR Findings
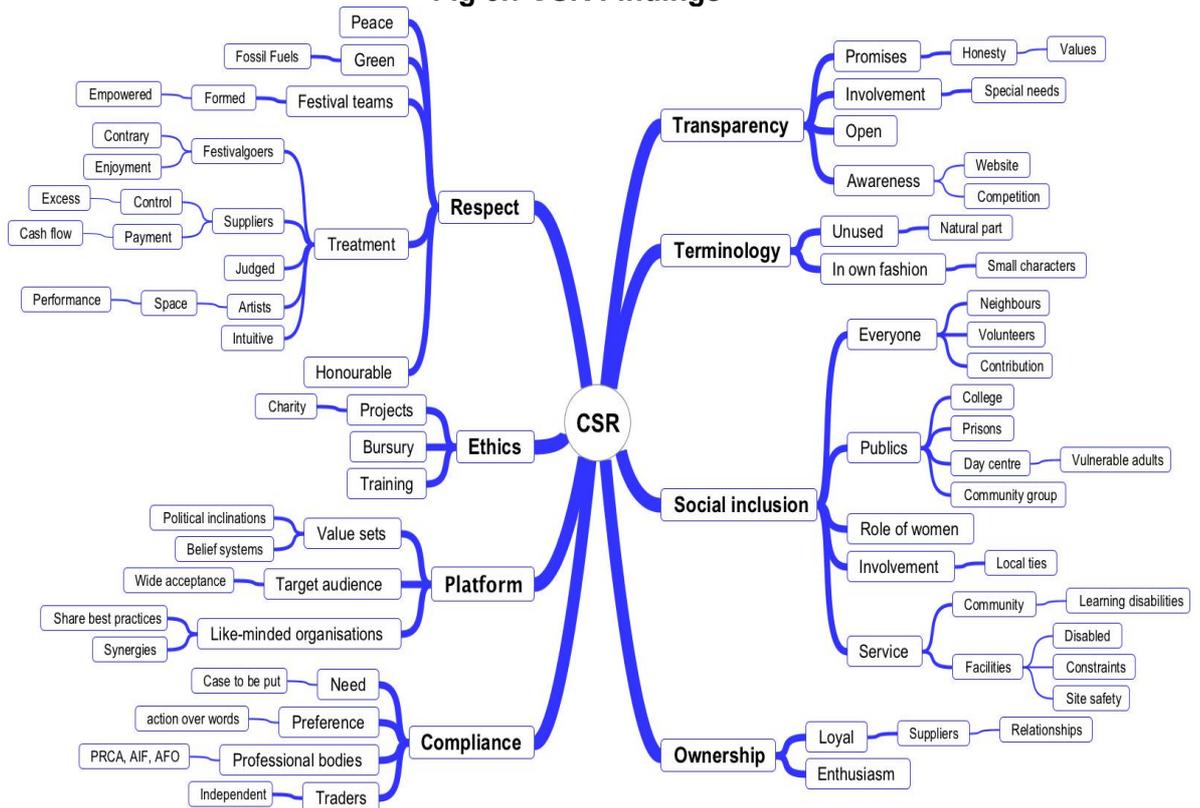
Some stakeholders were members of professional bodies with CSR policies (see PRCA). Others adopted ethical stances though not under CSR platforms. Social inclusion featured often with stakeholders deeming it worthy and justifiable apropos costs. Compliance with standards (e.g. CSR) was met with variance if not opposition.

5.1.5 Communications

Communications (see 2.4.8) was linked to many of the other topics (and sub-topics) discussed, largely in an enabling way however in some cases the inability to communicate good practices led to reputational damage. The findings are split into online communications (Fig 5.8) and those easily linked to 'Marcomms' (Fig 2.16).

Fig 5.8 Communications (online) findings
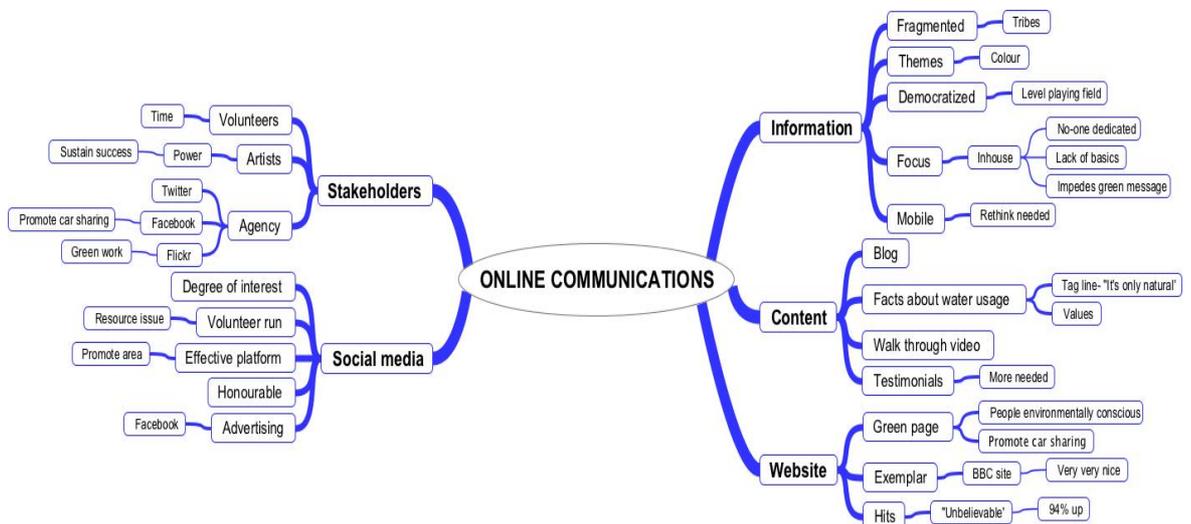
All stakeholders refer to online 'Marcomms' to varying degrees. Many stakeholders recognised online communications as a means of leveling the playing field when competing with larger better-resourced competitors. Organisers and marketers actively engaged in online dialogues with customers and other stakeholders (e.g. bands and suppliers). In some cases the communication is delegated to professional agencies. No agencies interviewed undertake customer research; rather they 'manage' local and national media relations.

Fig 5.9   Communications Mix findings

None of the festivals approached communications in a strategic, coordinated way. The 'marketers' now regard online 'comms' channels as part of the everyday mix as illustrated in the Extended 'Comms' Mix (Fig 2.16). All stakeholders recognised that their communications and indeed those of the sector in general could be improved. It was noted that festivals' green credentials could be communicated more effectively. Word of Mouth (WoM) is identified as a strong mode of communication.

All organisers sought organic, incremental growth and WoM was deemed an affordable means of achieving this. They also recognised the role of Public Relations (PR) as a mean of achieving 'reach' without excessive costs. Advertising had been attempted on Facebook however it was considered difficult to measure whether it was cost-effective.

Only Festival No6 had the budget for national 'above the line' advertising campaigns. Other festivals advertised in local media and also in other festivals' programmes.

Fig 5.10   Communications issues findings

Time — Internal
Learning — Issues
Principles — Resonate — Education
Repeat message
Attitudes
Little attention
Justification — Pricing
Integral part of calendar — Timing — Public — **Awareness**
Solstice
Value added — Promote area
Visitor destination
Time — Sales pitch
Time — Internal

COMMUNICATIONS ISSUES — Attitude

Strong community message — Debateable
Green movement — More professional
Sell benefits
Smarter
Save money

Nature of festival — Ignorance
Doing good — Don't advertise
WoM — Locals — **Lack of awareness**
walk-up — City — Location
All offsite — Recycling — Criticism

Stakeholders are aware of the ramifications of a lack of awareness. Often a lack of resources (whether human and/or financial) is cited as the reason for this.

5.1.6   Sustainability

As sustainably is complex it is not surprising that wide-ranging opinions were generated. Very few people had heard of the Triple Bottom Line and only 1 respondent recognised BS8901 or knew that a sustainable event management standard existed. She referred to Brundtland and was a sustainability officer for a Local Authority. However they all were aware of the general principle and largely saw positively.

Fig 5.11   Sustainability perceptions findings

Personal — Back to basics
Contingency
Financial — Not rely on outside sources
Survival
Not stretching — Run Year-on-year — Self-sufficiency
Organic growth
Max. return per head for min. expenditure
Litter
Sustain site — Local environment
Looking good — Minimising impact
Fossil fuels — Planet
Use more slowly than created — Resources
Budget — Reasonable
Avoid activities unless sustainable
Safe
Inclusive
Financially — Continue — Resilience
Ecologically
Socially
Needs — Balance — Harmony
Future generations — Brundtland

SUSTAINABILITY PERCEPTION

Adaptable — Circumstances — belt-tightening / Less public purse
Happens organically — Always has — Mutual / Implicit — Essential
Three target objectives — People / Planet / Profit
Respect — Values — Target similar organisations
Regenerative — Don't ruin planet — Fossil fuels
Cultural — National — Germany & Sweden — Ahead of curve / Local — Embrace — Enjoyment / Business opportunities
Politics — No longer left versus right — Germany & Sweden / Considerations for everyone now — More important

The sub-topics 'Regenerative', 'Self-sufficiency' and 'Minimising impact' resonate with Planet whereas 'Politics', 'Cultural' and 'Respect' chime with People. Some sub-topics refer to descriptors of sustainability itself namely 'Adaptable', 'Happens organically', 'Reasonable' and 'Resilience'.

Fig 5.12   Sustainability attitudes

Definition
- Complicated — Reasonable budget
- Contradictions — Fairtrade flowers from South Africa / People won't comply until forced
- Buzzword
- Difficult to describe — Strange word
- Different types — Mixed meanings
- Meaningless — Depends on application
- About everything — All encompassing — Standards / Eventually all jobs will include sustainability
- being green — Being conscious — Reasonable budget / Continue
- Local — Distance — within 20-30 miles / Immediate area — Then county wide
- Run by those who started — Uses friends
- Different takes — Different people

Attitude
- Recently badged — Triple bottom line
- Big question — Vastness of topic — Recycling / Environmentally friendly / Energy / Water / Awareness / Saving / People — Existential — Good for Planet if festival didn't happen / Better for humanity if festival did happen
- Fascinating — Knowledge
- Trivialisation of subject — Standards designed to make non-compliant compliant

SUSTAINABILITY

Involvement
- Local — Businesses — Employment — Good / Leading the way / Green & sustainable companies going bust
- Experience — Health and safety / Manager Recycling — Promotes sustainable development / Sustainability Officer — County Council / Ecologist/Zoologist — Study of environmental influences

Locality
- Products — Locale — Wherever possible / Loc-ale
- Suppliers — Always asked to be green — non-availability — Mangoes / Cider — Available — Food mostly local / Run by those who started — Uses friends
- Artists — Why pay? — Free in local pub
- Benefits — Events — Youngsters — headstart / Raise profile — Youngsters — headstart / Venues — Survival — Employment
- Growth — Bigger festivals — Less local

A minority questioned sustainability due to the size of the topic, the need for standards and held opinions analogous to greenwash. A minority argued it was merely the latest 'buzzword' and took a cynical stance. The wide-ranging views or perceptions would fit into most definitions of sustainability. Some recognised the all-encompassing nature of sustainability elevating it above matters such as politics and even culture. This is reflected in some stakeholders having long-term involvement with sustainable practices. Locality featured widely with many stakeholders citing the positive role of festivals with (and for) the local community. Issues arose regarding the use of local artists, which could be deemed negative and also with the expectations of suppliers providing organic or local goods even when supplying exotic products.

5.1.7   Broader environment

Many respondents associated sustainability (in Fig 5.12) with 'green' issues within the broader environment, implying a degree of overlap. The broader environment is recognised widely as a hot topic and one of importance.

Fig 5.13   Environment and People

Stakeholders
- Suppliers — Delivering site — No long-term impact / Changing demands — Scale — 70 Artic trucks of 'gear' — Tents/Yurts/Loos — Unusual temporary structures — No impact — No pollution / Information packs / Biodegradable / Renewables / Encouraged — Prioritised during bidding / Support networks / Deposit from traders — Leave pitch clean & tidy / Seasonal & Fairtrade goods / Comply with green policy — Local recycling entrepreneur — Waste sorted and recycled offsite
- Designated green team — Litter — Sorting / Picking — Through night

Festivalgoers
- Respectful — Provide bin bags
- Respond to treatment — Self-policing — Family crowd
- Competition — Clean / Friendly / Recycling
- Transport — Car sharing — Promoted on website / Parking fees — Problematic / Public transport — Provide buses from local train station / Deal with Virgin Trains / Waste — costs associated

Environment & People → **Perception**
- Merchandise — Selling old stock — Bi-product sustainable
- Existential — Footprint inevitable — Being alive / Green audit of traders — Option 'not have it'
- Festival size — Smaller festivals — At forefront / Can't afford green measures — Larger festivals — Catching on & up / Bigger budgets
- Hot topic — Wrote piece on eco-festivals — Metro / Festivals more geared towards green
- Human as well — Not always main motivation — Line-up or content
- Ideal world — Do everything green — cost implication
- Greenwashing — Those not aware — know nothing / It's all greenwash — People don't see it

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All stakeholders recognised the need to minimize waste and promote recycling. In terms of carbon footprints most respondents accepted responsibility for reducing energy usage even though only one festival actively took part in a scheme (run by Julie's Bicycles) for measuring the carbon footprint. It was widely recognised that ownership of ecological matters is shared across stakeholders (ie festival organisers, teams and suppliers) and the festivalgoers.

Fig 5.14   Environmental practices
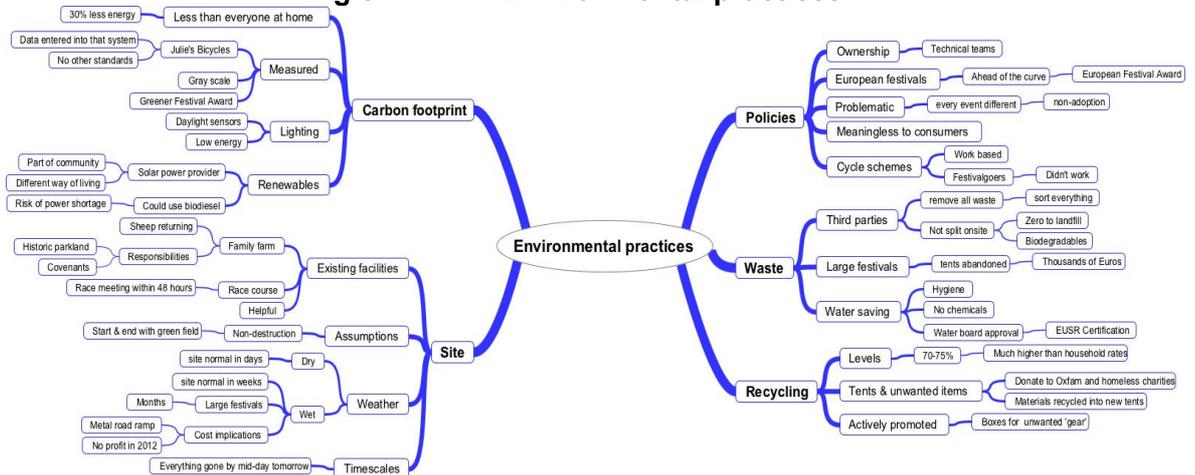
Most festivals promoted schemes to reduce the footprint generated by travelling to festivals. It was noted that whilst at festivals, consumers generate lower carbon emissions and considerably more of their waste is recycled resulting in much less going to landfill. Some respondents linked ecological and social (or human) issues.

5.1.8   Marketing

Having already stripped 'marcomms' (Fig 5.9) out of marketing it is useful to separate the differing approaches to marketing (Fig 5.15) from the way that people interact (Fig 5.16), operational matters (Fig 5.17) and research (Fig 5.18) even though in practice these are wholly interdependent.

Fig 5.15 Marketing approaches
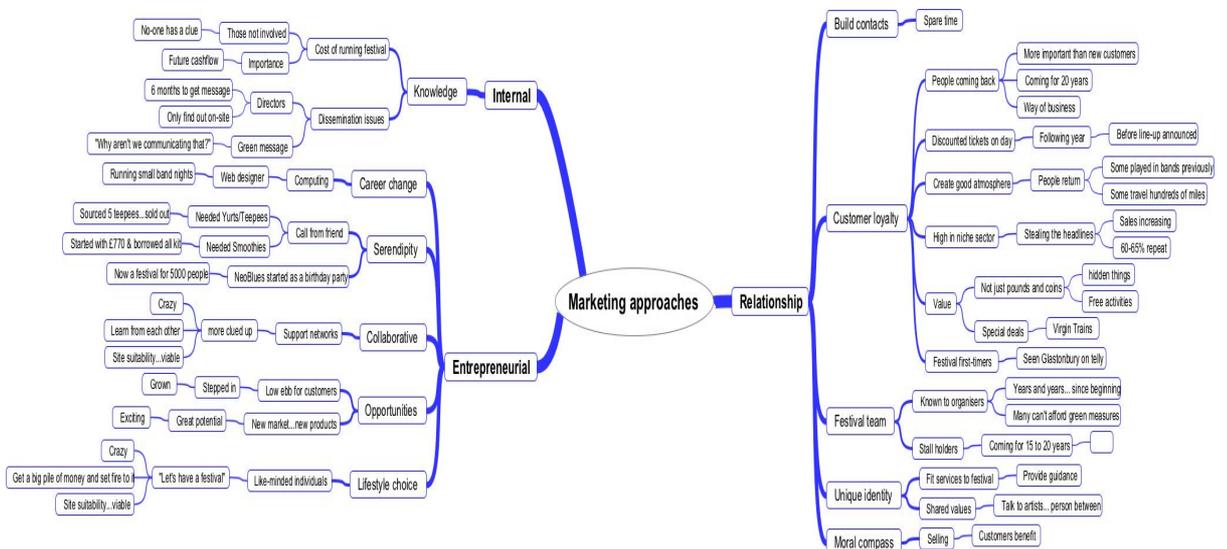
The entrepreneurial nature of organisers and other stakeholders was widely evident (Fig 5.15). Career changes were common and often based on perceived lifestyle shifts, lifecycle developments (i.e. post-children), spotting opportunities, collaborative drivers and in some cases pure serendipity. These helped shape the drivers or objectives of those running festivals. Organisers were keen to innovate however change was usually incremental which may result from investing their own money and thus being exposed personally to financial risk. Some saw it as a means of making money in an enjoyable manner, whereas others saw it as a platform to showcase music, causes and the arts. Elements of 'Relationship Marketing' were cited e.g. seeking repeat customer business and developing 'loyalty' with (and for) suppliers.

The importance of internal marketing was evident rather than recognised. Poor internal marketing practices were identified as often those involved had either not disseminated or received key information relating to ecological or social matters. A number of stakeholders lacked knowledge of issues outside of their role or 'silo'. Festival organisers would defer to professionals running the site whereas other stakeholders cited a lack of information coming from the management.

Fig 5.16 People in Marketing

The stakeholders made little reference to the different bases used for segmenting markets. In terms of ethnicity the crowds were predominantly white, domestic and British. The festivals have correspondingly different approaches to segmentation according to lifecycle issues (i.e. festivalgoers being accompanied by children) or genre related drivers.

Fig (5.16) supports the people-centric view of marketing highlighting the notions of values, experience and motivation. Organisers recognised that there are multiple

motivations for attending festivals. These motivations are often shaped by the consumers' values and may be contradictory. Festivalgoers are deemed to have shared values i.e. wanting safe sites, escapism, more rounded quality experiences and value-for money. Whilst high prices may deter some consumers from buying food in the arena respondents observed that festivalgoers are willing to pay more for Fairtrade, organic or vegetarian food. Vegetarian food is considered to be good value for money.

The attitude to marketing was largely positive with stakeholders recognizing the needs for managing customer expectations, and using marketing to improve the implementation of the festival. Marketing is recognised is helping shape the perceptions of children (towards their parents) and 'locals' (towards their environs).

Fig 5.17 portrays the respondents' findings that allude to operational marketing matters. Price covers issues such as the festival tickets and goods (e.g. merchandise, food and drink). With the exception of the free festival most sought to raise their prices over time however this was not to increase profit, rather it was to re-invest in order to make it a better 'animal'. They recognised the need for sensitivity as customers see prices through the lens of costs or sacrifice.

Fig 5.17 Marketing operations
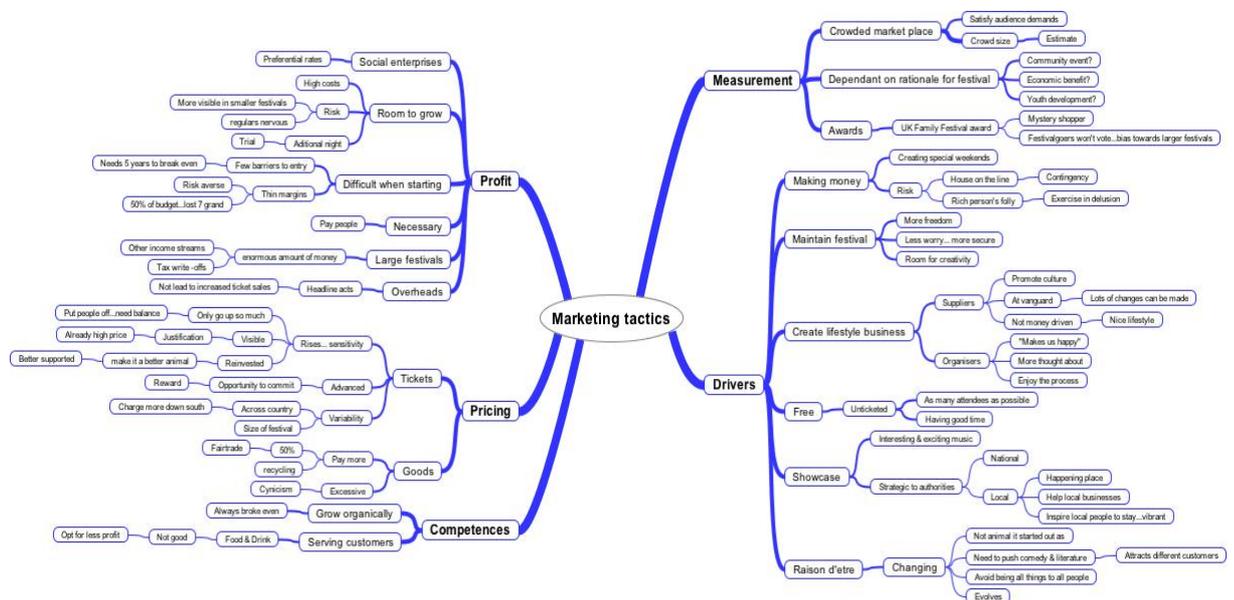
Many recognised the difficulty of being profitable when starting a festival. This chimes with a theme in Fig 5.2 where the futility of well-intentioned companies going bust by being green and/or sustainable is recognised. Festivals would need to survive 5 years before regarding themselves as secure. That said growth has to be achieved without demotivating existing clients who prefer the boutique nature of festivals studied. Growth does however allow adoption of sustainable practices as profits from previous

years can be re-invested. Also the organisers are willing to be more expansive having moved up the learning–curve.

Organisers recognised the need to manage expectations and were wiling to sacrifice profit where value could be created. Sometimes this meant having professionals run bars and/or food stalls; alternatively they provided incentives for social enterprises and preferential treatment for those bidding to supply goods that fitted with the organisers' values and/or attitudes (e.g. to recycling, renewables and Fairtrade). Clearly the scale of the festival can determine its ability to make profit. Inclement weather was cited as a major factor in losing money.

Fig 5.18 Marketing research

The need for research was widely recognised (Fig 5.18) however this may be due to the social desirability of taking part in this study. Certainly the need for research is multi-faceted. Most carried out marketing research on an ad hoc basis however two festivals referred to undertaking surveys whilst one had a 'shack' where festivalgoers were interviewed. Most organisers acknowledged that feedback had helped shape the direction of festivals particularly in the early years. Some changes had to be implemented without research such as last minute site changes imposed by landlords. Stakeholders often referred to experiential findings resulting from attending festivals as consumers, being members of representative bodies (e.g. AIF and AFO) and also from liaising with other (possibly more experienced) peers.

5.2   CONSUMERS' FINDINGS

The consumers were surveyed at all of the events bar Festival E generating 111 responses. As discussed (Chapter 4.6) some questions (i.e. Q1 & Q4) were for screening purposes. The study used a blend of qualitative (Q1-Q10) and quantitative questions (Q11-Q48), which provided responses whose analysis tested the research objectives. Questions 11 to 48 were analysed using descriptive statistical analysis.

Sometimes a question can be unintentionally ambiguous (Brace, 2004). Questions 15, 16 and 17 were designed to provide a degree of 'control' in that they sought stimulate a lower answer in order to deter respondents from simply filling in the same response

each time. This was done by using double negatives. The Author was available at all times and was able to provide clarification when sought.

5.2.1 Servicescape

Fig 5.19 Descriptive statistical analysis for Servicescape questions					
Questions	Number (n)	Minimum	Maximum	Mean	St Deviation
Q11: Buying tickets was easy	94	4	6	5.80	0.43
Q22: The food and drink on offer covers all of my needs	110	1	6	4.58	1.41
Q23: It's important that the food and drink is ethically sourced	109	1	6	4.58	1.09
Q27: The festival staff looked after me well	108	2	6	5.03	0.91
Q28: The onsite facilities are excellent	109	1	6	4.47	1.12
Q29: It's easy to find someone to answer questions	111	2	6	4.77	1.03
Q30: Overall, I'm satisfied with the services provided	108	1	6	5.01	0.91

The 'Process' (see Fig 1.5) was straightforward with Q11 having a high mean score and little deviation. Q22 relates to the choice and service provided, by vendors and organisers for festivalgoers. Caveats are that the respondents do not specify precisely what their needs may be e.g. the food range is wide across the sector however some festivals may have a limited vegan offer; there may be limited food options for children or more sophisticated dining experiences; it can be argued that food and drink should be considered separately. Furthermore this study targeted those who largely stayed for the duration of the festival and thus using day tickets may have differing needs.

Q23 seeks to refine consumers' attitudes to merely having food and drink needs satisfied by introducing an ethical element. Again ethical food and drink is not defined per se so it assumes a degree of respondent awareness. There is wide availability of, say, Fairtrade products and the role of organisations such as the Co-operative are well documented. The mean is comparable with that of ethical merchandising (Q18), suggesting most people agree with the notion with only limited deviation.

Q27 is linked to the 'Servicescape" (Chapter 2) and 'People' as part of the extended marketing mix. It relates to the festivalgoers' service perceptions. The term 'looked after' is relative as customers have differing degrees of independence; some will seek service whilst others will not. Also what is deemed to be 'well' will be open to interpretation. The response rate is high, the range has narrowed (compared to most questions) whilst the mean is high with less deviation (i.e. less than 1). Most respondents feel they are looked after well.

Q28 considers the task environment within the Servicescape (as in Q27) and also relates to 'Physical Evidence' (Fig 1.5). It has a high response rate and range. The

mean is less than that of Q27 which may result from differing interpretations of 'excellent'. It is possible that 'adequate' may have been better. Facilities are often linked to utilities such as toilets or showers but could also cover disabled access. At less than 4.5 this mean is low suggesting most merely agree with the notion of excellence of onsite facilities.

Q29 relates to perceptions of the service received. It alludes to People and Process (Fig 1.5). It has a high response rate and range, however the mean is less than for Q27 which may result from differing interpretations of 'easy'. However it is higher than the facilities-related question (Q28). Approaching a mean of 5 suggests most respondents agreed with the statement. Q30 provides the opportunity to summarise views of the 'Servicescape' holistically. The mean is high with limited deviation, which suggests generally the festivalgoers are satisfied with how they are looked after.

5.2.2 Community

Only 23 respondents answered Q5 representing one of lowest response rates in the study. This may be due to the 'local' nature of some festivals or that families are increasingly self-sufficient apropos food and drink. Furthermore festivals increasingly offer more sophisticated retail opportunities onsite.

Fig 5.20   Q5- Local amenities used before festival

Clearly retail features highly, followed by leisure facilities (such as pubs), utilities (e.g. toilets), financial institutions (banks) and garages. The respondents have used, to varying degrees, a range of amenities in the locale prior to the festival hence some economic benefit is accrued. Only 32 respondents answered Q9. Like Q5 retail features highly followed by leisure facilities, utilities, financial institutions and garages.

Fig 5.21   Q9- Local amenities used after the festival
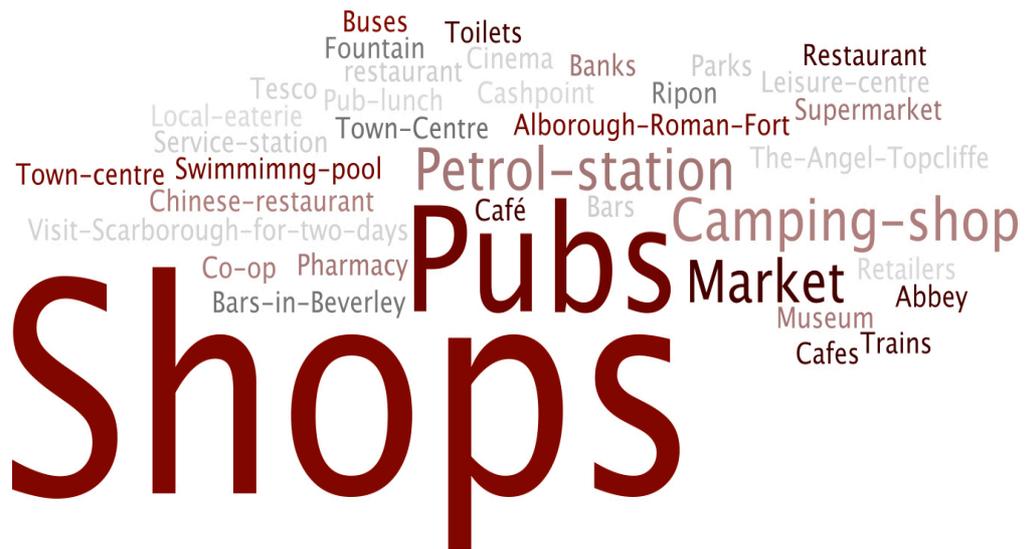
However in this case there is clearly a greater incidence of intentions that are germane to tourism (e.g. 'Abbey', Museum and 'visit Scarborough for two days') in the locale. This is not to say that more economic benefits accrue after the festival, merely that a wider range of activities and pursuits was identified.

As discussed, Q5 and Q9 sought to identify behaviour in relation to the local community. Subsequent questions (namely 17, 20, 25, 31, 32, 35 and 44 respectively) sought to identify attitudes towards community and locality.

Fig 5.22 Descriptive statistical analysis for community					
Questions	Number (n)	Minimum	Maximum	Mean	St Deviation
Q17: Ticket prices should be lowered by using the cheapest sources no matter how far away	105	1	6	2.04	1.32
Q20: It's important that merchandising is locally sourced	110	1	6	4.37	1.21
Q25: It's important that festival food & drink is locally sourced	109	1	6	4.55	1.10
Q31: My knowledge of the local area has increased due to attending the festival	109	1	6	3.71	1.42
Q32: Disadvantaged local or disabled people should be given priority access to the festival	111	1	6	4.38	1.24
Q35: The local community should benefit economically from the festival	111	2	6	4.87	0.96
Q44: It's important that the local ecology isn't damaged by the festival	110	1	6	5.68	0.72

The findings for Q17 are consistent with the other control questions (Q15 and Q16) in that a low mean was achieved using the double negative approach. Some of the variation in responses may be due to the exact meaning of 'sources' as in does it refer to tangible products? The question of whether the artists should be considered 'resources' is something that could be considered. Finally the phrase 'no matter how far away' may lack precision i.e. is it regional, national or international. However

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alternative phrases such as 'overseas' raise issues such as the 'Country of Origin' effect. Hence a simplistic phrase was used.

The importance of locality (Q25) generated a softer response (for food and drink) compared to being green (Q24). This could be due to festivals' (food and drink) suppliers being recognisably local and it not being deemed an issue. Clearly local sources can reduce the ecofootprint by minimising food and drink transportation.

Q31 relates to potential benefits for the local area. The assumption is that increased knowledge could lead to increased tourism and subsequent economic benefits. The respondents were at best indifferent possibly due to a high proportion of locals who already know the area. Alternatively it could be of little interest to those who restrict themselves to the festival, are more hedonistic or are interested in, say, the music rather than the locale.

In Q32 the term 'disadvantaged' was questioned at times during data collection and explanations were offered when sought. For example disadvantaged people could have learning difficulties, be single parents, children in hospices, people on low income or unemployed. Q32 relates to social inclusion and alludes to 'community'. Whilst generally agreeing there is some ambivalence in the mean with a larger deviation than other 'People' related questions (see Q16, 17 and 18).

The response rate is high for Q35 and largely agreeable to the notion with limited variation. Indeed the respondents scored higher for the community benefitting economically than for the social inclusion of those in the aforementioned community (Q32). This could be owing to differences in understanding what 'community' means.

5.2.3 Networks

Fig 5.23 Descriptive statistical analysis for 'Networks'					
Questions	Number (n)	Minimum	Maximum	Mean	St Deviation
Q38: All suppliers should comply with ethical practices	109	1	6	4.68	1.02
Q39: Organisers should ensure suppliers comply with ethical standards	109	1	6	4.81	0.98
Q40: Organisers have a duty to promote respect amongst people from all walks of life	109	2	6	5.28	0.95
Q46: All suppliers should comply with environmentally friendly practices	110	2	6	5.12	0.95

Clearly 'Networks' overlap with other questions. For example, Questions 17-26 allude to the supply of food, drinks, goods and merchandise which are sourced from suppliers

however these are addressed in other sections. Q27 refers to the staff who are predominantly networks of volunteers. This question was discussed under Servicescape (see Chapter 5.2.1).

The Q38 response rate is high and largely agreeable to the notion with limited variation. Indeed the respondents scored higher for the suppliers complying with ethical practices than they perceive themselves (Q36). This could be attributed to differences in perceptions of efficacy i.e. consumers think there is not much they can do, but expect suppliers to do what they can. Q39 develops the ethical issues, continuing Q38's notion of 'ownership'. It relates to the Servicescape, networks and also Process and People within the Marketing Mix (Fig 1.5). It has a high response rate and range. The mean is greater than Q38, possibly resulting from differing interpretations of 'comply'. It can be inferred that festivalgoers put more onus onto the organisers (compared to suppliers) to take responsibility for ethical practices.

5.2.4   CSR

Fig 5.24 Descriptive statistical analysis for CSR					
Questions	Number (n)	Minimum	Maximum	Mean	St Deviation
Q16: Ticket prices should be lowered by being less ethical	105	1	6	1.82	1.20
Q18: It's important that merchandising is ethically made	108	1	6	4.69	1.12
Q20: It's important that merchandising is locally sourced	110	1	6	4.37	1.21
Q23: It's important that the food and drink is ethically sourced	109	1	6	4.58	1.09
Q32: Disadvantaged local or disabled people should be given priority access to the festival	111	1	6	4.38	1.24
Q33: I am aware of the festival's ethical policy	108	1	6	3.33	1.40
Q34: There should be more Fairtrade goods available	104	1	6	4.03	1.12
Q36: I regard myself as an ethical consumer	111	1	6	4.18	1.09
Q38: All suppliers should comply with ethical practices	109	1	6	4.68	1.02
Q39: Organisers should ensure suppliers comply with ethical standards	109	1	6	4.81	0.98
Q40: Organisers have a duty to promote respect amongst people from all walks of life	109	2	6	5.28	0.95

As in Q15, Q16 considered whether the respondents thought pricing should include an element for ethical behavior and practices. There is potential for some difference on what is meant by 'ethical' however generally the respondents supported such practices. Whilst responses to this question had the same range (as Q15) the mean was lower as was the deviation suggesting if anything a greater ethical extent than the 'green' aspect of the preceding question.

Q18 focuses on merchandising which is a major retail aspect in music festivals. Again the term 'ethically' does not specify conditions for example avoiding child-labour, being

socially inclusive or perhaps being Fairtrade. That said the response rate is high and whilst the range is wide the mean is high and deviation is not excessive.

Q36 is a perceptual question as it asks the consumers to rate them selves 'ethically'. Issues with self-rating are likely to be an issue. For example one consumer may extensively act ethically however regard it as a 'norm' rather than something extraordinary whereas someone else may simply make a tokenistic contribution however overstates the importance of such acts. The mean is low despite being largely agreeable. There could also be a cultural dimension as people may not want to be seen to be ethical. This somewhat runs against the notion of social desirability.

In Q40 the range has shifted to be more positive resulting in a high mean and limited standard deviation. This suggests that organisers should not only act in a way that is respectful but should also promote the notion.

5.2.5   Communications

In order to effectively communicate organisers must identify where customers and prospects seek information. Then they must tailor their outputs to the preferred communications platforms as illustrated by the 'Comms' mix (Fig 2.16). The original word-cloud for Q7 is portrayed in Appendix (v) with all responses. The generic online aspects (featuring 'Website', 'Internet', 'Web' and 'Online') dominated the responses with 75 mentions. To enable a better investigation of other factors these were removed revealing an interesting spread of specific sources (Fig 5.25i).

Fig 5.25i   Q7- Sources of information

The role of Word of Mouth (WoM) cannot be underestimated as other offerings are similar if not synonymous (e.g. 'Friends', 'Industry contacts', and various family members). Facebook registers a substantial number of mentions and clearly has to be seen as complementing the aforementioned high response for 'online'. The role of

other stakeholders are mentioned e.g. Artists' websites, a local folk-club and an industry specific website (Festivalkidz). Traditional 'marcomms' tools are mentioned covering flyers, posters and journal advertisements. If anything, the Q8 results suggest an even greater incidence of generic online sources (Internet, Online, Website and Web) with 82 mentions out of 124. Using the same approach as with Q7, when these dominant aspects are stripped out (Fig 5.25ii) alternative channels are identified.

Fig 5.25ii   Q8- Preferred sources of information

Respondents cite Facebook followed by Emails, Twitter then the print media (particularly magazines and local press). Again WoM features as do other marcomms vehicles such as leaflets, posters, radio and a single mention of an App.

Fig 5.26 Descriptive statistical analysis for 'Communications' questions.					
Questions	Number (n)	Minimum	Maximum	Mean	St Deviation
Q33: I am aware of the festival's ethical policy	108	1	6	3.33	1.40
Q34: There should be more Fairtrade goods available	104	1	6	4.03	1.12
Q37: I am aware of the festival's environmental policy	109	1	6	3.43	1.49

Q33 establishes whether festivalgoers are aware of the ethical policies. Caveats are festivals may not have a clearly identified policies, practicing ethical behaviour in a piecemeal (or even ad hoc) fashion. Furthermore the transparency of communication can be argued to be an ethical issue. Clearly the respondents lack awareness of the festivals' ethical policy and potentially practices. Q34 builds on Q33 in using a well known ethical brand. Whilst the mean suggests people are agreeable, it is not a strong response. The festivals may have a high degree of Fairtrade goods on sale or alternatively that demand for such is goods is modest. Q37 establishes levels of awareness of the festivals' environmental policies. Unlike Q33 most festivals have environmental elements on their websites however they may not all have coherent policies. They may be fully committed or may practice green behaviour in an ad hoc fashion. Clearly the respondents lack awareness of the festivals' environmental policy and practices.

5.2.6   Sustainability

Whilst none of the festivals investigated are overtly 'sustainable', 95 respondents offered 164 terms for sustainability (Q10) which suggests some interest in the topic.

Fig 5.27   Q10- Respondents' descriptions of sustainability

The question was posited before the respondents answered Questions 11-48 all of which are germane to sustainability, thus preventing 'back-filling' of responses. Many of the descriptors were similar or synonymous with other offerings (Appendix vi). Thus Fig 5.27 is the result of refinement by removing the larger components (e.g. green-related variations and recycling were mentioned 40 times) to improve understanding. This word-cloud offers an insight into how respondents perceive sustainability. A critique of such tools is that when looking for associations there are limitless interpretations and potential links. Some have proffered what they think of sustainability rather than a simple description. Largely these are positive with many suggesting 'Good', 'Very good' and 'Important'. There is, however, a minority who are ambivalent ranging from 'Good-in principle' to 'nebulous concept', 'challenging', 'hard', 'no idea' and 'bit of a con'.

Some offerings refer directly to attitudes e.g. 'Positive action towards a viable future'. References to the future are made with 'Future' 'Lasting' and 'Survival' standing out amongst similar terms such as 'maintain', 'continue to go on' and the all encompassing 'Something that can be sustained, impact does not negatively affect the future' and 'Ensuring creating stuff ensures the ability to continue creating'. Attitudes towards locality were identified with 'Benefit to the local community', 'Local transport', 'Local Produce' and 'Local'. It is worth noting that these were sought prior to the quantitative questions on locality. This is an interesting insight as the role of locality is not as obvious as say recycling.

5.2.6i Descriptors and the TBL

Many of the descriptors can be associated with People, Planet and Profit and some reflect consumers' attitudes towards combinations. A descriptor that links all three foci is 'Social economic and environmental stability'. Nearly a quarter of the 165 descriptors referred to green and recycling. Despite these being removed Planet still covers many of the descriptors in Fig 5.27 with some having a resource focus e.g. 'Renewable resources', 'Low usage of raw materials' and 'Maintaining the Earth's resources'. Whereas 'Maintaining the planet for the next generation' links green issues with a future focus. Clearly ecological sustainability is offered more than any other. This does not mean that it is more important as other descriptors, say those for People, may have more valence or strength of feeling.

A People and Planet themed descriptor is 'Environmentally and socially friendly'. Similar descriptors link consumers with green issues such as waste. Under the auspices of People, 'Ethical' and variants such as 'Ethics' feature highly as do

attributes such as 'Morals', 'Fairness', 'Thoughtful', 'Cooperative', 'Caring' and 'Conscientious'. No festivalgoers referred to Corporate Social Responsibility or CSR.

Profit is addressed in a range of ways with differing emphases. 'Not emphasising profitability' suggests a negative connotation, whereas 'Continuing', 'Continue to go on', 'Repeatable' and 'Self-funding' allude to a form of resilience or financial sustainability. 'Value' can be interpreted in a number of ways however 'Minimise cost' can easily be associated with value for money. 'Quality' and 'How to maintain quality and feasibility' develop this. Apropos the traditional notion of growth being essential for businesses, respondents offered 'Keeping it small', 'Minimise', 'Minimalistic', 'There is no scope for development' and 'Back to basics' which together suggest growth should not be pursued at all costs. 'Cost effective support of the environment' develops this by linking Planet and Profit.

5.2.7 Broader environment

Fig 5.28 is useful in that it depicts a wide spread of home locations. Again the sample is not representative of the sector however it adds credence to contributions from this study, knowing there is a wide geographical spread of festivalgoers. With one exception, not by design, only domestic consumers are represented in the study.

Fig 5.28   Q4 - Location of consumer respondents

Fig 5.28 is a crude indicator and does not link the consumers with the respective festivals. Nor does it allude to modes of transport, which contribute to a festival's carbon footprint. Fig 5.29 conflates details provided by the respondents (specifically their location, party size and mode of transport) with information gleaned from Google maps (namely distance travelled and estimated time for travel.

Fig 5.29 Consumers' transport metrics						
	Mode of transport			Consumer details		
Festival	Car/ van	Public Transport	Walk	Ave. round trip (miles)	Ave. time (mins)	Ave Party Size
NO6	14	1		339.5	459	1.9
Nozstock	19			165.9	219	3.8
Deer Shed	26			89.3	106	3.3
Beverley Folk	20			131.9	170	2.1
Wychwood	23			179.2	237	2.8
Leamington Peace	4		4	15.5	31	2.9
Nos (n=110)	104	1	4			
Percentage	94.5	0.9	3.6			

A caveat is that the site may be easily accessible being near the motorway network (as is the case with Wychwood, Deer Shed and Beverley) whereas rural sites may simply necessitate slower transportation. The sum total of miles travelled is 16934 giving an average of 154 miles per respondent's round-trip. There is no extant definition of what constitutes a 'local' event hence this study adopts the stakeholders interpretation that such festivals need to be within 50 miles or one hour of travelling. Clearly most respondents travelled by car or van irrespective of the distance involved. Of the 100 car users 99 identified the size of their party. Of these 11 travelled alone. In terms of distances travelled and corresponding journey times only Deer Shed and Leamington are deemed 'local'. Nozstock has the largest average travelling 'party' size, which would go some way to reduce the carbon footprint per person. Leamington has the lowest ratings in terms of the travel-related ecological impact which is to be expected of an urban city-based festival where walking is a realistic option. Festival No6 stands out in terms of the distances and times travelled not to mention having the smallest party size. Despite being relatively new it has already established a national reputation and attracted festivalgoers from far and wide.

Fig 5.30 Descriptive statistical analysis for the Broader Environment					
Questions	Number (n)	Minimum	Maximum	Mean	St Deviation
Q19: It's important that merchandising is environmentally friendly		1	6		
Q24: All festival food & drink should be environmentally friendly	109	1	6	4.62	1.07
Q41: Customers should take responsibility for recycling and reducing waste	110	2	6	5.47	0.82
Q42: Organisers should take responsibility for recycling and reducing waste	109	2	6	5.45	0.83
Q43: Organisers & Customers should take responsibility for recycling and reducing waste	110	1	6	5.55	0.84
Q44: It's important that the local ecology isn't damaged by the festival	110	1	6	5.68	0.72
Q45: Organisers should provide means to reduce the festival's carbon footprint	108	1	6	5.13	1.01
Q46: All suppliers should comply with environmentally friendly practices	110	2	6	5.12	0.95
Q47: Companies claim to be green simply to achieve competitive advantage	107	1	6	4.55	1.14
Q48: How green are you? Light, Medium or Dark	96	1	5	3.36	1.17

Questions 15 and 19 link environmental apects with product and pricing. They are addressed later under the auspices of Marketing (see 5.2.8). Also findings germane to awareness of the festival's environmental policies were discussed under Communications (see 5.2.2).

Whilst recognising that food and drink could be considered separately, the response rate to Q24 is high and largely agreeable to the 'green' notion with limited variation (Fig 5.30). Indeed the respondents scored marginally higher than being ethical (Q23) whereas the responses are lower than the equivalents for merchandising. This may be due to, amongst other things, the festivalgoers understanding of consumption in that clothing may be transported over great distances (e.g. internationally).

Questions 41-43 are germane to 'ownership' of green issues. Q41 alludes to the festivalgoers' 'ownership' apropos 'green' issues. Clearly differences may exist between identifying ownership and this being translated into action or behavioural changes however It has a high response rate, range, mean with one of the smallest deviations herein. The mean for Q42 is high though slightly below Q41 where festivalgoers assume responsibility for recycling and reducing waste. It may be inferred that festivalgoers put more onus onto the organisers (compared to the suppliers) to take responsibility for ethical practices. Q43 has the highest mean of the three scenarios which implies a co-operative approach to 'green' ownership is expected.

Having considered who should take responsibility for green issues, Q44 sought to identify perceptions of the festival's impact on the local ecology. The term ecology is not defined, nor is damage, which may explain the wide range. Damage may be permanent or it may be temporary as sites return to their normal conditions. That said the mean is higher (than Q41-43) with less deviation. Clearly consumers support not damaging the local ecology.

Q45 seeks to ascertain whether organisers should provide practical measures to reduce the 'carbon footprint'. The high response rate with limited variation suggest most respondents are agreeable as was the case with Q46. The festivalgoers scored higher for suppliers complying with green practices than with ethical ones (Q38). This again could be attributed to differences in perceptions of implementation i.e. consumers can see 'bin bags' and recycling efforts undertaken by suppliers, whereas ethical practices may be less obvious.

Q47 is generic applying to business in general rather than festivals per se. There is some deviation, however the respondents largely agree with the notion. The final

question (Q48) offered five options ranging from Light-green to dark green. Clearly the response rate is lower and some respondents stated that they did not perceive themselves as green at all and elected to not commit an answer. This could be caused by the gap between self-perceptions and behaviour. For example a respondent may not consider themselves green but actively collected and sorted litter from their immediate environs. This could be considered a 'norm' rather than 'green'. Conversely some who considered themselves say light-green may have left litter.

5.2.8   Marketing

As all music festivals offer 'music' or have a 'line-up' it is prudent to see what other factors are deemed attractive. Fig 5.31 suggests 'Local' (or 'Locality'), 'Location', Small and Venue are key factors. Clearly a location is not necessarily local, however it can be. 'Small' is relative as festivals such as Deer Shed with 8000 festivalgoers is smaller than Glastonbury but large when juxtaposed with Fell Foot Sounds' 300 festivalgoers.

Fig 5.31   Q6- Attraction to festivals

In total 202 identifiable phrases were offered (Appendix vii). Music (including synonyms such as 'Line-up') was clearly the largest response with 47 mentions and dominated the first word-cloud (ibid). However a range of other factors were often offered.

Atmosphere (including 'relaxing' and 'good-time') features often and is linked to people's values. The role of friends and family rises frequently and subsequent mentions of what is akin to Word-of Mouth (WoM) are evident. Some cited repeat visits (e.g. 'Fabulous year before', 'last year came', 'loyalty' and 'previous visits'). This chimes with relationship marketing where repeat business is sought and clients are viewed as having a Life Time Value (LTV) rather than merely considered on a single,

transactional basis. Also a number of festivalgoers' values are offered for example safety, peace, friendliness, child-friendly and ethics.

Fig 5.32 Descriptive statistical analysis for 'Marketing'					
Questions	Number (n)	Minimum	Maximum	Mean	St Deviation
Q12: The line up should feature more local bands	106	1	6	3.39	1.23
Q13: There should be more variety in what's offered	106	1	6	2.96	1.30
Q14: The 'ticket' is good value for money	100	2	6	5.08	0.98
Q15: Ticket prices should be lowered by being less environmentally friendly	104	1	6	2.16	1.48
Q16: Ticket prices should be lowered by being less ethical	105	1	6	1.82	1.20
Q17: Ticket prices should be lowered by using the cheapest sources no matter how far away	105	1	6	2.04	1.32
Q21: It's important that merchandising is good value for money	98	1	6	4.07	1.26
Q26: The food & drink are good value for money	110	1	6	3.92	1.37

Q12 links the 'Product' to local artists. A wide range of responses was offered with largely no real preferences offered. This could be due to the nature of 'local' i.e. it could refer to the local town, the region or even the country. Some festivals may have a substantial local line-up and there is no need for more. Finally festivalgoers may simply want to see more recognised bands. Like Q12, Q13 is another 'Product' related question. No strong preference is evident which could be due to the festivals studied being largely well established and offering a varied line-up.

Q14 relates directly to 'Price' and links with perceptions of value. The high mean suggests consumers are largely satisfied with the fee however the range and deviation suggests some variance. The responses may reflect how the whole sector is perceived whereas others may be specific to the festival itself. Still, the picture suggests festivalgoers recognise the ticket price offers good value-for-money.

Q15 sought responses on whether prices charged should include and element for 'green' practices. The low mean suggests that largely respondents are not averse to tickets including the 'expense' of green practices. The range and deviation suggest some disagreement however this could be due to the more complex nature of the control question's structure. A larger sample or longer timescale could have re-phrased the question in a more positive mode however that is beyond the remit of this study.

Q19 (see Fig 5.30) complements Q15 by specifying the 'green' aspect of merchandise. The term is generic i.e. it does not specify, say, natural constituents, no bleach nor low carbon footprint. The response rate is the highest so far. The range has narrowed compared to previous questions whilst the mean is high and deviation is small (i.e.<1).

Like Q19, Q20 (see Fig 5.24) also complements Q15 however it relates to the ethics of using local sources. Apropos the term 'locally sourced' the aforementioned caveat applies. Whilst the term is generic the response rate continues to be high. The range and the mean, whilst high, have lowered slightly with low deviation. Some variations may result from respondents understanding that merchandise, say clothing, is unlikely to be manufactured in the locale.

Q21 resonates with Q14 linking 'value' with tangible goods sold via merchandising namely those sold by the organisers (say hoodies or programmes) and other suppliers (traditional vendors and the artists' representatives). What is good value for one customer may not necessarily be the same for others. Some will conflate value with being the cheapest option whereas others will adopt the "you get what you pay for" position to be the case. The response rate has dropped which may result from reduced interest, poor availability or possibly low motivation. The picture is generally agreeable with the mean being notably lower than that of the general ticket price (Q14), suggesting there may be issues with how consumers perceive merchandise pricing.

With a mean that is less than 4, Q26 suggests the consumers (as a whole) only mildly agree that the food and drink offering is 'value-for-money'. This is markedly lower than the score for ticket prices (Q14) and merchandising (Q21). It can be inferred from the high responses rates from all related questions (i.e. Q22-Q26) that food and drink is an issue for festivalgoers. It is beyond the remit of this research to identify purchasing intentions however this may be of interest in future studies.

Having considered the variables independently, it is now appropriate to ascertain whether correlations exist. The correlation between variables is the degree of (usually)

> "linear relationship between them, such that high scores on one tend to go with high scores on the other and low scores with one with low scores on the other (positive correlation), or such that high scores on one tend to go with low scores on the other (negative correlation)"   Colman & Pulford (2006, p30).

5.2.9   Bivariate analysis

This study is predicated on emerging trends and themes that can be compared across differing stakeholders. To do this it first compared the variables in the form of a bivariate analysis.

Fig 5.33   Correlation of variables (Q11-Q48)

Questions	Positive	Negative	Rank (+ve) 1st		Rank (+ve) 2nd		Rank (+ve) 3rd		Rank (-ve) 1st		Rank (-ve) 2nd		Rank (-ve) 3rd	
			Question	Pearson	Question	Pearson	Question	Pearson	Question	Pearson	Question	Pearson	Question	Pearson
Q11: Buying tickets was easy														
Q12: The line up should feature more local bands	8	1	42	0.35	27	0.35	44	0.34						
Q13: There should be more variety in what's offered	18		20	0.41	21	0.40	39	0.37						
Q14: The 'ticket' is good value for money	1		13	0.29										
Q15: Ticket prices should be lowered by being less environmentally friendly	2	7	16	0.78	17	0.66			44	-0.37	48	-0.36		
Q16: Ticket prices should be lowered by being less ethical	3	8	17	0.76	16				44	-0.40	45	-0.36		
Q17: Ticket prices should be lowered by using the cheapest sources no matter how far away	2	3	16		15				45	-0.34	48	-0.33		
Q18: It's important that merchandising is ethically made	18	1	19	0.67	23	0.57	34	0.46	15	-0.31				
Q19: It's important that merchandising is environmentally friendly	18		18		45	0.56	39	0.55						
Q20: It's important that merchandising is locally sourced	16		25	0.56	23	0.47	24	0.45						
Q21: It's important that merchandising is good value for money	6		13		20	0.39	22	0.32						
Q22: The food and drink on offer covers all of my needs	9		23	0.38	21									
Q23: It's important that the food and drink is ethically sourced	18	1	18		24	0.51	25	0.49	15	-0.27				
Q24: All festival food & drink should be environmentally friendly	19		46	0.67	25	0.62	45	0.55						
Q25: It's important that festival food & drink is locally sourced	20		24		20		23							
Q26: The food & drink are good value for money	8		38	0.33	25	0.32	43	0.28						
Q27: The festival staff looked after me well	15		27	0.54	30	0.45	40	0.43						
Q28: The onsite facilities are excellent	8		30	0.57	13	0.34	29	0.33						
Q29: It's easy to find someone to answer questions	3		27		30	0.42	28							
Q30: Overall, I'm satisfied with the services provided	12	2	28		27		40	0.41	16	-0.31	15	-0.24		
Q31: My knowledge of the local area has increased due to attending the festival	2	1	33	0.37	37	0.33			41	-0.31				
Q32: Disadvantaged local or disabled people should be given priority access to the festival	13		34	0.41	35	0.42	19	0.38						
Q33: I am aware of the festival's ethical policy	5		37	0.74	31		34	0.35						
Q34: There should be more Fairtrade goods available	17		35	0.44	36	0.43	20	0.42						
Q35: The local community should benefit economically from the festival	15		34		32		23	0.41						
Q36: I regard myself as an ethical consumer	16		38	0.53	24	0.48	45	0.44						
Q37: I am aware of the festival's environmental policy	5		33		34	0.41	36	0.34						
Q38: All suppliers should comply with ethical practices	20		39	0.76	45	0.59	24	0.53						
Q39: Organisers should ensure suppliers comply with ethical standards	21	1	38		46	0.70	45	0.65	16	-0.26				
Q40: Organisers have a duty to promote respect amongst people from all walks of life	22		39	0.54	43	0.53	44	0.50						
Q41: Customers should take responsibility for recycling and reducing waste	10	2	43	0.66	42	0.56	45	0.36	16	-0.35	31			
Q42: Organisers should take responsibility for recycling and reducing waste	13		43	0.65	41		45	0.49						
Q43: Organisers & Customers should take responsibility for recycling and reducing waste	18	3	41		42		45	0.59	16	-0.35	17	-0.30	15	-0.28
Q44: It's important that the local ecology isn't damaged by the festival	16	2	43	0.58	46	0.52	45	0.50	16		15			
Q45: Organisers should provide means to reduce the festival's carbon footprint	21	3	46	0.78	39		38		16		17		15	-0.30
Q46: All suppliers should comply with environmentally friendly practices	20	1	45		39		24		16	-0.30				
Q47: Companies claim to be green simply to achieve competitive advantage	2		21	0.30	30	0.26								
Q48: How green are you? Light, Medium or Dark	5	3	45	0.36	38	0.35	36	0.34	15		16	-0.35	17	

Fig 5.33 portrays the significant correlations in 'question order' and ranked (in the top three). The yellow highlights illustrate where answers are duplicated i.e. Q 24 v Q25 has a reading (*r* = 0.62) in the Q24 row and is 'yellow filled' in the Q25 equivalent. Fig 5.33 offers some insights into the correlations. First it's worth noting that Q11 is the only question with no correlations of significance, however it clearly resonated with the consumers to almost universal agreement (see Fig 5.19). Using the aforementioned parameters (+ve $\geq$0.65 or –ve ≤-0.35) no conclusions can be drawn regarding how it interacts with the other variables. In contrast to Q11, 7 questions (Q25, Q38, Q39, Q40, Q43, Q45 and Q46 respectively) have strong correlations with 20 or more other questions. Whilst it is not necessarily the case that more correlations automatically

make the insights more useful or meaningful, pragmatically these questions are naturally of interest. This study will first consider positive and then negative correlations in both cases starting with the largest (e.g. Q15 v Q16 has a +ve of 0.778 whereas Q16 v Q44 has a –ve of -0.40) and then subsequently descending values.

5.2.10 Bivariate analysis ranked by strength of positive correlations

Whereas individual questions sprung from the SMBF (Fig 2.11) and subsequent Topic Guide (Fig 4.4), a natural bi-product of the bivariate analysis is that links will be made between Topics.

5.2.10i The Broader Environment, Marketing and CSR

The part of the discussion considers the triumvirate of correlations between the control questions, namely Q15, Q16 and Q17, which use double negatives to prevent respondents simply ticking all of the options in a single column. This does not however diminish the notions under consideration. These questions allude to key marketing decisions such as the willingness of consumers to pay more (i.e. cost or sacrifice) in order to enable more ethical and/or environmental practices.

Fig 5.34 Correlation of variables for control questions (Q15, Q16 & Q17)					
		Q15-tickets lower for less green	Q16-tickets less for less ethical	Q17 - tickets less for using remote sources	Comments
Q15-tickets lower for less green	Pearson Correlation	1	.778**	.659**	Q15 v Q16 produced the strongest correlation in the study (r =.78). The conclusion that can be drawn is that those who object to lowering ticket prices to be 'less green' also object to a similar approach to ethical behaviour. Q 16 v Q17 produced a strong correlation (r =.76). The inference is that those who object to lowering ticket prices to be 'less ethical' also object to a similar approach to using distant sources. Whilst Q15 v Q17 strongly correlated (r =.66) in comparison, it is the least strong of the control questions' links.
	Sig. (2-tailed)		0	0	
	N	104	103	103	
Q16-tickets less for less ethical	Pearson Correlation	.778**	1	.759**	
	Sig. (2-tailed)	0		0	
	N	103	105	104	
Q17 - tickets less for using remote sources	Pearson Correlation	.659**	.759**	1	
	Sig. (2-tailed)	0	0		
	N	103	104	103	

As double negatives were used the conclusions drawn are that those who object to lowering ticket prices to be 'less green' also object to a similar pricing approach to using distant sources. It cannot be assumed that the respondents would approve of paying more rather they are not averse. Also failing to disprove something is not the same as proving something, hence this study cannot conclude that respondents are 'pro' higher prices for green and ethical practices, however it may be inferred.

Fig 5.35 Correlation of variables for questions Q18 and Q19				
Q18 v Q19		merchandising ethical	merchandisding green	Comments
merchandising ethical	Pearson Correlation	1	.669**	A strong positive correlation (*r* =.67) was found between merchandising being ethical and green. This could be due to merchandising having to be manufactured and often transported
	Sig. (2-tailed)		.000	
	N	108	107	
merchandising green	Pearson Correlation	.669**	1	
	Sig. (2-tailed)	.000		
	N	107	110	

This analysis relates to the merchandising provided by the organisers and vendors onsite, which chimes with reducing carbon footprints. Furthermore the clothing industry is known for poor ethical practices. This correlation continues the thread of ethical and green practices being fundamental to TBL-based sustainability.

5.2.10ii   Networks, CSR, the Broader Environment and Servicescape

Fig 5.36 Correlation of variables for questions Q39, Q45 and Q46					
		Q39 Organisers ensure supplier comply ethically	Q45 Organisers provide means to reduce footprint	Q46 Suppliers should comply with green practices	Comments
Q39 Organisers ensure supplier comply ethically	Pearson Correlation	1	.645**	.697**	The correlation of Q39 v Q45 (*r* =.65) is high but notably lower than related correlations (say Q45 v Q46 where *r* =.78). A strong positive correlation (*r* =.70) was found between organisers ensuring suppliers comply with ethical practices and the suppliers themselves complying with green practices. Organisers providing means to reduce the carbon footprint was strongly correlated (*r* =.78) with suppliers having to comply with green practices.
	Sig. (2-tailed)		0	0	
	N	109	106	108	
Q45 Organisers provide means to reduce footprint	Pearson Correlation	.645**	1	.777**	
	Sig. (2-tailed)	0		0	
	N	106	108	108	
Q46 Suppliers should comply with green practices	Pearson Correlation	.697**	.777**	1	
	Sig. (2-tailed)	0	0		
	N	108	108	110	

This analysis is germane to networks and where appropriate communities of suppliers. It develops previous correlations alluding key component of TBL-based sustainability. This continues the narrative of ethical and green practices being fundamental to the tenets of TBL based sustainability by considering the responsibility of the organisers. These correlations complement each other and the lower figure, may result from respondents thinking organisers are already providing means to reduce the 'footprint'. Alternatively it could be due to difficulties in interpreting what is meant by 'complying' in terms of ethics and green practices.

Fig 5.37 Correlation of variables for questions Q38 and Q39				
		Q38 - suppliers comply with ethical practices	Q39 - organisers ensure supplier comply ethically	Comments
Q38 - suppliers comply with ethical practices	Pearson Correlation	1	.755**	A strong positive correlation (r =.76) was found between suppliers having to comply with ethical practices and organisers ensuring that this happens.
	Sig. (2-tailed)		.000	
	N	109	107	
Q39 - organisers ensure supplier comply ethically	Pearson Correlation	.755**	1	
	Sig. (2-tailed)	.000		
	N	107	109	

This analysis alludes to 'ownership' and 'policing' of ethical practices, which are key components of CSR (and TBL-based sustainability). The aspects of 'ownership' and 'compliance' may refer to whether suppliers are enlightened or merely comply for, say, mimetic reasons. In which case are processes in place to ensure compliance?

5.2.10iii   Communications, CSR, Broader environment and Servicescape

Awareness of a festival's offering and respective policies is clearly linked to the efficacy of their 'marcomms' campaign.

Fig 5.38 Correlation of variables for questions Q33 and Q37				
		Q33 Awareness of festival's ethical policy	Q37Awareness of festival's green policy	Comments
Q33 Awareness festival's ethical policy	Pearson Correlation	1	.740**	This coupling strongly correlated (r =.74) linking awareness of the festivals ethical and 'green' policies.
	Sig. (2-tailed)		.000	
	N	108	106	
Q37 Awareness of festival's green policy	Pearson Correlation	.740**	1	
	Sig. (2-tailed)	.000		
	N	106	109	

In the descriptive analysis section (5.1.2) these questions featured relatively low scores (Q33 Mean= 3.33 and Q37 Mean = 3.43) possibly suggesting respondents may not know details of the festival's policies. In principle they think awareness of the combination is important.

5.2.10iv   Servicescape and Broader environmental practices

Fig 5.39 allude to notions of 'ownership' of green practices, specifically linking festivalgoers' responsibility for recycling with the notion that reducing waste should be a collaborative process between the organisers and the festivalgoers. The correlation for Q41 v Q42 is left blank as it is outside of the parameters of this analysis being a weaker correlation. Questions 41, 42 and 43 chime with other green notions e.g. reducing carbon footprints or reducing landfill.

Fig 5.39 Correlation of variables for questions Q41, Q42 and Q43					
		Q41 customers take responsibility for recycling	Q42 organisers take responsibility for recycling	Q43 Organisers & customers joint reduce waste	Comments
Q41 customers take responsibility for recycling	Pearson Correlation	1		.659**	Strong positive correlations were found for customers and festival stakeholders taking responsibility for green practices (namely recycling and reducing waste).
	Sig. (2-tailed)			0	
	N	110		110	
Q42 organisers take responsibility for recycling	Pearson Correlation		1	.651**	
	Sig. (2-tailed)			0	
	N		108	108	
Q43 Organisers & customers joint reduce waste	Pearson Correlation	.659**	.651**	1	
	Sig. (2-tailed)	0	0		
	N	110	109	110	

This section offers the strongest correlations relating to food and drink. The correlations link the consumption of food and drink (both major sources of income for organisers and other stakeholders) with the suppliers operating in a green fashion.

Fig 5.40 Correlation of variables for questions Q24, Q25 and Q26					
		Q24 food & drink green	Q25 food & drink locally sourced	Q26 Suppliers should comply with green practices	Comments
Q24 food & drink green	Pearson Correlation	1	.617**	.665**	Strong positive correlations were found for food and drink being both green and locally sourced.
	Sig. (2-tailed)		.000	.000	
	N	109	107	108	
Q25 food & drink locally sourced	Pearson Correlation	.617**	1		
	Sig. (2-tailed)	.000			
	N	107	109		
Q26 Suppliers should comply with green practices	Pearson Correlation	.665**		1	
	Sig. (2-tailed)	.000			
	N	108		110	

The correlations are strong however, by comparison, less so than Q24 v Q46 which links food to more general green practices. It could be that the detail relating to food and drink is less important than say the larger green scenario or the respondents believe much of the available food is already green and locally sourced.

5.2.11 Bivariate analysis ranked by strong negative correlations

The following represents the 26 negative correlations. Only correlations of ≤ -0.35 have been considered resulting in 7 bivariate analyses. As most of the negative correlations result from the control questions (Q15-17) care is needed when interpreting the results.

Fig 5.41 Negative correlation of variables of Q15 and Q16 with Q41, 43, 44, 45 & 48				
		Q15 tickets lower for less green	Q16 tickets less for less ethical	Comments
Q41 customers take responsibility for recycling	Pearson Correlation		-.352**	When compared with attitudes towards lowering prices by being less green, negative correlations of similar strength were found with respect to damaging the local ecology of the site (r =-.37) and how green festivalgoers perceived themselves to be (r =-.36). When contrasting attitudes towards lowering prices by being less ethical a range of strength of negative correlations occurred with the local site/ ecology evoking the strongest link (r =-.40) comparing with the lowest figure of (r =-.35) for the notion of joint responsibility for reducing waste.
	Sig. (2-tailed)		.000	
	N		104	
Q43 Organisers & customers joint reduce waste	Pearson Correlation		-.347**	
	Sig. (2-tailed)		.000	
	N		104	
Q44 local ecology not damaged	Pearson Correlation	-.367**	-.399**	
	Sig. (2-tailed)	.000	.000	
	N	103	104	
Q45 Organisers provide means to reduce footprint	Pearson Correlation		-.362**	
	Sig. (2-tailed)		.000	
	N		102	
Q48 How green?	Pearson Correlation	-.359**	-.352**	
	Sig. (2-tailed)	.000	.001	
	N	91	92	

Fig 5.41 illustrates the strongest negative correlations with those outside of the parameters being left blank. These correlations allude to ethical and green practices being fundamental to the tenets of TBL-based SM by conflating reduced ticket pricing with being less ethical (Q16). Findings suggest these customers are not averse to

- taking responsibility for recycling (r =-.35).
- organisers collaborating with customers jointly in reducing waste (r =-.35).
- not damaging the local ecology of the site (r =-.40).
- organisers providing means to reduce the festivals' carbon footprint (r =-.36).

Apropos reduced ticketing prices resulting from green practices (Q15), findings suggest festivalgoers who perceived themselves to be green are not averse to the idea (r =-.36) as are those willing to take responsibility for reducing ecological damage (r =-.37).

5.3 SUMMARY

The SMBF (Fig 2.11) provided structure for the research methods and the findings. Matrices illustrated the key themes with Marketing generating the most coverage followed by the Broader Environment, Networks and Marcomms. The findings resonate with the TBL i.e. Profit links to Marketing and Communications, People (to Networks) and Planet (to the Broader Environment). Apropos 'Presence' varying stakeholders were recognised including the local community, volunteers, government departments and sponsors. Larger sponsors generated some negativity and sponsors' advertising

onsite must sensitive to festivalgoers' sensibilities. The festivalgoers felt communities should benefit economically and otherwise.

Findings alluded to the complexity of 'Process' e.g. 'Waste' referred to the daily and post-festival operations. Stakeholders recognised the need to innovate however 'trial and error' was the norm. Some hired professional suppliers to promote change particularly in production and marketing. Some good practices were poorly communicated e.g. the visible absence of sorting waste onsite lead to negative consumer comments. The festivalgoers wanted to see good practices (both social and ecological), were willing to share responsibility and were not averse to paying more.

Community and 'being local' were congruous however some communities were dispersed geographically, interacted online, overlapped and evolved. Networks were identified comprising individuals, stakeholders and publics who interacted to achieve their aims. The 'Media' generated some negativity (including hostility), also some stakeholders believed institutions like Councils and even the BBC distorted the market. Competitors were not necessarily seen in a negative light. Indeed some were perceived to be symbiotic, collaborative and supportive.

No festivals had defined CSR policies and/or platforms. Most stakeholders did not recognise the explicit terms 'Corporate Social Responsibility' or CSR. That said it was evident that they undertook practices that resonated with CSR.

None of the festivals approached communications in a strategic, coordinated way. Findings suggest communications exerted great influence and was linked to many of the other topics (and sub-topics) discussed. Stakeholders actively engaged in online dialogues with customers, prospects and other stakeholders. The festivalgoers cited the festivals' websites as key sources of information. In some cases the communication is delegated to professional agencies however no agencies performed customer research, rather they 'managed' media relations. Online platforms are regarded as part of the everyday 'marcomms' (Fig 2.16)

Organisers sought organic, incremental growth and WoM was deemed an affordable means of achieving this. They also recognised the role of Public Relations as a means of achieving 'reach' without excessive costs. Advertising had been attempted on Facebook however it was considered difficult to measure whether it was cost-effective. Only Festival No6 had the budget for national 'above the line' advertising campaigns.

Wide-ranging perceptions of sustainability were generated. Only 1 stakeholder recognised BS8901 or knew that a sustainable event management standard existed. They all were however aware of (and positively disposed to) the general principle. A minority questioned sustainability due to the size of the topic, the need for standards and held opinions analogous to greenwash. Some cynicism was evident terms such as 'buzzword' being evident for stakeholders and festivalgoers. Many respondents associated sustainability with 'green' issues recognised the need to minimise waste and promote recycling. In terms of carbon footprints most respondents accepted responsibility for reducing energy usage even though only one festival actively took part in a scheme. Most festivals promoted schemes to reduce their 'ecofootprint'.

The role of marketing generated substantial commentary. Differing approaches were evident with the entrepreneurial nature of stakeholders widely evident. These shaped the drivers or objectives of the festivals e.g. whether a means of making money in an enjoyable manner or creating a platform to showcase music, causes and the arts. Relationship Marketing was evident e.g. seeking repeat business and developing 'loyalty'. Poor internal marketing practices were identified as often those involved had either not disseminated or received key information. The festivals have differing approaches to segmentation according to lifecycle issues or genre. The attitude to marketing was largely positive with stakeholders recognising the needs for managing customer expectations, and using marketing to improve the implementation of festivals

Many recognised the difficulty of being profitable when starting festivals, which would need to survive 5 years before regarding themselves as secure. That said growth has to be achieved without demotivating existing clients who prefer boutique festivals. Stakeholders recognised the need to manage expectations and were wiling to sacrifice profit where value could be created. Some carried out marketing research on an ad hoc basis. Two festivals referred to undertaking surveys whilst one had a 'shack' where festivalgoers were interviewed. Most stakeholders recognised the role of feedback.

The consumers were surveyed at most of the festivals generating 111 responses with a high degree of completion. Questions 11 to 48 were analysed using descriptive and bivariate analysis. The findings with the strongest outcomes were considered. Across the findings the festivalgoers' findings resonated with those of the stakeholders e.g. the definitions of sustainability are comparable, as is the willingness to share responsibility. There were some minor differences e.g. some stakeholders deemed festivalgoers to be hedonistic and less green. Whereas the festivalgoers perceived the organisers to be conscientious.

"You can please some of the people all of the time, you can please all of the people some of the time, but you can't please all of the people all of the time"
— John Lydgate

Chapter 6 DISCUSSIONS

This Chapter synthesises festivalgoer and stakeholder findings with each other and with the literature review. This juxtaposition enables triangulation (see Fig 4.11), improving the validity of the study (Eisenhardt, 1989).

Fig 6.1 Legend for stakeholder positions			
Position	**Symbol**	**Position**	**Symbol**
Community representative	C_r	Retailer (Vendor)	R
Festival Organiser	FO	Proprietor	P
Green Leader	GL	Production Director	PD
Marketing	M_k	Supplier	S_u
Manager	M	Sponsor	S_p
Officer	O_f	Volunteer Manager	VM
Director	D		

Stakeholders' positions are identified using the Legend (Fig 6.1) and the festivals are indicated using affixes, hence FO^A is festival A's organiser. For further contextualisation (say whether a vendor is the proprietor or a marketer is a supplier rather than employed) refer to Fig 4.10.

Lydgate's axiom, whilst clichéd, has some truth in it and illustrates the challenges facing high involvement services such as festivals. Particularly in highly competitive sectors, it is imperative that organisers react to changes in order to satisfy as many festivalgoers as possible and hence achieve competitive advantage. Being profitable is challenging for even well established festivals, which poses an existential question of 'why bother'? Apparently the alternative (e.g. promoting traditional 'gigs') is

> "not as special as doing something and going somewhere and experiencing music outdoors. I mean with the different surroundings it's more of a 'human' experience. People connect with it as being more special" (FO^E).

6.0 Introduction

Throughout this research the SMBF (Fig 2.11) has been used to provide structure. It shaped the Topic Guide (Fig 4.4), the questionnaire (Appendix iii) and the subsequent findings (Chapter 5). Hence it is prudent that this Chapter synthesises the coded qualitative 'stakeholder' findings (and descriptive statistical analysis of the 'consumer' respondents) with the literature using the same approach. The following order is used:

- Servicescape
- Community
- Networks
- CSR
- Broader environment

- Sustainability
- Communications
- Marketing.

A key contribution of this study is to refine the SMBF (Fig 2.11) by incorporating changes resulting from the analysis herein.

6.1   Servicescape

There is more to service than being served (see 1.2.2i), indeed interactions between providers and consumers is key to satisfaction (Menon & Bansal, 2007). Sustainable services are "offerings that satisfy customer needs and significantly improve the social and environmental performance" (Belz & Peattie, 2009, p154). Treating people well is not altruistic, rather it is commercial sense as "if you treat people well, they'll enjoy themselves and if anything help to make the event better" (GL[C]). This complements the festivalgoers' perceptions of how they are served with most feeling they are looked after well (Fig 5.19) with little deviation. If anything Festivalgoers perceive the services received more positively than the more tangible facilities.

Stakeholders recognise that, on entering a 'servicescape', festivalgoers immediately make judgments as to whether they belong or feel welcome (Baker et al, 2007). A production director insists

> "we like to deliver a site so when people come in they say 'Wow, this is cool I'm going to enjoy spending three days here. And not just 'Oh!" it looks like sponsor followed by fast food followed by sponsor" (PD[A]).

Those who study 'servicescapes' are concerned with the co-creation of experience between suppliers and consumers (Baker et al, 2007). Suppliers seek to provide satisfaction for customers who are festivalgoers and stakeholders. One describes how the "teepees are hired out to people who are attending the festivals … Artists usually, occasionally staff, food stalls... I've done a healing village" (SU[C]). Healing villages are examples of the services available in modern festivals that can lead to competitive advantage (Radcliffe & Flanagan, 2004). Such customer-centricity elevates the servicescape above McGoldrick's purely functional task environment and it is appropriate to reflect on the characteristics of services (Fig 1.2) in this section.

6.1.2   Variability

This characteristic of services resulted from essential inter-personal interactions and is inherently linked to change, which Mintzberg suggests can be planned or reactive (Fig 2.2). Variability was evident in the roles and perceptions of stakeholders e.g. sponsors, communities, volunteers and 'Government'. Consider sponsors, one notes they do so

"in partnership" with national government (S_p^F) which raises the festival's profile. However larger sponsors divided opinion generating negative perceptions (see 6.7.7).

Unlike in traditional manufacturing, variability in festivals can be seen in a positive light. One organiser suggested they "like to give everyone a stonking show that's different every year" (FO^A). This presents risks as all interactions between providers and customers provide opportunities to portray the festival in a positive or negative light (Wong & Sohal, 2002), so change needs to be 'managed'. This supports Chalip (2006) who maintains there has been little discussion about measuring the 'intangible' effects of events. Whatever the changes "you have to feel as though you're still at a music festival, as soon as you go to a music festival there is an atmosphere …which is quite tantalizing, or it can be" ($FO2^G$).

Change, whether reactive or pro-active, was largely on a 'trial and error' basis. The stakeholders were largely open to the notion of change and recognised it can be tangible, say relating to the site layout, or intangible relating to the services provided, atmosphere or even festivalgoers' attitudes. Customers "play the leading role in shaping a company's response to the sustainability agenda" (Belz & Peattie, 2009, p127). Indeed the changing nature of the festivalgoers (see 6.8.5), which influences managing their expectations, is recognised as driving the need for change.

6.1.3 The (In)Tangibility continuum

The task environment comprises the business environments within which festivals sell their goods and services (McGoldrick, 2002). It has specific attributes, which festivalgoers consider to guide their decision-making (Mitchell & Harris, 2005). The attributes cited reflect service characteristics that are tangible (physical) or more abstract, intangible say psychological concepts such as staff friendliness.

6.1.3i Tangible characteristics

Clearly 'Presence' is linked to the tangible aspects of the site. Sometimes it helps to create connections for example a stakeholder observed "as you can see here today all of the signage is bilingual. There's very much a sense of place" (S_p^F). The idea of a sense of place underpins not only festivals but also tourism in general.

Few festivals take place on sites owned by the organisers. In this study two festivals (F & G) took place on land where the organisers had a degree of ownership. Landowners impose constraints on organisers to different degrees e.g. it was noted that Festival F takes part in "a living working village" (S_p^F). A stakeholder cited one case where the

landlords were developing a new grandstand and the plans "didn't quite match the plans that we wanted to do so we had to do some last minute changes that weren't planned but the site has ended up wonderful" (FO^A). These insights illustrate the need for flexibility, experience and responsiveness when implementing change. This resonates with Mintzberg's reactive and realised strategies (see Fig 2.2). Some landowners constrain a festival's capacity to grow e.g. one "is very keen to keep it small and manageable which we can keep within his infrastructure. He doesn't like the idea of portaloos and things like that" (FO^E). That said growth was an issue for stakeholders (see 6.8.2) who perceived the risk of more dissatisfied festivalgoers.

The festivals studied (except Festivals C & G) had existing infrastructure including toilets. All of the larger festivals provided temporary amenities including showers and toilets. These contribute to customer satisfaction at festivals and represent considerable costs for organisers with one Director noting:

> "we are very light on litter but very heavy on toilet rates…We spend a lot. We found one of the things with families is they go to the festival and they say 'for a festival the toilets were outstanding'" (PD^G)

This resonates with Anderton (2011) who notes the escalating costs of staging festivals often due to the adoption of new technologies e.g. video screens. This provides a potential differentiation amongst festivals and has seen them adopting new technologies such as vacuum toilets using products originally developed for aerospace. A Norwegian based vacuum manufacturer who have been providing vacuum systems for "30 years started developing their vacuum pans for the domestic market" (R^C). An entrepreneurial supplier saw this as an opportunity because existing facilities were not environmentally friendly and "they weren't very pleasant to use, and nobody really liked them and everybody was looking for an alternative, nicer, cleaner experience" which chimes with Anderton (2011) who noted how festivals increasingly emphasise the quality of facilities such as toilets and showers. This service is provided at a cost to festivalgoers, which a supplier justifies arguing "one of the classic complaints at festivals is the toilets, so for 30 quid, you can make the whole experience a bit more pleasant" (R^C). These insights support Freeman (2008) who argues entrepreneurs are out there creating value and making 'our' lives better. A caveat is that this study focuses on those who have largely stayed for the duration of the festival. Festivalgoers who use day tickets may have differing needs and attitudes.

Providing choices for festivalgoers and having a consumer focus elevates the servicescape above the (purely operational) task environment (Baker et al, 2007), Whilst it is beyond the remit of this research to investigate festivalgoers' needs and

DMPs, findings suggest the range of food and drink is wide across the sector. However some festivals may have a limited food offers e.g. vegan, food for children or even more sophisticated dining experiences (Fig 5.19).

6.1.3ii   Intangible (psychological) aspects

Whilst significant research into the economic impact of events exists, only few studies have investigated measuring the social or 'intangible' effects of events (Tassiopoulos & Johnson, 2009). Understanding festivalgoers' specific needs and having their best interest at heart sends powerful signals. Organisers must appreciate that not all service dimensions are perceived equally (Wong & Sohal, 2002). Emotive factors such as ethical goods may have higher values and organisers may be perceived as discriminatory apropos age, disability, ethnicity, or gender (Baker et al, 2007) which are germane to social inclusion (see 6.4.7). Consumers are increasingly aware of, say, Fairtrade products (Ethical Consumer, 2014). Findings suggest festivalgoers support buying such items and are not averse to paying a small premium (Fig 5.22).

6.1.4   Ownership

Ownership traditionally referred to consumers not being able to 'own' the service because nothing is transferred during the interaction or delivery (Baines et al, 2013). It is complex as it alludes to the factors in the SMBF (Fig 2.11) and within the Marketing Mix. The findings support ownership being a more sophisticated concept. A caveat is that identifying ownership may not in itself lead to behavioural changes.

Festivalgoers were asked identify who should take responsibility for (or 'ownership' of) green issues (Fig 5.30). The bivariate analyses (Fig 5.39) clearly supported 'ownership' of green practices being shared between festivalgoers' and organisers. Strong correlations were found amongst questions germane to reducing waste and promoting recycling. These could result from the visibility of detritus onsite, the means of disposal, the presence of teams of volunteers and/or professional companies employed to dispose of waste. A Green Leader describes how "everyone is given free bin bags and recycling bags" (GL^C) encourages consumers to 'own' recycling and waste-reduction.

Festivalgoers feel suppliers should also 'own' ethical practices and organisers should ensure they comply with ethical standards (Fig 5.23). It can be argued that festivalgoers attribute more responsibility to organisers (compared to suppliers) however a collaborative approach is expected. These ownership insights resonate with 'norms' militating against damaging the ecology and/or society. Jackson (2005a) suggests personal norms can be conceived as feelings of strong moral obligation that

people experienced for themselves to engage in pro-social or pro-environmental behaviour (see Fig 2.7). As festival teams are small, they have little option other than to trust suppliers and to assume they will comply with its policies on a voluntary basis. Haberberg et al (2010) allude to suppliers complying for a range of reasons e.g. being enlightened, coerced or mimetic amongst others. Clearly the role of suppliers can impact on the adoption of SM practices and they will be discussed further when reflecting on CSR (section 6.4.9).

Ownership can be linked to incentives for example "Boomtown do this Eco Bond where you sign up to the festival and at the end of the festival when you leave… you get twenty pounds back" (R[C]). One green leader describes how they "ask the traders for a deposit which is to ensure they leave their pitch clean and tidy. We also ask them to bring their own renewable energy sources and we'll prioritise them during the bidding. We also encourage them to use seasonal and Fairtrade foods" (GL[C]). This resonates with Peattie & Belz (2010, p13) who insist traditional marketing "frequently fails to provide positive incentives for sustainable behaviour, both for producers and consumers, and instead often encourages unsustainable behaviour".

Ownership can be linked to values with one organiser describing how they had less 'lost kids' and "this year we didn't get as many because we think the parents were (ringing numbers on lost children's wristbands), if a parent found a lost kid they … could take them to the welfare tent" (FO1[G]). Ownership is linked with the co-creation as values such as 'safety' concerns are more likely to be addressed if parents think their peers will 'share' caring for children onsite. Organisers recognise this co-creation noting they can "do certain things for infrastructure, like we make sure the showers are working, the toilets are clean the best we can, but I think the atmosphere now is purely from the people who come, it's really not much to do with us any more" (FO2[G]). Festivalgoers also believe responsibility for good practices should be shared between themselves, organisers and suppliers (Fig 5.23). The emergence of consumers as co-creators has been harnessed by firms in the creative industries (UNCTAD, 2008).

Some festivals have designated green teams and leaders. One marketer cites a contact who "does more than that, he's much more than a green team leader" (M$_k$M[D]) which suggest the holder and/or the position is held in esteem. This resonates with Peattie & Belz (2010, p14) who insist

> "key players do have some power to influence their environment … companies and consumers should take some responsibility for the social and environmental impacts of production and consumption"

6.1.5   Perishability

A psychological concept with traction amongst the stakeholders is 'atmosphere' (Fig 5.3) which is inherently perishable i.e. it is ephemeral. For some organisers the notion of providing day-tickets impacted on atmosphere. Their argument for weekend only tickets was "It's atmosphere onsite, people buy into the whole thing. It cost us locally short-term" (FO1^G). Organisers go to great lengths often sacrificing potential profitability to create and/or preserve a good atmosphere, for example

> "We don't even have barriers to stop people bringing alcohol on site so people bring their own barbeques, people bring their own drinks... We just have to have stuff there to complement that" (FO^E).

Festivals are designed with target audiences in mind and thus the atmosphere needs to be appropriate. Organisers have to make decisions to support this for example

> "to not market it at the 16-25 and just focus purely on the family thing…. and so having started off like that, and not having any 16-25s, because we really don't have any, that is a self-fulfilling thing and then the atmosphere just gets better and better doesn't it? Because there isn't any kind of trouble" (FO2^G).

These findings complement Baines et al (2013) who suggest services are manufactured and consumed instantaneously. They cannot be stored prior to or after the service encounter. Some demands are however predictable whereas what creates 'atmosphere' is patently complex and varies amongst festivals. An organiser maintained **"we do create a really lovely environment. I think the booking quality across is nice and strong. But I think ultimately onsite people are happy and we've been very lucky with the weather" (FO1^G). Here atmosphere is linked with the product offering. Some stakeholders see benefits of promoting the interaction between festivalgoers in the camp-sites suggesting it "creates bonds, it creates atmosphere, and it rolls down into the actual main site" (VM^C). This is congruous with Vargo & Lusch (2004) as the organisers have created the circumstances where value-seeking festivalgoers co-create the atmosphere and/or 'take value' from the service offering.

6.1.6   Inseparability

Inseparability relates to the festivalgoers only 'consuming' festivals whilst onsite. If they do not engage then the service fails. Organisers recognised engagement may be influenced by the festival's 'nature'. Success may be because "it's a beautiful place with a good line-up" (FO^E) or owing to the contribution of their sound systems with an organiser suggesting, "It's a really good system that we've got but I have to say the atmospheric conditions were absolutely perfect" (FO2^G). These notions conflate the 'task environment' with the line-up or 'offer' or 'programming'. An organiser recognised the frustration festivalgoers feel when having to leave site (i.e. be separated from the

service) noting "the site is so off grid, it has its own generators which are powered by the wood… there's no phone lines … we don't actually have the facility for people to have a cash machine or cash-back onsite" (FO[E]). This may reinforce the interaction with nature however it may be problematic as vendors and the festival bars "want people to be able to spend money and we need them to be able to find money to spend. We don't want to make it any more difficult" (PD[G]). Festivals need to make a profit in order to reinvest it in societal or ecological practices. Marketers need to be involved consistently as they are the closest members of an organisation to customers who are driving the agenda for change, as their spending habits shift (CIM, 2007).

6.1.7 Process

'Process' covers people and also 'things' with arguably the most visible example being buying tickets. The vast majority of tickets are bought online and clearly the festivalgoers considered it to be a straightforward process (Fig 5.19). Some processes need to change with one stakeholder describing having "developed the kind of processes now that we follow" (PD[G]). Another alludes to the role of innovation within process suggesting "you can buy weekend wrist bands which gives you access for the whole weekend… making it easier for the customer … it's a relatively new concept this pay as you go loo service" (R[C]).

Service standards, information, authenticity and environmental quality can lead to competitive advantage (Radcliffe & Flanagan, 2004). Cashflow is a constant theme for organisers who recognise traditionally the money "comes in this lump and the business has to sustain itself for 12 months" (FO[A]). Some festivals actively promote discounted tickets for the following year. This not only improves the cash flow but also generates more commitment from festivalgoers who are given the opportunity to "nail your colours to the mast and come back next year so it's a financial reward for doing that" (ibid).

Other festivals offer 'dynamic' pricing i.e. prices increase as the festival approaches e.g. one uses tiered pricing "to get people to purchase their ticket earlier"(PD[G]). Baines et al (2013) suggest 'real-time' or 'dynamic' pricing strategies have increasingly developed in consumer markets. This can convey benefits i.e. "when we go into the weekend we know exactly what we have to do that weekend. And I've worked in quite a lot of places where that financial grip isn't quite safe" (FO[A]).

A more complex process, particularly for family-oriented festivals (Fig 4.2), relates to having a duty of care. As discussed, lost children present challenges and illustrate how 'Process' and 'Presence' overlap. The challenges are personal for the festivalgoers

and also financial for the organisers as "lost children is a huge drain on our resources" (PD[G]). Organisers have responded to such challenges, implementing changes that have improved the running of the festival e.g. how they "control the site, so if you're in the camp-site you can't go into the arena without an adult. If you're in the arena you can't leave without an adult. So we know as soon as someone is reported lost in one place, we can narrow part of the search" (ibid). This supports Walsh et al (2003) who argue human welfare includes such constructs as social responsibility.

When studying the attributes of a site, operational viewpoints (rather than those of customers) have largely governed previous research (Mitchell & Harris, 2005). The operational aspects of festivals should not be underestimated. The equipment needed for staging "gets delivered on seven artic lorries" (PD[A]). This resonates with Anderton (2011) who recognises that organisers constantly improve their site infrastructure and management to meet public demands for better quality toilets, washing, campsite facilities, perimeter fencing, campsite lighting and security. Not all operations are physical e.g. festivals need licenses that bring organisers into contact with the authorities. One "has a permanent licence here. But we do all of the liaising with the council" (PD[A]) who are a key public. This is wise as events are often cancelled because they fail to meet the local authorities' licensing terms (Anderton, 2011).

'Process' can lead to reputational damage as change, whilst necessary, must be appropriate. One festival (beyond this study) introduced a cash-less payment system, which contributed to vendors not being paid. This generated negative publicity with one organiser observing "I read about it in the Yorkshire Post … and that's going to destroy all confidence in that system" (FO[E]). Whilst constant improvement is often seen as the route to superior profitability, this suggests that the 'miscreant' organisers let operational short-term effectiveness supplant (long-term) strategy (Mitchell & Harris, 2005). Stakeholders can avoid such dramatic failures by adopting incremental approaches to strategic change. One recognises "It's been an organic growth really. We tested out what works" (PD[G]). It is not clear whether these changes resulted from a clearer understanding of customer needs. Pal & Byrom (2003) suggest operations 'hold the key' to either satisfying or disappointing customers. This is too simplistic however they acknowledge that operations have to keep pace with customer change and the move to SM could be one such change.

Waste management links 'Process' with the broader environment (see 6.5.5), profitability and festivalgoers' perceptions, as illustrated by one supplier who noted

> "it's all about reducing your costs, reducing wastes and being more conscientious towards environmental issues…. but also providing a product that the end-user is happy to use" (R^C).

The festivals interviewed prioritised waste management, striving to "recycle as much waste as we can (GL^C) however "It's not always possible to convince people to behave in a certain way" and organisers employed waste management companies who sort "it offsite and we aim to have little or nothing going to land-fill" (ibid).

6.1.8 Research

Whilst recognising that festivalgoers are generally well 'looked after' (see 6.1), organisers acknowledged the need to evaluate progress in order to provide opportunities for improvement (Musgrave & Raj, 2009). The question arises whether the drivers of change come from the festivalgoers or are merely assumed. The responses are at times contradictory e.g. one stakeholder notes "we used Facebook as an immediate customer feedback … in the first year it was food, toilets, and we worked on all of those things. That kind of level of (feedback) … for us was a massive learning curve. We used that to get up the curve" (PD^G). He then goes on to state "We've never run a post-code database so whether there's any thing worth it or any of that" (ibid). This underpins the notion that whilst there is no single reason to undertake business research, it should be done when there is an aspect of management that is believed to be inadequately understood (Bryman & Bell, 2011).

6.2 COMMUNITY

Community is inherently people oriented and thus linked with 'CSR' and 'Networks' (Fig 2.13). Insights were sought regarding attitudes towards community (Fig 5.22 and Fig 5.5). Findings focused on locality and economic and socio-cultural benefits accrued by communities' hosting festivals. Traditionally 'community' refers to those 'Locals' in proximity to events. Local community is somewhat nebulous as it covers suppliers who may profit from festivals as well as those who may simply be affected. Clearly the stakeholders see it in a more sophisticated manner. For them communities do indeed involve locals but also are complemented with those formed within genres, varying stakeholders and also the festivalgoers themselves.

Apropos musical genre-based communities a marketer noted "what they do on their website that we really don't do is that they have a clear statement about what folk is. And it's very much about the community, it's about people" (M$_K$M$^{D)}$. This illustrates how 'marcomms' can support community relations and provide a sense of identity.

If the economic and socio-cultural benefits of festivals are well recognised (Emery, 2012; Griffin, 2009) it is appropriate to evaluate the benefits conferred. An organiser praises the race course management for being "really supportive and in fact they're really quite green as well. They've been really good" (FO^D). One stakeholder cites a friend who lives in a house with solar powered energy who "provides solar power for three festivals. Because he's part of a community who believes in a different way of living" (S$_U$^{C}). This is supported by (Peattie & Belz, 2010, p13) who noted

> "examples have already emerged of sustainability pioneers and leaders harnessing enlightened self-interest to pressurise or change public and political institutions in order to enhance the prospects for sustainable development"

Publics can evolve into engaged stakeholders (see 6.3.1) with a supplier referring to a community trust that bought a peninsular so they could "run the music festival for the community. … Celtic music and Knoydart just go together in harmony… it is part of the Celtic culture" (S$_U$^{C}). He alludes to the remote nature of the community suggesting "you have to be pretty determined to get there" (ibid). These insights support those who suggest communities may benefit from or be harmed by festivals' activities.

6.2.1 Economic benefits

Fig 5.20 and Fig 5.21 identify economic benefits deriving from festivalgoers using local amenities pre- and post-festival. Whilst some festivalgoers are wholly self-contained, many contribute to the local economy. A vendor insisted communities must have "a small economic benefit from running the festival" (C$_r$^{B}). This is underpinned by the festivalgoers who, whilst largely agreeable to the notion of economic benefit (Fig 5.22) scored higher for the community benefitting economically than for the social inclusion of those in the aforementioned community.

Estimating the extent of economic benefits accrued by festivals is beyond the scope of this study. Clearly such benefits are accrued (Fig 5.20 & Fig 5.22) however the response rate was lower possibly because of the 'local' nature of some festivals, or families are increasingly self-sufficient or increasingly more sophisticated retail opportunities onsite. That said visitors to the area generated income before, and after the festival. The local tourist sites also benefited from visitors to the area (ibid).

6.2.2 Social benefits

The notion of 'community' is used to foster friendly atmospheres with stakeholders suggesting "it doesn't feel as though you're forcing them in" (FO^A). A benefit of this approach is that it improves involvement as festivals bring "people together and having that interaction" (FO^B) despite not having "met each other before… now they're going

partying together… You're coming to a festival and actually feeling part of it. You're bringing people 'into it' more … they grow bonds" (VM^C). Ultimately "Everyone's here having a good time and looking out for each other. That's the plan" (FO^B).

When providing facilities for the healing villages, one vendor-supplier insisted he was "selling our services to a specific community" of like-minded individuals (S$_U$^{C}). The stakeholders are often committed to supporting the community beyond the time-scale of the festival itself. A marketer described how the organiser was "very passionate about building those community relations right through the year" (M$_k$M^D). Another referred to "the benefits it can bring all year around. It's not just in the heights of the summer... So it helps to extend the season and the amount that people spend is lifted as well…. a number of the event organisers work closely with community groups and local charities" (S$_p$^{F}). One suggested his organisation "can train people to have proficiency and a skill" (C$_r$^{B}). Further to this some festivals "try to do things with as many local suppliers as we can. The guy with the horse is a local farmer who helps out (GL^C). "Wherever possible. We use local timber from sustainable suppliers (ibid).

Charities are vital vehicles in countering social exclusion (see 6.4.7) in their local communities (Broadbridge & Parsons, 2003). "You've got Amnesty International here, you've got all of the religious organisations and a lot of the charities. Some of the local ones like Martins Hospice" (C$_r$^{B}). This supports Margolis & Walsh (2003) who found highly recognisable partners, such as Amnesty International, may reduce uncertainty and provide reputational benefits. Symbiotically charities benefitted as some festivalgoers actively contributed items.

6.2.3   Cultural benefits

Cultural benefits arise from stakeholders "working with local artists. They have been working with local producers to create more of a local feel" (S$_p$^{F}). Further opportunities for local youth development are identified e.g. "the opportunity to work for major Chefs, UK Chefs, and this year four or five hundred people will be enjoying a meal cooked by Gwyn Williams of Evetts in London" (ibid). Such activities were cited by Andersson & Getz (2009) where festivals provided free entertainment aimed at the local population.

Festivals organise a range of fundraising events to support local communities for example one does "a raffle and all of the funds go to people in the free events. Then we've got Crowdfunder" which provides funds for "kids up to about 18 because they can come and do free workshops and have sessions with professional musicians and develop their skills and they can perform on a stage" (M$_k$M^D). This resonates with how

co-operatives not only channeled funds (into the community) but also existed to serve the community (Davies & Burt, 2007). Particularly in remote areas it is difficult to see how local youngsters would have access to such opportunities. The intangible cultural capital of communities must be preserved for future generations (UNCTAD, 2008).

6.2.4 Attitude

Local communities are largely tolerant (if not embracing) of festivals. Often local communities feel they are not consulted regarding inconveniences arising from events (Griffin, 2009). Organisers are sensitive to them noting it "only takes one person to be an opposition…We've had the odd complaint which is obviously a very scary thing" (FO[E]). Another insists they are "always very careful in terms of noise and trying not have an impact" (FO[A]) and "have to respect the neighbours" (FO[E]). These findings support Barkemeyer et al (2009) who argued communities would expect to form an integral element in conceptions of business responsibility towards the broader public.

Studies suggest community values should be central to all decision-making and (community) interest groups should be involved in strategic activities related to events (McPherson, 2009). Whilst this is in line with Brundtland's definition of SD (Smith-Christensen, 2009) the degree of community involvement varies across festivals. This may be owing to problems with addressing communities' needs and concerns as they are not homogenous. Despite this many works on sustainability ignore locality and community possibly because much research focuses on larger companies who have paternalistic attitudes towards communities (Agle et al, 1999).

Communities overlap and evolve for example festivalgoers became volunteers (as with many locals) and celebrities can provide endorsement. One case involved Michael Morpurgo (see also 6.3.2iii) who "was being so supportive …..did his slot yesterday … again today at our Community event…(based) around the Warhorse theme, schools involved, ….(he) said 'this is the sort of thing that we should be doing to remember what had happened a hundred years ago' with this community involvement" (FO[D]).

6.2.5 Locality

People belong to local economies, which differ from the global economy and are extremely important to the welfare and quality of life in their locality (Tilley & Young, 2009). For festivalgoers, the importance of locality generated softer responses for goods compared to being green (Fig 5.30). This could be due to suppliers being recognisably local. Clearly local sources can be associated with lower green impact e.g. lower carbon-footprint due to reduced transportation of food and drink. Locality

featured widely with stakeholders citing the positive role of festivals with (and for) the local community. Issues arose regarding using of local acts, which could be deemed negative and also with the expectations of suppliers providing organic or local goods even when supplying exotic products.

One organiser recognises increased local awareness (of the festival) suggesting "it's weird how you don't know what's on your own door-step" (FO1^G) however she acknowledges more "local people are finding us". These insights resonate with the festivalgoers' finding of 'Local transport' (Fig 5.27) suggesting benefits of a societal nature and 'Maintaining the planet for the next generation' linking green issues with a future focus. This aligns with studies that found music to be vital to communities who benefit from more than merely a financial perspective (UK Music, 2013).

Festivalgoers were indifferent apropos having increased knowledge of an area. Some festivals have a high proportion of locals who already know the area. Alternatively it could be of little interest to those who restrict themselves to the festival, are more hedonistic or are more interested in, say, the music rather than the locale. Even seminal authors have ignored the role of the host community (see McGoldrick, 2002). This is remiss despite being consistent with research that identified reticence, on the part of larger UK retailers, to engage with the community (Jones et al, 2007).

When discussing sustainability from a societal perspective (see 6.6.3) findings suggest locality is an issue. One organiser suggests "it's sustainable because it's employing local people. That's good" (FO2^G). It is arguably not only 'good' ecologically but also from a marketing perspective. "We have lots of local traders and people like that. At the moment people are very conscious of that" (FO^A). Another alludes to working "with a local butcher for barbeques and … the site owner's daughter runs a vegan café … people seem to really like that" (FO^E) linking locality with ethics and satisfaction.

A marketer notes "most of our food retailers are local" (M$_k$O$_f^F$) and a green leader note how "wherever possible we use locally sourced materials" (GL^C). An organiser promotes 'Westwood Sessions' which seek to "get youngsters in this area mostly on the ladder … start them off give them a bit of advice" (FO^D). A sponsor acknowledges the roles festivals play in "raising the profile of the area, people will come to visit this weekend and I'm sure most of them won't have visited the area before" (S$_p^F$). These enlightened attitudes chime with the festivalgoers who identified with 'Benefit to the local community', 'Local Produce' and 'Local'. 'Enlightened' marketing implies there is

unenlightened which resonates with (Peattie & Belz, 2010, p8) who argue "the core ideas of 'modern mainstream marketing' have proved remarkably resistant to change".

Another organiser illustrates how they "always work with a local brewery with local ales" (FO[E]) however when a local offering is not available he has "gone with more of a 'craft' brewery and more of a 'craft' cider" therefore expressing a preference for dealing with smaller suppliers. This supports adopting societal marketing where 'good' decisions consider not only festivalgoers' wants and festivals' immediate requirements but also society's long run interests (Kotler & Armstrong, 2006).

The suppliers themselves are attracted to festivals with a 'local' bias noting "quite a lot of events that we do are local" (PD[A]) and "We pitch ourselves at festivals where they are presenting where they are producing local products and … If there isn't …we won't approach the festival" (S$_U$[C]). He even conflated 'local' with 'ale' offering "Locale… just put the e on the end of local" which resonates with marketing. Local festivals are deemed to be "still run by the people who started it" (RP[B]) however it's recognised that "as festivals grow they become less local" (ibid).

There are caveats, however, namely defining 'local', changing consumer tastes and the use of local artists. A green leader suggests 'local' is "something that different people seem to have different takes on. We try to use suppliers from the … area and if not then from the county" (GL[C]) which in terms of distance she offers "within 20-30 miles is local" (ibid). Clearly 'local' produce precludes the supply of exotic foods. One supplier notes "there's all this thing about locally sourced food and stuff. We're always asked to provide as much locally sourced food as possible. But we sell mangos" (RP[B]) which is problematic even if demonstrating changing consumer tastes. Apropos using local acts as headliners, an organiser asks "why would you pay a lot of money to come and see bands you can see in the pub for free?" (FO1[G]). Another organiser suggests 'local' has

> "mixed meaning for me. I'm not sure because the words local band basically means shit and so the whole Galtrees thing which is made up of local bands which is basically about not paying for anything" (FO2[G]).

He continues "you don't see Latitude booking local bands, you don't see Festival No6 booking local bands" (ibid) as headliners. The festivals studied used local bands lower down the order but clearly they are limited in terms of attracting festivalgoers. These are interesting insights as the role of locality is less obvious than say recycling.

6.3   NETWORKS

Networks continue the theme of people oriented elements (see Fig 2.11) being comprised of individuals, stakeholders and publics who interact to achieve their aims. It is appropriate to consider stakeholders (namely suppliers, vendors, competitors, volunteers and festival teams), publics (media, charities, local communities, celebrities, the music industry and government) and then their attitude to sustainability (Fig 5.6).

6.3.1   Stakeholders

Stakeholders are those who can affect (or are affected by) the achievement of organisers' objectives (Freeman, 1984) whereas publics have interest but no power.

6.3.1i   Suppliers

It is widely accepted that suppliers contribute to the successful running of festivals however perceptions of their roles and relationships vary. Some organisers see suppliers as partners with similar values. One referred to "security as partners because one of the challenges we found at the outset was security was well geared up to deal with the obstreperous adults but couldn't handle 4 year olds" (PD^G). Suppliers need to provide specialised services e.g. a marketer provides PR services "though other services…(are available)…it depends as each campaign is very different" (M$_k$M^A).

Suppliers can raise a festival's credibility, when one supplied Glastonbury they "had to supply a full water safety plan. Which is something where we work closely with water companies"(R^C). Independent festivals can also seek future aspirational benefits from suppliers e.g. "the people here want us to be able to provide loos for the whole site. That's not possible now, as it needs investment. But it has certainly opened up their eyes to the possibilities" (ibid).

It can take time to find the right supplier. In one case it took "a couple of years to find a partner in security who could provide us with officers who could say 'no' to a 5 year old" (PD^G). He goes on to state "because of the nature and size of the festival, we did struggle to get those people onboard. Because they didn't think there was a market for them to service… So it's just been finding suppliers and people that can fit in with our audience profile" (ibid). This resonates with 'internal' marketing (see 6.8.8) alluding to communicating with prospective suppliers and also customer-centricity. Clearly suppliers can facilitate achievement of organisers' objectives e.g. "reducing your costs, reducing wastes and being more conscientious towards environmental issues" (R^C). Such attitudes will also help consumers who may "find themselves 'locked into' unsustainable patterns of consumption, either by social norms that lie beyond individual control, or else by the constraints of the institutional context within which

individual choice is executed" (Jackson, 2005, p29). As discussed, barriers to acting sustainably include perceptions that "many environmental and social problems are not experienced directly by people" (Belz & Peattie, 2009, p64) i.e. the impacts are in the distant future and may occur on different continents. Green criteria may be discarded if such barriers are perceived to exist (Young et al, 2010).

6.3.1ii Vendors

As with suppliers, vendors provide benefits for organisers namely they can provide services more efficiently and can 'free' the organisers to concentrate on their core competences (Prahalad & Hamel, 1990). These benefits do not accrue immediately, for example one festival tested

> "a few different ways of working … in the first year we ran the food and we ran the bar and we ran everything and we realised quickly that we're not good at making food and we're not good at running bars" (PD[G]).

Clearly this resonates with the notion that organisers' needs change over time and between contexts (Jones et al, 2009). Organisers need to not only treat vendors equitably but also must communicate consistently (Fig 2.15) and manage their expectations. One organiser encourages vendors to "buy organic food, buy reusable resources … and we use local suppliers, we ask all of the traders to use recyclable materials" (FO[D]). Elsewhere vendors "are encouraged to use as little energy as possible and also to reduce their waste… to use biodegradable cutlery and plates. That goes towards the vendor's award. Wherever possible we use locally sourced materials" (GL[C]). The 'vendor's award' refers to recognising which vendor is perceived to be the most 'green'. One vendor raised concerns about (perceived) double standards suggesting he would like to "apply as a smoothie company with mangos, pineapples, apples etc. and apply as another company with potatoes and veg with stuff that grows in this country and see what they want them to do" (R[B]). Thus whilst stakeholders running festivals have obligations they may also have competing needs with other stakeholders (Jones et al, 2009).

What should be remembered is that vendors are independent organisations that (like most festivals themselves) are micro-enterprises, often run by entrepreneurs. One vendor argues "we want to remain completely independent. We're members of the National Market Traders Federation for insurance purposes (only)" (R[B]). Also vendors have to pay to attend festivals and organisers "charge quite a premium for them to come" and organisers have a responsibility to ensure that "when they are onsite they are able to trade" (PD[G]). Indeed this insight demonstrates how stakeholder relations

influence festivals' approaches. Organisers can take steps to raise confidence amongst vendors with one advocating 'weekend ticket only festivals' as

> "by Saturday morning a hundred per cent of our audience are onsite… a key selling point to people like food retailers because I think they go to a lot of events where they're told it's 10000 you know and it's 2000 per day so all ticket weekends mean that's better" (ibid).

Festivalgoers seem to be changing their behaviour and "prefer food traders who are independent…. those traders who reported not doing so well tended to be the bigger festival traders, the burger traders" (PD[G]). However, vendors do more than simply sell goods and services, indeed "they make the atmosphere ... With the way they run their stalls" (FO[D]). These insights support the notion that stakeholder theory relates to people creating value for each other (Freeman, 2008). Vendors can raise the credibility of festivals that share their values. Sometimes the vendors may perceive themselves to have more stringent ethical and ecological standards, one observes

> "some tea is Fairtrade whereas some is Rain Forest Alliance and I haven't found any that's both….. I'm more into wild life and the environment than I am into people … but if I had to go one way I'd go Rain Forest Alliance but festivals want Fairtrade" (R[B]).

The notion of value and particularly communication of personal and organisational values is central to this study.

6.3.1iii   Competitors

Unlike many sectors, competitors were often seen in a positive light. An organiser alluded to seeking advice (when starting up) from Colin Irving at Futuresound who was "helpful and quite open... He gave us lots of advice. His rule was if you get too cool you can't sell tickets". (FO1[G]). This advice clearly resonated as "ultimately that's what we're fans of so we want to walk that. So that potentially is what will keep us small" (ibid). Another organiser alludes to a "Partners group where we try to work in conjunction with other festivals and other organisations … we don't see that we're in competition … John who runs Cornucopia has been working hard all week getting the site set up. And for his festival quite a few of us will go and help out over the weekend so it's a mutually beneficial thing" (FO[D]). Organisers' willingness to collaborate in the future is underpinned by one who suggests potentially his other festival "might end up being something else where it's a very mobile brand that can apply itself to anything….potentially going to work with other festivals" (FO[E]). Respondents refer to stakeholders (who are technically competitors) collaborating to run stages at festivals e.g. a promotions company (Flashing Blade) "programme most of what goes on in the Big Top" (FO[A])" or "Leila is promoting her event but at the same time she's putting a lot

of effort into organising (a stage)" (FO^D). It is not just restricted to established festivals with one having "had interest from other festivals, at this stage, and collaborating with people who seem to get what we're trying to do" (FO^E). These findings support the notion that collaborating with competitors can be productive (Hamel et al, 1989).

The aforementioned collaboration does not however negate that festivals compete to survive. Whilst there is respect amongst independent festivals, negative attitudes towards festivals with differing values existed. One organiser suggested the "big ones are struggling" but qualifies it suggesting "I don't know about Latitude, Latitude has got it's own thing going" (FO2^G). He continues "Up here we've lost the Stockton Weekender, Galtrees has practically disappeared". Another stakeholder suggests "the larger music festivals are in danger of committing commercial suicide by not looking at the smaller music festivals and realizing what their successes are based on (SU^C). He continues "Ultimately the bigger festivals are run by people who have money to make money (ibid). An organiser cites "an article where somebody had gone through past line-ups and just tracking the dwindling headliners and talking about the preposterous Leeds-Reading line-ups this year" (FO2^G).

Values are not exclusively related to monetary issues (see 6.8.9) with one organiser noting he had attended "Beacons Festival and many of those festivals and there's loads of rubbish, there are small piles of rubbish that they've left by their tents….not to mention the organic material" (FO^E). He recognised that some of this is beyond the organisers' control and responsibility must be shared with festivalgoers. His festival had not suffered that way having "a slightly more experienced festival crowd" (ibid). Another organiser discusses how larger festivals have competing values saying

> "Latitude isn't a kids festival, we know someone who is there and she's like … the festival is all arts'. The festival has a kid's corner which basically means that Dad has to stand there and stay during the kids entertainment and can't get away" (FO2^G)

The symbiotic, collaborative and supportive nature of those delivering festivals is typical of sustainable entrepreneurship theory (see 6.8.9iii), which promotes SD through the realisation of successful businesses (Munoz & Dimov, 2015). However, some are unable to effectively allocate environmental and social resources. Specifically, while some may implement sustainable practices immediately others may need to accrue the resources to initiate changes.

6.3.1iv   Volunteers

Festival volunteers benefit from not only free (or cheaper) access, but also developing skills, career enhancement, supporting local communities, increased enjoyment, sense

of involvement and belonging. What may be unknown by customers is the scale of volunteer involvement. Simply put, without volunteers most festivals would cease to function. One Production Director refers to numbers increasing from "40 volunteers to having 300 last year" (PD[G]). The relationship between organisers and volunteers is symbiotic as both parties benefit. One organiser thinks volunteering occurs because "people are very good" (FO[D]) and describes how the site benefits because "the Green team has been collecting so you won't see much rubbish lying around" (ibid). A stakeholder supports this suggesting volunteers "provide a higher level of our customer care" (PD[G]) and provides further interesting insights into voluntarism maintaining "all of that attention to detail, comes out of the fact that the majority of people that are doing the work for us are the audience" (ibid). Thus volunteers are clearly co-creators who provide and consume services.

The benefits for volunteers are complex and change with time e.g. one stakeholder describes how five years previously she "just did two hours of stewarding work and that was enough to get me my free ticket" (GL[C]). Soon she "started helping out with the artists, running around back-stage, then before you know it "you're in" constantly running around trying to keep everything together, to make sure the festival is running smoothly and helping out" (ibid). Another stakeholder described similar experiences suggesting "it was actually an attempt to try and make friends … a couple of years later, I got involved with the green side of things just so I could do it as a proper thing" (VM[C]). Thus increasing levels of involvement exist among volunteers, which in turn led to a clear sense of belonging, as "I wanted to part of the core, you know, the family. Rather than just being there with friends" (GL[C]). This supports Belz & Peattie (2009, p105) who suggest "needs are the internal forces that drive or guide our actions…there is a great variety of needs". Needs theorists such as Maslow (1954) suggest 'true' human needs are finite, few and universal.

Volunteers who develop involvement offer other benefits in that "if they have a buy-in if things work they sell it to people" (PD[G]). In other words they become advocates for the festival, which fits with relationship marketing theory (see 6.8.8). One organiser describes how she started with "stewarding at the festival and I've kind of ended up running it" (FO[B]). She recognises the flexibility volunteers need (and offer organisers) suggesting "We've all done a bit of everything" (ibid). Some organisers see involvement as a driver for the festival. One states

> "there's no reason why we wouldn't involve them in the festival more. And that's an exciting thing as well … every year people come and they're always involved in some shape of form. And they talk to us and the fact that we can then work with them next year is also rewarding (FO[E]).

Another stakeholder refers to starting with the 'litter-picking' "and with it being a Not-for profit give something back gig and so this year we provided volunteers and the festival organisers asked us if we'd like to do something" (C_r^B) hence they ran a stall. Some volunteers already had some experience of events for example one organiser had "volunteered at Cheltenham Jazz festival as a runner" (FO^A) which helped when applying to work with the festival as "they knew me as a local promoter" (ibid).

Others can develop transferable skills, which benefits the local community (see 6.2.2) e.g. learning "how to fix bicycles up. PAT testers can come in and get a PAT testing qualification from us, which is something they can take on and use elsewhere. We try to give something back to our volunteers (C_r^B). Their stall sold recycled clothing and goods which underpins the festival's green credentials (Parsons, 2002). Other aspects of community volunteer involvement are less skills based. One festival includes "the Scouts who come and split all the waste properly" (FO^A) thus raising their profile and providing a 'green' service. As discussed festivalgoers acknowledge that the staff, who are largely volunteers, provide good care and seek to answer questions (Fig 5.19).

6.3.1v   Festival teams

Intellectually it is easy to say that sustainability in business has moved from marginal to mainstream (Emery, 2012) however it is not necessarily easy in practice. This will, to some extent, be determined by the organisers' attitudes towards 'buying-in' to adopting SD practices (Fig 6.2).

Fig. 6.2 Sociogram portraying organisers' attitudes towards sustainable practices
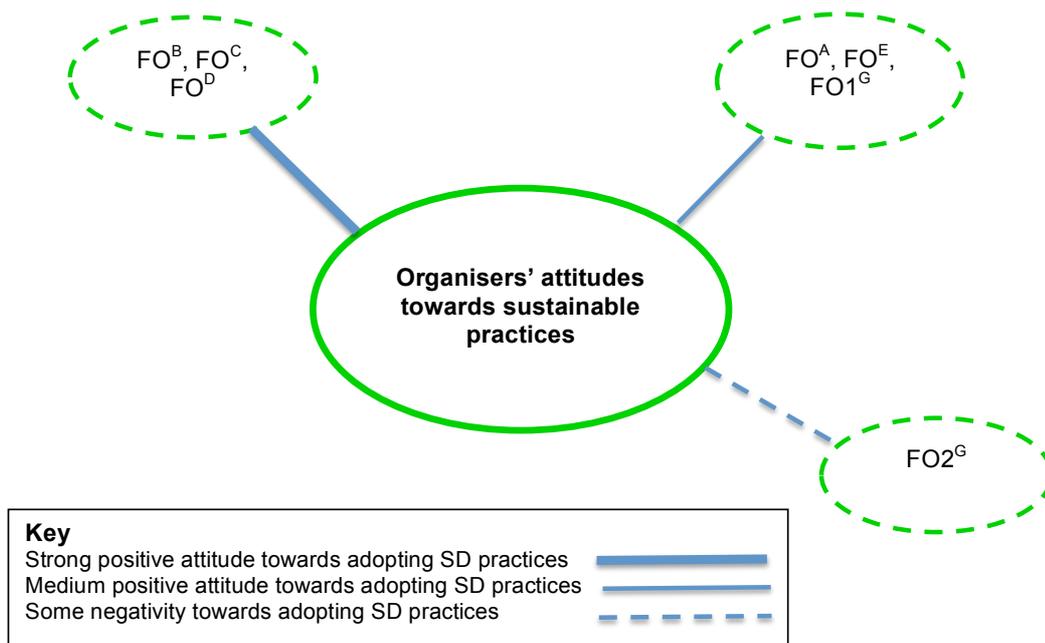
As Fig 6.2 suggests the majority of organisers are positively disposed towards adopting sustainability however only three would be overtly sustainable stakeholders (see Fig

2.7). These stakeholders were not only committed to reinvesting substantial amounts of profit into societal and green projects, they were willing to be audited. Other organisers were broadly sympathetic to SD adoption whereas only one portrayed a negative attitude. This raises issues regarding the universality of these findings. Those who are committed (to SD) need to be encouraged to act as advocates throughout the sector. Organisers who agree in principle but have practical concerns say relating to the cost need support and also to undertake research to ascertain the strength of feeling of their clientele. Those with negative attitudes may need to be convinced that (as this study suggests) festivalgoers are not averse to accepting that sustainable services are not just good for society, but also good for them. Such desired value creation pertains to the value that organisers may aim to create both for their business and for society by articulating a holistic value proposition predicated on intertwined social, economic and ecological value (Munoz & Dimov, 2015).

Those involved with festival teams have witnessed (if not driven) the development of their respective events. The drivers are "passion and a lot of good intentions" (M_kM^D). Clearly "a lot of people have been involved in it for an awfully long time" (ibid) and are committed to their festivals. Some do it "for the love of it…some people have been here for weeks, just getting involved …and they work constantly" (VM^C). That said enthusiasm is recognised as only being part of the equation. Stakeholders refer to altruism suggesting "when you start helping you just want to help more... You get organised and you put your heart into it" (ibid). Complex events need coordination amongst teams with one volunteer manager referring to having linked organisation with festivalgoer involvement by setting "up a score-sheet. On cleanliness, friendliness and prettiness, with different grade marks in-between. And then last year we set up three teams of two to go around the whole camp-site and judge on those things" (VM^C).

The teams often embody the ethos of the festival with one marketer suggesting "Folk is more about people essentially, what people are interested in" (M_kM^D). The organiser confirmed this suggesting "the people who were organising it, were committee members from the folk club for the first sort of 13 years" (FO^D) however "some of them moved away and so as everyone left so I got more people to join as Directors" (ibid).

6.3.2   Publics

'Publics' are interested in organisations though not directly involved. They have limited power but can exert influence. Today's 'public' could easily become tomorrow's engaged stakeholder. The stakeholders identified a number of publics who contribute to the festival namely the local community (discussed in 6.2), media, charities,

celebrities, the music industry and government departments. Therefore it is necessary for festivals to identify the knowledge, skills (hard and soft) and personal attributes required to communicate with such differing stakeholders (Moreno & Tench, 2015). This may be easier said than done as in the era of CGM why the internet has been dubbed the 'Wild West' by media practitioners (Tench & Jones, 2015).

6.3.2i   Media

The role of 'Media' was visited often by respondents with varying degrees of appreciation. One supplier described himself as "a hater of the press" (R^B) as he associated them with having an anti-green agenda. Those involved with marketing had positive, protective attitudes towards 'media' e.g. one referred to having 'great relationships' with "all of the print papers…the local BBC station. …the community stations and also the commercial stations" (M_kM^A). These relationships had "been built up over the last 5 years (ibid). This can be problematic as communications can come both from internal agents and external agents, whether solicited or unsolicited (Margolis & Walsh, 2003). Noticeable differences are evident apropos information seeking (Oates et al, 2008) and much of this is clearly outside of the organisers' control. Stakeholder and festivalgoer findings (Fig 5.25) suggest people are increasingly abandoning traditional media and instead seeking information online.

6.3.2ii   Charities

Many stakeholders cited their support for charities e.g. one provides "extra support in terms of marketing and workshops" (FO^A). Examples of charities are "World Vision" (ibid), "Oxfam" (S_U^C) and Action 21 (C_r^B). The latter is an umbrella organisation that supports local charities namely "the Million Years forum …Aids UK in Rugby, the Shakespeare Hospice, and various others". They "get together and show how our best practice works. What's the latest on running things, what's the latest regulations, what's legal in the pipeline" (ibid). This is germane to social inclusion (see 6.4.7), illustrating how a festival's 'reach' extends beyond the event itself and implies benefits for the local community. These insights align with Broadbridge & Parsons (2003) who maintain charities play important service roles in their communities.

6.3.2iii   Celebrities

Celebrity endorsement, a tactical tool within the expanded 'Communications mix' (Fig 2.16), was evident at a number of the festivals. One marketer noted it raised awareness amongst local prospects suggesting "they don't know that this isn't just about bearded men playing guitars" (M_kM^D) and when "talking to mums at the school gate" they had demonstrated little awareness. However "when you mention Michael Morpurgo they get all excited and say they'll come" (ibid). Celebrities can also generate

PR and raise awareness of sustainability issues. One stakeholder refers to "celebrity tree planting, the Clean Campsite Competition and the Green Food Trader Award Ceremony" (GL[C]). She notes every year we plant a tree

> "in Celebritree Avenue. We get someone to come along and invite the local press … it went down well... In past years we've had people like the Proclaimers … They planted the first tree in 2012" (ibid).

Whilst all of these notable activities were featured on the festival's website, it was the tree planting that generated PR via local media attention as members of the music industry are often photogenic, quote-worthy and can generate headlines. This insight fits with Henderson (2013) who argues the involvement of music celebrities not only brings sustainability to the fore but also the other issues championed by the organisers.

6.3.2iv   Music industry

The music industry itself provoked a range of insights into perceived differing values and the impact on those organising festivals. One organiser referred to collaboration within the sector where

> "we borrow stuff off a local studio and we do some stuff for them in return. It may only save us 50, 60, a hundred pounds, but that hundred pounds is very important …It's the difference between being able to do certain things, book certain acts" (FO[E]).

Clearly larger better-funded events will not depend on such favours however in cause-related and nascent festivals musicians may "only play for expenses" (FO[B]) or a nominal fee. In such circumstances the acts enjoyment can be a factor as recognised by an organiser who noted bands "who didn't have a very good experience that year" (FO[E]). Another stakeholder opined "in life and in work you should be judged by how you treat people. And by that I don't just mean the big-wigs like the artists and the agents. It's as much about the people stewarding as it is about the A&R people" (GL[C]).

The artists are often key to the success of festivals however at times trust issues arise. One organiser alluded to some of his larger acts playing competing festivals "and that's always a stress when we have a limited bill. We rely on those people to be sort of our artists and then they end up playing the smaller stages of other festivals. It takes the sheen away" (FO[E]). Another cited "Catfish and the Bottlemen who didn't turn up, they just messed us around" (FO1[G]). She alludes to the mercenary nature of some artists suggesting "to get them to come to Yorkshire, … to a family-friendly festival … money is what actually makes them come" (ibid). These insights resonate with Cluley (2013) who alludes to a longstanding antipathy of art and commerce and the problems of

maintaining a division between them. Simply put some artists will be respectful towards organisers, stakeholders and festivalgoers whereas others may not.

Fees are often negotiated by the artists' agents who do not always see other benefits. One organiser cited improved person-to-firm perspectives noting she was "getting more confident with the agents. There are 10 year olds there, who are buying their records. And they'll remember where they saw you. And some of those agents are now responding to that" (FO1^G). She notes agencies are often owned by the people "in their 60s and have been in the music industry a long time…. it's about the music" (ibid). To improve relationship management requires understanding of person-to-firm (company) perspectives (Wong & Sohal, 2002; Sparks & Wagner, 2003). Another stakeholder referred to having to refuse to supply an inflexible client who was "a very large company, their payment terms were 60 days. Which, obviously as a small business you can't do without cash flow for 60 days. So we said unfortunately this is unacceptable" (R^C). Such behaviour, argue Jones et al (2009a), serves to demonstrate by example the inherent weaknesses of a command and control managerial style. In the long run suppliers have the right to withdraw their offer.

A number of stakeholders are (or have been) with the music industry. One organiser runs a promotion agency (see www.adastra.com) . Another refers to being a Director of "the Leeds Music Hub … we've been talking to Leeds College of Music about it because a couple of their Alumni are playing at the festival. But it's something we want to involve more people in" (FO^E). Many artists attend festivals as consumers and the relationship may be considered symbiotic as "the people who come are in bands. We end up talking to them and we end up finding out about their music. And people who came the year before sometimes end up getting booked" (ibid). This supports Webster, 2014) who insists a festival's impact is leveraged by music industry contacts.

6.3.2v   Government

The SMBF (Fig 2.11) suggests 'Governments' are publics to be monitored rather than benchmarked. Government resides within 'Politics' in 'macro' frameworks used in marketing planning (Fig 2.18) and policies clearly affect sustainability adoption. It is not however deemed partisan as "it's no longer about a left and a right anymore. The political considerations are for all of us and they're more important" (C$_r$^{B}). Attitudes towards national government aligned with studies that recognised the role played by politicians in striving to change consumer behaviour (Young & Middlemiss, 2011).

Respondents' attitudes to the role of government were largely positive however negativity arose in the form of detractors (specifically local councilors) who were dissatisfied with aspects of, or held negative attitudes towards, particular festivals. One stakeholder referred to "a few detractors who hate the Peace festival. But I think most of the people who come really enjoy it and I think it does push some buttons" (C_r^B). The organiser referred to how they "used to put up big billboards on lamp-posts … but the Council got a bit funny about it and wouldn't let us do it" (VM^B). This is counter-intuitive, as local government should be interested in promoting social cohesion and searching for better ways to deliver public goods and services (Andersson & Getz, 2009).

In some cases government bodies were seen to distort the market. Citing the BBC, an organiser notes they "obviously support Glastonbury and it's always on the telly… But then you've got the 6 Music thing as well so if you're a promoter in Newcastle you'd be pretty fucked off" ($FO2^G$). He also wondered whether "Bingley's days are numbered". Bingley Music Live is organised by Bradford Metropolitan Council and considered to be undercutting private-sector providers. This sentiment is expressed by Andersson & Getz (2009, p848) who argue "there is a deep seated belief that government should not compete directly, or at least unfairly, with the private sector".

There is however a counter-argument with stakeholders referring to positive benefits of relationships with local government. The benefits can relate to culture, a sense of place and inclusivity. Apropos culture one stakeholder described Knoydart as a "a cultural music festival. It was supported by the Scottish Government until recently. Then they gave up on it" (S_U^C). Some councils have recognised the role festivals can play with one confirming it is "a strategic aim of the authority to support events" (S_p^F) and that they had been supporting events for a number of years even providing an

> "events manager and he works very closely with the events… There's very much a sense of place… (and how she had been) … discussing the impact of the festival with a local councilor … they've been conducting meetings locally with the local community and at the end of the event at the end of the meeting the local residents they clapped as a thank you" (S_p^F).

These insights resonate with Young & Middlemiss (2011) who maintain organisations of influence, whether central government, local authorities or public institutions should use measures to impact on individuals, communities and the wider context.

6.3.3 Attitude/ Commitment

Sustainability needs to be viewed in terms of involvement within the wider context of stakeholder relationships. Festivalgoers and others within networks developed different types of involvement with activities, objects, ideas and social issues (Houston &

Rothschild, 1978). Higher involvement results from stakeholders being committed to a cause. One describes his involvement as "a commitment of love where everyone wants to really really help" (VM^C), which resonates with Lorand (2007) who advocated promoting the human condition and 'love'. The notion of the human condition underpins the choices made by organisers as "we can work from home, you know, we have kids, and running a festival is a life-style choice" (FO1^G). A bi-product of this lifestyle choice is that they can create teams and "seeing people and thinking 'that would be really good' and then letting them do it" (ibid). This fits with Greenwood (2007) for whom stakeholder engagement refer to practices that organisations undertake to involve stakeholders in a positive manner in organisational activities.

Another stakeholder alludes to those running festivals displaying normative behavior in that "it's in their DNA. You know they don't think of it as anything special. …their love of music, why they've developed a festival in the first place. It's so intuitive" (M$_k$M^D). This is congruous with Jackson (2005) who notes that the process of socialisation of such norms is complex, often involving incremental changes over long periods of time. This may result in the adoption of SD practices taking longer as organisers and stakeholders acculturate i.e. become comfortable with the norms.

Not all festivals are perceived to adopt these norms and as discussed there is antipathy towards larger festivals that do not embrace the social side of sustainability. A stakeholder notes they "might start off with ideals and beliefs in certain systems and as they grow they have to lose some of that" (R^B). A possibility is that larger festivals reflect the ambivalence amongst festivalgoers. Indeed the respondents scored higher for the suppliers complying with ethical practices than themselves (Fig 5.24). This could be due to differences in perceptions of efficacy i.e. consumers think there is not much they can do but expect suppliers to do what they can.

6.4   CSR

CSR is a key 'People' component of the SMBF (Fig 2.11). As discussed 'People' links TBL-based sustainability with the 7Ps (Fig 1.3). The CSR findings were insightful with the first observation being that, from a terminological perspective, the majority of the stakeholders did not recognise CSR. One said

> "it's something that we've never even been aware of…until, you just said Corporate Social Responsibility I wasn't aware of that…" (R^C).

Another asked "what do you mean?... we get training and … a bursary for the gym and stuff like that" (M$_k$O$_f^F$). Providing fitness facilities could indeed fall within the remit of

CSR. Clearly any terminological confusion will reduce awareness which itself is a communications issue. One supplier maintained festivals

> "don't talk about it. They don't put a label on it. There's a lot of people that are out there that have a corporate responsibility platform without even realising that they have one. That's largely because of their value sets, their belief systems and their political inclinations" ($S_U{}^C$).

This supports studies suggesting wide ranges of terms alluding to CSR exist (Jones et al, 2009a). An organiser confirmed the term had "never been used but there's no reason to not say it ... it's just a natural part of what we do as a festival" (FO^A). This aligns with Garriga & Mele (2004) who advocated providing services in an efficient and fair way, respecting the individual's dignity and fundamental rights. Furthermore, it contributes to social well-being and a harmonic way of co-existing (ibid).

Largely positive attitudes towards social equity were evident e.g. the need for transparency and respect. 'Respect' featured highly amongst stakeholders, whether for the environment or society. A stakeholder suggested his organisation does "it in our own fashion with small characters" ($C_r{}^B$). Indeed it was evident that all festivals (studied) undertook practices that comply with 'CSR' as portrayed in the CSR-CSI continuum (Fig 2.5). As Jones et al (2009a) intimate some aspects of 'green' overlap with the more traditional 'human' aspect of CSR. The differing nomenclature used supports the suggestion that CSR is frequently used in businesses (Barkemeyer et al, 2009) however clearly the phrase lacks awareness amongst the festival stakeholders who were entrepreneurs or in SMEs. Some CSR elements were located in the task environment (i.e. onsite), on respective websites and social media platforms. This is a concern as Tench & Moreno (2015) note knowledge of new media was an area in which many practitioners feel weak or would like to develop. Many are delegating responsibilities to younger or more specialist team members.

6.4.1 Ethics

Aspects that may normally reside under the auspices of CSR have been discussed (see 6.2 for the social and cultural contribution to communities and 6.3.1 for discussion germane to stakeholders). When discussing ethical matters one marketer suggested increasingly "we're starting to work on projects where there's an element of that involved. Whether Ethical or whether it's charity...I know they are two different things" (M_kM^A). This supports Peattie & Belz (2010, p10) who advocate considering "the customers and their wants and needs, and the socio-ecological problems to which they relate, in a balanced and co-ordinated way as the starting point for marketing processes". Apropos the aforementioned terminological confusion, one vendor/supplier maintains organisers do not 'flag' ethical behaviour as

"they don't accept it. It's widely accepted in the target audience the festivalgoers. Without it I don't think they'd get the same target audience, the same ticket sales so it'd reduce the commercial side" ($S_U{}^C$).

Festivalgoers, who largely consider themselves to be ethical, are not averse to pricing including ethical practices (fig 5.24). In some respects they felt stronger about ethical issues compared to 'green' aspects, which counters their definition of sustainability where 'Planet' features heavily. Even though questions did not specify 'ethical' parameters (e.g. avoiding child-labour, being socially inclusive or perhaps being Fairtrade) festivalgoers supported such practices. If this is the case then some organisers may either not be aligning their values with festivalgoers or at least may not be communicating them well. This involves risks as consumers with ethical values may simply switch festivals. Therefore festivals should facilitate the festivalgoers' information gathering by improving awareness of products, suppliers and socio-environmental issues (Oates et al, 2008).

Newer festivals may struggle to establish ethical behavior. One vendor discusses how a new festival called Bearded Theory near Lichfield

> "is a great little festival but the weather was awful so we didn't do too well…Some of the traders were unhappy because they'd promised there'd only be so many traders there and got extra ones in… It's promising one thing and delivering something else which isn't fair … when they realised they needed more caterers or … more money from catering that they should have told the original caterers and said 'do you want to pay a bit more?'" (R^B).

This raises issues, first, the organisers need to be consistent with how they manage the expectations of their suppliers; a marketer suggests she would "rather have a company do good than talk-the-talk" (M_kM^A) implying Bearded Theory organiser's behaviour (i.e. a lack of transparency) was akin to CSI and could potentially be a better-managed and socially responsible business (Jones et al, 2009a). Second, if the weather had been better and all vendors had 'done well' would this be an issue. The capricious nature of the weather is a feature amongst many stakeholders and good weather cannot be assumed.

6.4.2   Transparency

Some organisers referred to matters germane to transparency e.g. one said "We're very transparent about who it is running the festival. And people can contact us" (FO^E). It also applied to decision-making germane to running the festival with one suggesting "we have quite an open office and we do spend a lot of time thinking about the ticketing (PD^G). An organiser described how transparency shaped their decision to only offer weekend tickets stating "knowing how many people, our vendors and people like that

know that when we say that there are this many people that is the case" (FO1^G) whereas some promoters will inflate the potential number of festivalgoers to attract vendors (see 6.3.1ii). She continued, "part of it is us being honest … we have to live with ourselves. I can't lie to people … it upsets me" (FO1^G). Many stakeholders referred to wanting vendors to do well at their festivals. One stakeholder suggests the "traders will hopefully make a profit as that's their living" (VM^B). Another said "we work quite hard to ensure they do well but we don't want to get involved in doing accounting" (PD^G). Such insights resonate with enlightened self-interest (Haberberg, et al, 2010).

Platforms should identify the measures organisers are willing to adopt whether highlighting sustainable benefits and/or conventional ones (Emery, 2012). Another stakeholder illustrates how actions need to be backed up with words maintaining "We put quite a bit of detail on our website" (GL^C). Festivalgoers clearly believe organisers should not only act in a way that is respectful but should also promote the notion (Q40). Whilst the question does not indicate the extent of promotion or vehicles, this finding fits with studies suggesting the success of CSR will depend heavily on broader public awareness (Barkemeyer et al, 2009).

6.4.3   Compliance

Apropos compliance, evidence of adoption of standards was scarce with one vastly experienced professional Production Director suggesting the small size of most festivals is a barrier (to complying with standards) noting

> "Festival Republic may have a complete team working on just one festival and they can go to the standards on that one because they have the time the money and the resources (however) …Small festivals like Larmer Tree use independent festival producers and there are lots of them. And it would be impossible" (PD^A).

This supports Haberberg et al (2010) who identify the widespread "bandwagon" adoption of practices based on the belief it will bring benefits or fear that other adopters may be reaping advantages that are not yet apparent. They warn such adoption decisions may be followed by equally widespread abandonment of the practice.

Size is not just a perceived barrier for festivals, but also their suppliers. A marketing officer suggested her agency is "not a very big organisation, there's like ninety people in the office" (M$_k$O$_f^F$) which does pose the question of whether size is merely an excuse. Some stakeholders were affiliated with professional bodies e.g. one confirmed that her agency was "registered with the PRCA" (M$_k$M^A) which itself has a Code of Conduct that includes ethical behavior (PRCA, 2015). So large-scale awareness of

standards was absent however all of the festivals practiced CSR even if on an ad hoc basis. For these festivals CSR may simply be an afterthought rather than forethought (Jones et al, 2009a). Also this view supports studies where consumers committed to causes compatible with sustainability, viewed CSR with suspicion (Oates et al, 2008).

Sometimes compliance is dictated by an organisation's position in the supply chain. One organiser notes "there's the corporate thing … everything is controlled, your burger van can't buy his burgers from wherever he buys it. He has to buy his burgers off the Live Nation burger suppliers" (FO2^G).

Most of the festivals were found to operate between the Discretionary and Ethical levels (see Fig 2.5) in that they often exceeded stakeholders' expectations with philanthropic behaviour being commonplace. They typically went beyond the basic legal requirements in order to do what is just and fair.

6.4.4   Voluntarism and Ownership

Partially, adoption may be affected by the concept of CSR itself being deemed voluntary. When discussing 'ownership' of CSR, respondents referred to the enthusiasm of volunteers, taking responsibility at a personal level, relationship building and shared values. One recognised that having a younger demographic at festivals made a difference "to an extent. When they buy in to what you're doing, they do bring a lot of enthusiasm" (GL^C). An organiser developed this suggesting people take responsibility and act in a responsible way noting "people look out for other people's kids" (FO1^G). Findings suggest relationships are built on mutuality and shared values. A supplier suggests "it's good to interact with a like-minded organisation…We just get to share best practice and synergies" (C$_r$^{B}). Organisers recognised there was more to relationships with suppliers than merely price. One confirmed

> "We're very loyal with suppliers. The big suppliers like staging, we always use the same people. We keep an eye on the price but ultimately we use the same people so we can have a relationship" (FO1^G).

Patterns exist in the adoption of CSR across differing organisations (Haberberg et al, 2010). Festivals that are overtly sustainable may attract suppliers who are enlightened, alternatively suppliers may only adopt CSR practices when coerced (ibid). A supplier maintained "the markets that I wanted to be in I had to feel comfortable with. And I wanted the guys who work with me to feel comfortable" (S$_U$^{C}). This notion of feeling comfortable is developed by an organiser who recommends 'not saying 'you've got to do it my way' when actually it's whatever your interest is" (FO1^G) as a means of engendering ownership.

6.4.5 Platform

Successful platforms should feature easily accessible, unambiguous, relevant information. They should raise awareness (amongst festivalgoers and stakeholders alike) and are managed by those involved in 'marcomms'. Apropos CSR a supplier maintained "many people would say that they didn't know that they had to have something like that on a website. I didn't know there was a case to put something like that" (R^C). Another suggested such information was not readily available and instead alluded to managing expectations of organisers stating "it's implied that you know what to come up with. You have to inform yourself with their approach" (S_U^C). Some stakeholders questioned festivals' claims suggesting they "just want it so they can just put it on their website or on their flyers 'we are all Fairtrade' or 'we are all organic'" (R^B). Festivalgoers lack awareness of the festivals' ethical policies (Fig 5.26). Also whilst they are agreeable to having more Fairtrade goods available (ibid) it is not a strong response, possibly owing to low demand, high availability or both.

6.4.6 Respect

Findings suggest respect is deemed to be ecological, situational, inter-personal and multi-directional i.e. between all parties. There are varying views on the respectfulness of festivalgoers. One stakeholder suggests "there's an aspect of peace which is people simply having a good time" (VM^B). Also, treating festivalgoers well means "they'll enjoy themselves and if anything help to make the event better" (GL^C) relates to the challenges associated with co-creating festival experiences. These insights present dilemmas and it is recognised that "You've got to treat them well because your customers are your business. If you mistreat them then you're shooting yourself in the foot" (R^C). On the other hand less hedonistic festivals' reputations could suffer if they are associated with anti-social behaviour. One supplier protests, whilst at larger festivals "We had our tents trashed" (S_U^C). Another who had been subjected to 'rowdy' behaviour mooted the idea of confronting the miscreants however "in the end kept quiet, as it's a festival after all… some will want to turn it down whereas others will want to turn it up" (GL^C). Such hedonic behaviour is not typical of all festivals with one organiser suggesting "the people who come are very respectful" (FO^E). He develops this suggesting "the festival has to respect that we don't want to leave people out" (ibid) alluding to involving the local community.

Organisers often referred to respect being extended to other parties, specifically artists and the local community. An exemplar of respect towards artists is one organiser citing King Creosote "as someone who decided they'd do it whatever the odds … I quite like how they're honourable about what they do and he's made a living by working bloody

hard" (FO1[G]). It could be that her enlightened view has been shaped by experience as she refers to seeing the faux pas of

> "the daughter of the Director running up to the stars, and it's just a 'No'… anyone who shows an inkling of that don't get a job back next year… that all adds to the booking of the bands and who the artist is because if you treat them nicely and give them space they'll give a better performance" (ibid).

This latter point chimes with the notion of co-creation of an event.

One organiser suggests respect is "about making sure you don't ruin the planet by using fossil fuels and dropping all of our rubbish" (FO[B]) and respecting those who own the land, with another organiser suggesting "the festival site owner …doesn't like the idea of portaloos". He recognises that by investing in better permanent facilities the land-owner lowers festival running costs such as "having to get in security" (FO[E]).

6.4.7   Social inclusion

Social inclusion is an objective for some festivals with one organiser confirming "It's supposed to be inclusive for everyone in … the surrounding areas". Festivalgoers will "see their neighbours and they see people that they didn't know ... Everyone's here having a good time and looking out for each other. That's the plan" (FO[B]). Another organiser suggests "it's a really big thing that we're trying to support and get people on board" (FO[D]). Inclusivity is core for some publics with one representative stating it is "central to all of our activities" (S_p[F]). She suggests "the organisers have done their utmost to be as inclusive as possible. Obviously there are constraints as there are parts of the site that are quite unsafe" (ibid). One supplier describes how they go out of their way to enable volunteering amongst those with special needs or anxiety issues as "there are others who are quick to say we don't have facilities" (C_r[B]). This supports the integration of mentally and physically challenged people into the workplace (Belz & Peattie, 2009). Festivalgoers think the organisers should address social inclusion (Fig 5.24) however the term 'disadvantaged' needed clarification at times. This fits with retail studies into social exclusion (Broadbridge & Parsons, 2003). Social inclusion can continue outside of the time constraints of a festival. One organiser referred to "a whole series of events which has been taking place over the last few months … (they) involved a local community group with learning disabilities … local prisoners and a couple of local schools, one state school, one private school" (M_kM[D]).

Some stakeholders challenged prevailing views, one noted "I do make a point to take time out of my day to spend time with someone … (as)… it wouldn't be fair to exclude them assuming fit and able bodies are better you know from a business point of view"(C_r[B]). For many socially excluded groups mobility is an issue (Broadbridge &

Parsons, 2003). A stakeholder notes "we do what we can to be as inclusive as possible. It's not always easy … but where possible we put ourselves out to help people. We can charge electric scooters for example. We have a viewing platform for the main stage." (GL^C). Another described "a section for individuals with disabilities to enjoy the festival and be able to camp there themselves" (S$_p$^{F}). The independence 'camping' confers alludes to organisers being more sensitive to festivalgoers' psychological needs and motivations, which may generate a differential advantage (Mitchell & Harris, 2005). That said studies indicate that only partial accessibility has been achieved as ultimately accessibility is more than widening doors and building ramps (Baker et al, 2007).

Social inclusion should not be seen as purely altruistic as those included make positive contributions. At one festival a local community group "which is a center for vulnerable adults (with) disabilities … built the wonderful horse" (FO^D). Another stakeholder referred to organising "a competition for youngsters … so they could perform" (S$_p$^{F}). One organiser develops this suggesting "we encourage a lot of younger artists and new and up and coming artists... To give them a chance" (FO^D). This chimes with the notion of enlightened self-interest (Haberberg et al, 2010) as these artists would no doubt be willing to participate in future festivals. She describes how a college

> "had four girls who were amazing, they had written a short play because I wanted something to do with the changing roles of women... And then Henry Priestman the folk songwriter … performed on his own as they couldn't do it in prison" (FO^D).

Apropos social inclusion organisers recognise the need to address concerns and often sacrifice profitability, in some cases providing "resident offers" (FO^A). One stakeholder maintained "one of our tenets is to make sure there's always… free access and we put on a lot of kids events and the stuff that happens on the festival stage that people don't pay for and that's because we want to give a service … to the community" (M$_k$M^D). This resonates with Margolis & Walsh (2003) whose findings suggest organisations make social investments in the face of compelling economic reasoning not to do so.

6.5   BROADER ENVIRONMENT

Nearly a quarter of the festivalgoers' findings concurred with the stakeholders (Fig 5.12) who associate sustainability with the broader environment. These insights concur with studies suggesting individuals have a connectedness with the broader environment in which they live. Their environmental interaction is features emotional commitments (Sheehan, 2010), which can affect their patronage decisions. One marketer "placed a piece in the Metro on eco-festivals...but there's more to do… it's a hot topic…it should be" (M$_k$M^A) which aligns with Skov & Meier (2011) who suggest the

green issue has been enthusiastically adopted by marketing and communication departments. However widespread concerns about 'greenwashing' exist vis-à-vis the social and ecological criticisms that techniques such as advertising or direct mail have attracted (Peattie & Belz, 2010).

When discussing sustainability, one organiser suggests "if you take that one word, it always has a kind of ecological meaning" (FO2[G]). This is supported by another who expects 'green' to be "part of the sustainability 'thing'" (FO[A]). Meanwhile a volunteer manager maintains sustainability is about "physical resources" (VM[B]) and then adds somewhat cryptically "as well as everything else". A supplier provides more specifics suggesting it covers "a whole area, a whole vastness of topics, recycling, energy saving, water saving, being environmentally friendly" (R[C]). The range of terms used may in itself be problematic when seeking to communicate.

Clearly ecological sustainability features highly amongst festivalgoer findings (Fig 5.27), however the findings are neither ranked nor prioritised. These offerings fit with a 'biospheric' value orientation (Jackson, 2005a). The high response rate may chime with Young et al (2010) who found the environment was rated as the most important 'ethical' driver during purchasing decisions. These insights resonate with 'green' marketers who noted such terms might be used interchangeably with green e.g. environmental, sustainable, ethical or ecological, even though these can have varying connotations for different audiences (Peattie, 1992; Oates et al, 2008).

6.5.1 Attitudes to Green

Jackson (2005a) identified the need to change behaviour in relation to transport modes, eating habits and leisure practices, in order to reduce the damaging impact on the environment and on other people. A supplier suggests "there's a lot of things at festivals that're geared towards making things greener" (R[C]). This implies a commitment on behalf of the organisers. One notes "we try to do as much as we can. We don't try to go over board on what we do as some of it is really expensive and it's tough. In an ideal world you would want to do everything green and we do as much as we can but there's a massive cost implication"(FO[A]). This supports Mitchell & Harris (2005) who suggest consumers experience involvement (see 6.8.9) when an event is connected to centrally held values such as being environmentally friendly.

Stakeholders identified with being 'green' often depending on the situation. One marketer notes "I'm definitely between medium and dark … I can't be that dedicated but at the same time at home" (M$_k$M[A]). This resonates with Jackson (2005a) who suggests the biggest factors which interfere with personal norms in the success of pro-

environmental behaviours are the existence of external social or institutional constraints. The marketer further illustrates this citing frustrations relating to her family who "live in the middle of nowhere have to travel a long way to bottle banks…they think not much of this happens anyway" (M_kM^A). Organisers and stakeholder could liaise with organisations (e.g. Agreenerfestival.com) that Anderton (2011) suggests can give advice on environmental sustainability and efficiency.

Attitudes are linked with pro-environmental behaviour, which flows from pro-social or moral values (Fig 2.9). The link is not necessarily causal as one organiser suggests being 'green' is "not something I would go to a festival because of. I go because of what the content is" ($FO1^G$). Hence stakeholders, like consumers, have a range of competing values (see 6.8.9) that lead to dissonance when decision-making. One organiser demonstrates ambivalence protesting "there are very few things we can do, to kind of reduce our impact, the biggest one would be to not bother. But then you could argue what's everybody going to do if they didn't come here, would they still use their cars" ($FO2^G$). Ambivalence was also found amongst the festivalgoers who were given the opportunity to rate themselves from a 'green' perspective (Fig 5.30). This question had the least support of any germane to the broader environment. As discussed (see Chapter 5.2.7) this may be due to issues with self-rating or the gap between self-perception and behaviour. Such ambivalence is concerning as research suggests a strong correlation between pro-environmental intention and behaviour (Boldero 1995) and dissonance is a barrier to behavioural change.

6.5.2 Greenwash

Companies increasingly espouse their green credentials (Jones et al, 2007) however concerns about greenwashing have escalated as the number of 'green' products and claims have increased (Peattie & Belz, 2010). Consumers struggle to evaluate contradictory claims and experience cognitive dissonance. Subsequent perceptions of 'greenwashing' render simply stating green credentials inadequate (Ramus & Montiel, 2005). A retailer suggests "it's all greenwash in a way as other people don't see it anyway, do they?... consumers who are not aware of greenwashing don't know how things work"(C_r^B). He offers an example of marketing's contribution to consumer 'confusion' apropos composting

> "They say it's 80% peat free which means it's 20% peat. And people say Oh! It's 80% peat free that's good. No! a hundred percent peat free would be good!" (ibid).

Festivalgoers largely agree with the notion that companies claim to be green to achieve competitive advantage (Fig 5.30). Although the findings may relate to business in

general rather than festivals per se. Whilst there are caveats (see 5.2.7) the findings present challenges for marketers. Festivalgoers agree strongly with the notion that the ecology should not be damaged. Such 'Environmental' issues (e.g. the loss of peat bogs) raise uncertainties for consumers because in many cases the impacts of their actions are remote. This aligns with Jackson (2005a) who recognised consumers struggling to comprehend the ramifications of distant practices. These insights suggest organisers risk increased customer attrition if their ethical or environmental profiles fail to align with consumers' normative expectations.

6.5.3 Transport

Transport is regarded as a major contributor to a festival's carbon footprint. For the purposes of this study a 'local' festival needs to be within 50 miles or one hour of travelling. In terms of distances travelled and corresponding journey times only Deer Shed and Leamington are deemed 'local'. Festivalgoers travelled from most parts of Great Britain (Fig 5.28) largely by private vehicle in parties (Fig 5.29) even though most festivals studied promoted schemes to reduce the footprint including public transport. This fits with Anderton (2011) who noted car-sharing and public transport schemes have helped to improve festivals' 'green' credentials.

Stakeholders demonstrated various attitudes, approaches and degrees of commitment to transport. A production director notes if several thousand people

> "get in their cars and go somewhere everyone goes Whoa! That's a big carbon output. But actually if (they)… were still at home they'd still be generating it. OK on A Saturday they might not drive for three hours somewhere but there is still a big amount of carbon being used". (PD[A])

Clearly measurement (of carbon footprint and other impacts) is an issue. Jackson (2005a, p105) asks "How can we encourage sustainable consumption and discourage unsustainable consumption?" An organiser noted they "had full occupancy of cars so that's a tick" (FO1[G]) without suggesting how this was monitored or measured. Some organisers have conflicting views, one refers to discussing "charging for car-parking or if you come on your own in the car or maybe 2 of you" however he offers the caveat "the only fear is that we've always had free parking"(FO[A]). He acknowledges that "there's some car sharing".

Apropos public transport a community representative notes "people will come to visit this weekend and I'm sure most of them won't have visited the area before. They possibly thought we were a bit too far. So we've had special deals with Virgin trains to bring people up here from London" (S$_p$[F]). The festivalgoers surveyed had not used this

service however the sample is unrepresentative. She referred to negotiating financial incentives for those using Virgin Trains, thus linking environmental aspects with pricing (see Chapter 6.8). Another festival provides buses from local train stations which

> "is combined with charging for car-parking to try to encourage people to use public transport. We see it as a win-win because it saves money for the customers and helps us with our Greener Award". (GL[C])

These findings support Mair & Laing (2012) who suggest 'sustainable' festivals are events which adopt pro-environmental management practices including encouraging access by public transport. Findings suggest 'green' efforts are rewarded as Festival C has the largest average travelling 'party' size, with a lower CO_2 travel contribution per person. Only the city-based Festival A has a lower rating amongst the respondents herein. Festival F has the smallest party size, the largest distances and times travelled (Fig 5.29). It has a national reputation and attracted festivalgoers from across the UK.

Transport also relates to suppliers with one suggesting their services generate "legitimate clean waste which goes into the sewerage system. Which again saves filling up tanks, saves transporting the waste away" (R[C]). Such actions support Zifkos (2015) who insists an ever-growing number of festivals have been at the forefront of promoting sustainability by adopting measures such as minimising waste, reducing the use of chemicals and lowering the festival's CO_2 footprint.

6.5.4 Waste

Waste covers a range of materials covering tents, food, litter and sewerage. One director maintains "we don't get a great number of people just setting up and then walking away and leaving everything" (PD[G]). Another refers to sorting waste on site and their green team leader whose "massive green team …(were)…checking what people are putting in the basket" (M_kM[D]). These activities are visible and promote the norms of avoiding litter, sorting and recycling. Some festivals use professional recycling companies that take "every piece of waste. They sort everything onsite e.g. plastics and glass" (PD[A]) or working "with TOGS Waste management Service so actually we don't split anything but it's then split" (PD[G]) and "has zero to land-fill, so that's all good" (FO1[G]). Such practices complement Zifkos (2015) who refers to festivals' sustainability statements referring to on-site waste management practices (i.e. recycling, composting and reusing).

Festivals are expecting suppliers to reduce waste by increasingly supplying 'green' goods and innovative services even if "we pay a bit extra to get biodegradable glass" (M_kM[D]). One stakeholder notes "we work quite hard with our food based suppliers. We

deal with all of their waste and their waste water as well. But we're just fortunate that they don't just drop it on the ground" (PD^G). This aligns with studies where sponsors have been found to support recycling efforts (Anderton, 2011).

One supplier provides innovative toilet facilities with water saving capabilities and improved hygiene, noting "it's a normal flushing loo … there's no chemicals involved… you can legally put clean waste into the mains drainage system" (R^C). He describes the contribution made to reducing waste at the CLA Game Fair at Blenheim Palace having "provided 48 showers and 56 (vacuum) loos and over the course of the weekend we saved them a couple of hundred thousand litres of waste…(and)… waste removal was saved" (ibid). This also reduced the financial and ecological impact of waste removal vans and chemicals for waste treatment.

Waste also applies to resources with a supplier encapsulating the argument suggesting
> "it's like a cake and we are all taking slices, we can't all keep taking more slices and bigger slices. Because once the cake has gone that's it" (C$_r$^{B})

6.5.5   Impact on site
Green "isn't just big stuff like climate change, it's also about the immediate environment, in which we live" (GL^C). An organiser advocated "minimising impact" (FO^D) on the broader environment. Another recognised "it's two things, it's sustain the actual festival site and the environment" (FO^E). Stakeholders refer to not harming the environment by "making sure it's something that's not having a major impact" locally (FO^A), i.e. leaving "no trace behind" (M$_k$M^D). This fits with Zifkos (2015, p12) who notes
> "the vast majority of 'sustainable' festivals in N. America (77.3%) and Australia (92.9%) expressed sustainability as simply as a 'leave-no-trace on the natural environment' philosophy".

The nature and ownership of the site contributes to the need to reduce the impact whether as a consequence of "it being historic parkland and there are covenants about what we can do" (PD^G) or the site being "a trust and … it's his grandson that's tasked with managing the site" (S$_p$^{F}). Often it is more prosaic with one organiser referring to "sheep coming back. We pay for the sheep to move. …so there is a responsibility" (FO1^G) which is a problem shared with festivals on farms including Glastonbury.

Another stakeholder underpins this suggesting sustainability is about "trying to keep everything well, to keep a site that's always going to look good. …Trying to sort the environmental impact to an absolute minimum and keep that going year-in year-out"

(VM^C). This notion of resilience is echoed by a supplier who reflects "sustainability means to me the regenerative use of resources" (S$_U$^{C}).

'Site' involvement also relates to suppliers with a director noting his "main point of employment is 'delivering' the site so we start as a green field site and we return it as a green field site" (PD^A). Another asserts "it's just a given that you won't destroy the field" (S$_U$^{C}) however for some festivals this is easier said than done. A director maintains

> "to deliver a festival this size in artic lorries… there's about seventy artic lorries' worth of equipment…. that's got to come in get unpacked, be built and then it's got to be away again in good time. And that's a process that in itself will have an impact on the land" (PD^A).

Festivals minimize impact by utilising temporary and "existing facilities which helps a lot" (GL^C) with one supplier providing "unusual temporary structures which leave no impact. When we move off the site there's nothing left behind. We haven't polluted in any way" (S$_U$^{C}). All suppliers will inevitably pollute in some way however it can be minimal. One supplier acknowledges the benefits of using existing facilities. He doubts "you can really do any damage at a festival like this that wouldn't last more than a couple of weeks. It won't have any long term affect on the park at all" (C$_r$^{B}). This supports Zifkos (2015) who suggests the development of permanent site infrastructure is critically important to the idea of sustainable festivals.

Stakeholders cited the impact of the weather stating "if it's dry you wouldn't know a couple of days later what's been going on. Sometimes when you get a deluge of water and there's mud everywhere and you get all the green patches where the tents were" (C$_r$^{B}) however there "is always some stuff like soil erosion where the paths meet. That can be worse in bad weather. But that comes back fairly quickly. Within a matter of weeks you can hardly tell there's been a festival" (GL^C). Others cite the capricious nature of the weather and illustrate the need to adopt 'best practice' e.g. 2012 was a wet year that was problematic for many festivals with one respondent reflecting on going to the Yorkshire Show Ground where

> "it was the first half a mile from the front gate that closed that event. So we hired a metal roadway for the event and nobody was allowed off it…. actually worked in our favour because people traded, we could get people on and off site, we just didn't make any money that year" (PD^G).

Not all festivals suffer such dramatic impacts which is just as well as they often have tight timescales to vacate the sites. One organiser confirmed "by mid-day tomorrow everything has to be gone and as it was before we started… There's a race on Tuesday so we'll be working through the night" (FO^D). The role of the volunteers and festivalgoers helps with a green leader recognizing the role of "teams of litter pickers

working all weekend" (GL^C), which they incorporate into a competition to promote involvement. A marketer links sustainability to involvement suggesting it is "how you get involved in things" (M$_k$O$_f^F$). A volunteer manager notes "In the end we may not make it 100%, but we have groups of people who make the effort and put time into the competition… I haven't met anyone who says we've done something similar to this before... It's something we can afford to do at the festival" (VM^C). The competition awards marks for friendliness, cleanliness, recycling and attractiveness. A much sought-after trophy and free tickets to the following year are offered as prizes. The use of such incentives encourages what Vargo & Lusch (2004) describe as the co-creation of their festivalgoers own values and experiences.

Another stakeholder estimates it takes two weeks "to be completely clear… we litterpick the site … with 25 litterpickers. And I think it's because it's a family crowd here, they kind of are policing themselves" (PD^G). An organiser confirms the conscientious nature of festivalgoers stating they

> "are very respectful as well. We make a point when people turn up, we give them bin bags … and because our target market is slightly older … people respond to your own nature and how you treat them. The aren't based in a big boxed off field where everyone is chucking rubbish away and even where there's bins for you, you just chuck it on the floor. We get people who find it just as easy to put it into a bin bag as it is to throw it away" (FO^E)

This aligns with Jackson (2005a) who argues pro-environmental behaviour arises from quite specific value orientations in the individual (Fig 2.7) e.g. many festivalgoers not only described themselves as medium-dark green (Fig 5.30) but also were pro-social (Figs 5.22, 5.23 & 5.24). They were not averse to paying more to see such values supported which supports Young et al (2010) who found functional, emotional, cognitive, social and conditional values are attached to criteria in decision making.

6.5.6 Goods

In this study 'goods' refer to tangible items bought for use at festivals including merchandising, food, drink, programmes and other associated items. The provision of goods, a major source of income, is influenced by the efficacy of the retail operations, the vendors and suppliers. A challenge is that the festivalgoers only mildly agree that the 'food and drink' is value-for-money (Fig 5.32). This is lower than those for ticket prices and merchandising, suggesting food and drink is an issue for festivalgoers.

Festivalgoers clearly agreed with the notion that 'food and drink' should be environmentally friendly (Fig 5.30) however it is less important than the broader environmental scenario possibly owing to respondents perceiving much of the available

food to be (already) green and locally sourced. This complements Jones et al (2007) who found environmental issues featured highly covering energy consumption, water consumption, waste, packaging and recycling (amongst others). Festivalgoers were more supportive of food and drink being 'green' compared to being ethical (Q23) which complements Oates et al (2008) who suggest 'greener' consumers perceived a lack of information from companies on ethical issues which could impact decision-making.

Unsold merchandise is problematic financially and ecologically with one marketer justifying selling the previous years' merchandise at very low prices in order to "shift the stock...(however) as a bi-product it's sustainable" (M_kM^D). Festivalgoers were supportive of merchandising being environmentally friendly (Fig 5.32) however less than food and drink. This may result from festivalgoers appreciating that merchandise is unlikely to be manufactured locally. This also relates to the ethics of using local sources (see 6.2.5). Shopping presents risks when based on 'conscience' consumption such as fair trade. Increasingly consumers buy Fairtrade food or other ethically-produced goods (Ethical Consumer, 2014). Organisers should ensure their 'goods' align with festivalgoers' ethical and/or environmental values to minimise customer attrition.

These insights resonate with Hart (1997) who advocated adopting environmental strategies to shape the company's relationship to customers, suppliers and stakeholders. Indeed, Getz (2010, p11), having studied the purpose and goals of festivals suggests "increasingly, a Triple-Bottom-Line approach to impact assessment is becoming the new paradigm". This study suggests there is room for improvement in the sector apropos the adoption and communication of TBL-based SM practices.

6.5.7 Recycling

Recycling is inherently linked to waste (see 6.5.5). A supplier notes "there's a massive gap. In terms of the amount of stuff that's trashed and left....You'll have seen the photographs of Hove festival in Norway where very wealthy Scandinavians abandon large tents worth thousands of euros and they just walk away" (S_U^C). This may be due to the more hedonic nature of the festivalgoers at the aforementioned festival. As previously discussed some (more hedonistic) festivals may suffer reputational damage attributed to the high levels of detritus post festival. One supplier suggests "there's so much rubbish that's left at festivals, tents, sleeping bags which we donate, we give away to people. Any leftover tents, duvets, sleeping bags, chairs, we use the lot for ourselves or we give away" (R^C). Another notes "it's not an uncommon sight to see before the bulldozer arrives to see people saving stuff" (S_U^C). Such insights support

Henderson & Musgrave (2014) who suggest anti-green behaviour, specifically littering, is influenced by density of attendees, site characteristics and visitor behaviour. They acknowledge the problem caused by 'throwaway' tents and recognise the 'values' including reducing waste and the competing negatives i.e. higher prices and the inconvenience of collecting/returning tents. Partly, the inconvenience can be mitigated by having pre-erected tents available provided by independent companies.

Increasingly, festivals are seeking to address the 're-use' issue as "following on from the events a lot of materials are recycled to charity shops such as homeless charities (S_p^F). A supplier notes "they have people who will collect them and donate to Oxfam. They'll use the materials to make recycled tents" (S_U^C). He continues "that's definitely growing. There are people whose entire business is based on recycling at festivals" (ibid) suggesting entrepreneurial activities of a green nature.

That said the rate of adoption of green practices varies. In terms of recycling one organiser maintains they were at the forefront for ten years "compared with what other festivals were doing …(however now)… there's lots of festivals doing it" (FO^B). Recycling levels are deemed to be high at festivals with a director suggesting they "are seventy to seventy five percent. Whereas when you look at your average home it's twenty to twenty five percent. So the amount of waste that we're getting rid of here, while it's high, the recycling rate is much higher than what you're going to be doing in your home" (PD^A).

Suppliers and vendors produce waste during festivals with one estimating they generate a "week's worth of recycling, so they provided us with a skip and wheelie bins and bin bags…. They take all of the waste back to their yard and they pick thorough the lot" (R^C). This is preferable to waste being "burned or chucked away" (ibid). Much of the recycling is undertaken by third parties, which incur costs. Festival A uses MJ Church "So we have a low impact in terms of waste" (FO^A). An organiser alludes to core competences arguing "that's what our local recycling entrepreneur does, that's the nature of his business" ($FO2^G$). That said one organiser identifies a potential barrier to entry into the festival market as smaller festivals "can't actually afford doing it as the companies doing it are beyond their budget" (FO^B). It can be argued that whilst festivalgoers expect the organisers to shoulder most of the burden (of recycling and reducing waste) they accept the need for a co-operative approach (Fig 5.30). One organiser notes "if you've got no recycling they'll want to know why?" (FO^B). This resonates with (Mitchell & Harris, 2005) who allude to negative perceptions when consumers are faced with too few recycling points. These insights support Henderson

& Musgrave (2014) who found substantial efforts have been made by festivals to manage waste by separation and recycling schemes. They argue the management of waste continues to be seen as a central issue in the achievement of sustainable goals.

6.5.8   Renewables

Festivalgoers are perceived to be increasingly discerning and changing their expectations of festivals. One organiser notes "If you can do solar power and haven't got it they want to know why?" (FO^B). This identifies renewables as one possible attribute in festivalgoers' DMP. Stakeholders largely view renewables from an energy perspective rather than, say, food. The findings refer to culture, utilities and vendors.

Festivalgoers are perceived to behave differently whilst onsite e.g. showering "a lot less and … the energy used is a lot less… because we're not heating people' homes" (PD^A). Also "traders are encouraged to use as little energy as possible and also to reduce their waste… We try to make sure they're inline with our green policies and also we encourage them to offer good value" (GL^C). Certainly festivalgoers' findings suggest suppliers should comply with green practices (Fig 5.30) and to a lesser extent with ethical ones (Q38). This discrepancy may result from the visibility of 'bin bags' and recycling efforts undertaken by suppliers, whereas ethical practices may be less obvious.

Competing stakeholder values are evident with an organiser admitting he did not know

> "how much diesel we burn, there's that whole biodiesel thing, we could be burning chip fat but … There aren't that many biodiesel generators, and I don't want in the middle of the Jonny Marr set having a generator dying" (FO2^G).

This approach contradicts Musgrave & Raj (2009) who advocate analysis of how resources are used, sourced and supplied. One supplier cites a community of people providing solar power for festivals. He maintains they believe "in a different way of living, a different way of being with lower impact a lower standard of living. Ultimately spreading the wealth outwards" (S$_U$^{C}). This supports Young et al (2010) who found voluntary simplifiers sought lower impact lifestyles. Henderson (2013) also cited those who were trying to get people to consider taking their lifestyle to the next level by, say, walking to work once a week, buying local produce or reducing 'food miles'.

6.5.9   Carbon footprint

Festivalgoers think organisers should provide measures to reduce 'carbon footprint' (Fig 5.30). The issue is recognised by stakeholders and one director acknowledged "we work with quite a lot of people actually to reduce carbon footprints" (PD^A) but it may not be straightforward as the festival's 'footprint' is less

"than having everybody at home in their houses … if the 7000 people at this festival this weekend… were all at home watching telly, boiling their kettles etc. We actually did a lot of research about 4 years ago and just by having 7000 of us in a field uses 30% less energy than … at home" (ibid).

Stakeholders referred to other 'footprint' reducing measures e.g. the tendency to use local goods and services. This is discussed in-depth later (see Chapter 6.6.4) however at this juncture it is worth noting that festivals "try to do things with as many local suppliers as we can. The guy with the horse is a local farmer who helps out" (GL[C]). Suppliers also have their own schemes with one marketer discussing how her agency is "going to do a cycle-to-work scheme" (M$_k$M[A]). One supplier suggests "pretty much all of our lighting these days is low energy saving. A lot of it is on daylight sensors because of the low energy savings sometimes it's just easier to leave it on (PD[A]).

As discussed one festival organises a celebrity tree planting ceremony (see Chapter 6.3.2) however planting a single tree, whilst well intentioned, cannot offset a festival's 'footprint'. That said they also ask vendors "to bring their own renewable energy sources and we'll prioritise them during the bidding. We also encourage them to use seasonal and Fairtrade foods where possible" (GL[C]). A director insists "most of the festivals are collecting things and monitoring things quite closely from a green point of view" (PD[A]) however only one festival (studied) applied "for the Greener Festivals Award … we are measured on our carbon emissions by Julie's Bicycles" (GL[C]). In doing so it is the only festival studied measuring its 'footprint', which is commendable. This supports Henderson & Musgrave (2014) who suggest increasingly festivals are being audited for environmental impact.

Issues arise with the efficacy of green practices as well as stakeholders' competing values. The emphasis has been placed on merely reducing the carbon footprint however Tilley & Young (2009) argue in a world of finite resources merely slowing down the rate of harm may not be enough. A supplier cites a festival he attended that "tried to have a green audit where they tried to get a certificate and they were asking us questions about what the can do to be a greener festival … so I always say to them 'not have it'"(R[B]).   Such ambivalent attitudes may contribute to the public's increasing awareness of 'greenwashing' (Ramus & Montiel, 2005).

These insights illustrate how the festivals took measures to reduce their carbon footprint however none offered carbon offsetting. Henderson (2013) cites exemplars where carbon offsetting occurs at the time of ticket purchase. He offers a caveat in that

such interventions tended to be offered as simple options that neither recognised the consumer target nor looked to change behaviour via reinforcement or punishment.

6.5.10 'Green' Platform

Without effective communication "it will be almost impossible to make consumers aware of sustainability solutions that have been developed" (Peattie & Belz, 2010, p13). As discussed (see 6.4.5) successful platforms enable effective communications as part of a coherent programme across all contacts with stakeholders (Oates et al, 2008). Stakeholder commitment to a green platform varied with one organiser suggesting "we do our best on the website to encourage public transport" (FO[A]) whereas a green leader insists their online environmental policy

> "talks about this at length…(and) onsite, we actively promote recycling and reducing by having boxes where the revelers can donate anything that's still got some life in it… we promote a car-share scheme on our web-site …the majority of people who use it are travelling some distance. Maybe that's how it is with car-share" (GL[C]).

The inconsistent use of platforms suggests festivals studied did not approach communications in an integrated, strategic way. Tench & Jones (2015, p291) suggest this may be because the "communications of old have given way to messiness, disorder, confusion and chaos". Findings germane to awareness of the festivals' environmental policies are further discussed under Communications (see Chapter 6.7).

A green platform should refer to 'standards', awards and practices. One organiser referred to sending information packs to suppliers to "encourage them to use bio-degradable containers…. This year we've put them in contact with a couple of companies" (FO[A]). This act not only helps to manage expectations but also increases contacts amongst a network of 'green' organisations. One marketer refers to a Swedish client who "as a festival are way ahead of the curve…Way Out West they're vegetarian… They won the green award at the European Festivals Award. All of their posters … (are)… recycled….They have all the policies in place" (M[k]M[A]). As discussed only one of the studied festivals was applying for the "Greener Festivals Award" (GL[C]). An organiser recalls having arranged an "organised cycle from the festival a couple of years ago and we were quite surprised that there wasn't that much demand for it, which was a real shame" (FO[A]). A caveat is that merely promoting green practices on a platform is no guarantee of behaviour change. O'Rourke et al (2011) found research participants all agreed to zero waste in principle, but found it is quite difficult managing zero waste in a way that did not seem an imposition for some festivalgoers.

Promoting standards can align with festivalgoer values such as safety. For example one supplier insists "water is the biggest environmental standard we have to adhere to and we have to be checked out by the water board…Every festival has to have its water tested … and there's a lot of festivals out there who aren't doing it properly" (R^C). This complements Henderson & Musgrave (2014) who point to the long-term detrimental effects to the ecology surrounding outdoor festivals.

One organiser admits

> "Most of our stuff on the technical side is dealt with by our production team. I don't really know that much about the standards… we should be doing that stuff….I'd like to think that we are so far ahead of those things that we shouldn't be thinking are we meeting standards" (FO^A).

This is admirable in acknowledging the need for adopting standards however suggests a lack of 'internal marketing'. Similarly a marketer guesses "I'm sure that there is something… recycling" ($M_kO_f^F$) which supports the notion that improved 'internal marketing' may address concerns of a range of stakeholders and publics.

Some stakeholders question the need for such standards with one arguing "because every single event we do is different … you'd have to do it for every single event not necessarily for just our organization (PD^A). Another protests "for the consumer it means nothing. If the organiser gets another compliance measure…they will comply if they have to. Only if it's enforced and it's meaningful" (S_U^C). He recognises that standards can drive and guide festivals towards sustainability but they "should be a natural part of your approach" (ibid). These differing insights fit with Haberberg et al (2010) who recognise that varying organisational commitments exist.

6.6   COMMUNICATING SUSTAINABILITY

Communication is a key factor within services marketing and was referenced in many of the other topics (and sub-topics) discussed. This was largely in an enabling way however in some cases the inability (or unwillingness) to communicate good practices led to reputational damage. This supports Tench & Jones (2015) who recognise that organisations of all types and sizes increasingly have to re-think and re-fashion their communication strategies, tools and messages.

Whilst research into the DMP of green and/or sustainable products has increased (Young et al, 2010) questions still remain regarding how sustainable consumption can be encouraged (Jackson, 2005a). Effective communication is predicated on unambiguous terminology, however the findings suggest stakeholders and festivalgoers see sustainability in ecological, financial, social and societal ways. Care is

needed when juxtaposing stakeholders and festivalgoers' views as the former were free to expand on the subject whereas the latter used single words or short statements. This study will reflect on respondents' interpretations and perceptions of sustainability.

6.6.1   Terminology

One supplier suggests sustainability represents "a whole vastness of things that people are aware of that you're trying to tap into" (R^C). An organiser exclaims "Oh God! that's a big question. Well, there's different types of sustainability. The festival needs to be sustainable in different ways… It's a bit difficult to describe" (FO^D). Some findings had negative connotations e.g. sustainability is a "buzzword" (M_kM^D) and not only is it a buzzword but it is "quite a complicated one" (FO^A). Another suggested "It's all a gray scale" (VM^B). Similarly festivalgoers' findings ranged from 'Good-in principle', which is ambivalent, to 'nebulous concept', 'challenging', 'hard', 'no idea' and a 'bit of a con'. One organiser noted "sustainability is a strange word … it's almost a meaningless term … depending on how it's applied" ($FO2^G$). He offers a dichotomous retail analogy

> "Should you be opening a shop, because then more people won't have to go to Tescos because they'll go to your local shop. It's never been clear which way round it is, you know, does sustainability mean all people should live in towns because that's where Tescos is, so …" (ibid).

Such insights support Skov & Meier (2011) who argue the best way to define SD is contested and wide-ranging applications of sustainability may contribute to definitional ambiguity. Complexity may result from SD's multi-disciplinary context e.g. financial, cultural and/or ecological sustainability (Parris & Kates, 2003)**.** None of the festivals studied are overtly 'sustainable'. Despite this, most festivalgoers offered terms for sustainability (Fig 5.27) many of which were congruent with 'green' terminology. The range of terms offered supported Atkinson (2007) who identified a diverse consumer vernacular. It is not surprising that various terms are used when discussing new, emergent paradigms such as sustainability. Skov & Meier (2011) suggest definitional 'vagueness' is not necessarily negative as it does not in itself prohibit the commitment of different actors and organisations

6.6.2   Financial perspective

Some stakeholders saw sustainability through a financial 'lens'. One suggested "you want to produce festivals within a reasonable budget. That can continue… being able to adapt to the market and the circumstances" (FO^A). These 'circumstances' include macro-environmental drivers (Fig 2.18), for example he suggests "the finance crash of 2008 hit the festival scene so everyone had to tighten their belts to get through". A sponsor cited macro-economic drivers for financial sustainability noting

> "It's important in a period where you've got economic constraints and … less public purse available for providing events of this nature… it's important that we help where we can, the environment, give assistance of a kind, signposting the financial element" (S_p^F).

A director supports this approach arguing "the primary focus has to be that it's financially sustainable. That's the bottom line … it's possibly about working financially budget wise planning, a grip on where we're at, at any given moment" (PD^G). Another stakeholder supports a financial focus suggesting "we'd like maximum return per head for the minimum expenditure of resources. And hopefully just avoid activities that we can't do in a reasonably sustainable way" (VM^B). A sponsor links financial and socio-cultural perspectives noting

> "any help we can give with being sustainable as possible financially is key as you've got to ensure it comes back to the area. And how it embraces the local community and how it provides inspirations as well" (S_p^F).

Other stakeholders conflate the economic focus with resilience i.e. to be sustainable is "to be resilient, it's very easy to be hit if something goes wrong. Maybe everyone doesn't see it that way, but it's about grip. And treating contingency seriously" (PD^G). An organiser argues "it's being able to put the festival on year-on-year in a realistic manner. Not stretching ourselves. Growing organically" (FO^E) which complements a peer who reflects "when people say sustainability that's what I think, can you keep doing it?" ($FO1^G$). It is possible her views are shaped by experience as she continues "We started probably at the worst time ever, financially". These insights chime with those festivalgoers who offered 'Continuing', 'Continue to go on', 'Repeatable' and 'Self-funding' (Fig 5.11) which are akin to resilience and/or financial sustainability.

Another organiser sees sustainability as being financially independent noting, "we need to be able to not rely on outside sources, I mean financial, and we haven't achieved that" (FO^D). A peer refers to "putting the gig on here because … it helps the venue to be sustainable" (FO^E). These insights fit with those of the festivalgoers who offered 'Keeping it small', 'Minimise' and 'Minimalistic'.

A marketer suggests "business people these days are more into sustainability but still want to make a profit" (M_kM^A). Festivalgoers refer to 'Profit' in varying ways and with differing attitudes (see 5.2.6). Taken together, it can be inferred that growth should not be pursued at all costs and some profit should be reinvested into the Planet and People foci. The festivalgoer and stakeholder findings link the People and Planet foci. 'Environmentally and socially friendly' and 'Cost effective support of the environment' link financial prudence (i.e. Profit) with Planet. A stakeholder argues "it's no good

having green and sustainable companies going bust if they can't survive" (GL[C]). These insights resonate with the CIM (2007) who insist there is little value in companies committing to sustainability then losing market share to non-sustainable competitors. Organisers must adapt to changing circumstances to secure 'survival' and this must be embedded in any SD mission statement and managerial strategy (Zifkos, 2015).

6.6.3 Social and societal perspectives

Under the auspices of People, many ethical variations were offered (see 5.2.6). These insights suggest festivalgoers may be receptive to social marketing programs, which Kotler & Armstrong (2006) insist increase the acceptability of causes or practices. Stakeholders' findings suggest the social aspects of sustainability, namely self-sufficiency and reducing impact, may be intuitive or alternatively pre-meditated. A marketer insists self-sufficiency means "going back to basics…at a personal level" (MkM[A]). The term 'Back to basics' was also used by festivalgoers (Fig 5.27) as was 'There is no scope for development'. This chimes with a marketer who noted "we're on a race-course so we have to be low impact to keep them happy" ($M_k M^D$).

Some sustainable practices are undertaken intuitively with a marketer noting how organisers "don't think of it as anything special… It's so intuitive it's like 'why wouldn't you do that'?" ($M_k M^D$). One retailer acknowledges "waste is one of the biggest problems with this whole issue. We don't want people throwing away half of their food" (R[B]) however intuition in itself may not be enough with some advocate promoting behavioural changes amongst festivalgoers and stakeholders (see 6.5.11).

Some organisers offered societal perspectives e.g. linking SD with values such as safety and inclusion. One suggested sustainability ensures "things can continue in a safe and inclusive way… It's about making sure you don't ruin the planet by using fossil fuels and dropping all of our rubbish. It's about respect" (FO[B]). Another also linked the 'broader' and 'task' environments suggesting "we need to survive but you've also got to respect your surroundings" (FO[E]). These conscientious insights resonate with Belz & Peattie (2009) who advocate changing marketing mindsets and practices as a means of changing production and consumption systems.

6.6.4 TBL perspective

Ultimately 'social', 'societal' and 'green' marketing focus on their specific concerns, overlap occasionally and are related. However, Apledoorn (1996) suggested none captured nor encompassed completely the fundamental nature of SM. Emery (2012) supports this arguing they do not take into account the multiple intricacies of the sustainable business environment. Some respondents offered holistic interpretations

akin to TBL-based sustainability. One supplier suggested

> "it's something that happens organically in festivals with the sort of services they offer and it always has done. It's just that recently it's been badged and called the triple bottom line. I think the people we work with have always had those three target objectives. People, Planet and Profit … It's implicit but it's essential and that's the difference between smaller sustainable festivals and the larger industrial events" (S$_U^C$).

This links all three TBL foci and supports the festivalgoer finding of 'Social economic and environmental stability'. One stakeholder suggests

> "it's about resilience financially as well as ecologically and socially. At work we refer to the Brundtland Report; and I agree that it's about balancing green and social needs today in a way that's in harmony with the needs of our future generations" (GL^C).

That sustainably is complex is not surprising and wide-ranging stakeholder opinions were generated (see 5.1.6). Many sub-topics allude to marketing e.g. financial survival, contingency and ROI. These insights support Smith-Christensen (2009) who cites objectives such as development goals across the TBL. Fig 5.27 portrays the festivalgoers' 'sustainability' definitions many of which, as with the stakeholders' findings, are associated with People, Planet and Profit or subsequent combinations.

6.6.5 Attitude to sustainability

This study sought definitions, which are inherently descriptive (Fig 5.27) however some festivalgoers also offered perceptions. These were largely positive with some findings relating to behavioural change (see 5.2.6) and future ramifications. These align with a stakeholder who advocated "using stuff more slowly than it's being created or recreated. If we chop down an unsustainable number of trees every year, in ten years they won't have grown back" (C$_r^B$). Similar sentiments were expressed by festivalgoers who referred to sustainability being 'Something that can be sustained, impact does not negatively affect the future' and 'Ensuring creating stuff ensures the ability to continue creating'. These behavioural findings complement Tilley & Young (2009) who identified increasing sustainability rhetoric but little progress in SD problems facing society.

Festivals are considered by some stakeholders to be at the forefront of adopting sustainability. A marketer suggests some festivals "are leading the way" (M$_k$M^A). A supplier develops this, insisting

> "what this festival is trying to do will eventually happen as it'll have to happen. The way the larger world is going is not sustainable everybody knows that but nobody will do anything about it until it has to be done. What was that saying that some very wise philosopher said … 'change won't happen until the pain of change is less than the pain of remaining the same'" (R^B).

This supports Jackson (2005a) who warns that behaviour cannot necessarily be imputed from attitude. An organiser developed this suggesting sustainability can be attributed to the planet or to the festival and whether in terms of

> "the planet, you're all getting in the car and going somewhere, and arguably it would be much better for the planet if (it) didn't happen"... (whether) it would be better for humanity if (it) didn't happen is arguable isn't it?" (FO2^G).

A sponsor's view answers this question recognising how festivals can provide a lead suggesting organisers are "keen for the event to be sustainable … and to include local people as much as possible be that in their enjoyment of the event or business opportunities or cultural opportunities or opportunities for them to perform here" (S$_p^F$). A green leader suggests

> "if you add up all of the things we do, you could argue that we're operating in a sustainable fashion, we strive to make a profit to make sure we survive as an event, in the meantime we spend money on treating people well and also doing everything feasible to reduce our environmental impact" (GL^C)

Some stakeholders expressed concerns about compliance with sustainability. One observed a supplier at a festival selling "Fairtrade goods and they all come from South Africa… how can that possibly be sustainable?" (C$_r^B$). Musgrave & Raj (2009) suggest compliance needs to be adhered to and, where necessary, corrective actions should be taken. Stakeholders disagreed i.e. one, with a background in health and safety, warned against

> "the trivialisation of environmental awareness and sustainability by standards that are designed to make the non-compliant compliant" (S$_U^C$).

A marketer identified cultural barriers to adoption noting "it's a pure culture thing…it's not hard… When we look at Germany for example. You go to a club you pay… We're just really far behind" (M$_k$M^A). A stakeholder argued sustainability is "no longer about a left and a right anymore. The political considerations are for all of us and they're more important (C$_r^B$). This resonates with Anderton (2011) who identified a long history of political awareness in music festivals. A marketer could see the potential for sustainability stating "I think it's fascinating" (M$_k$M^D) whereas a green leader observed it "is about everything, it's all encompassing. Eventually every job that's advertised will have a sustainability component in the job description" (GL^C). This is supported by those who described sustainability as a 'megatrend' (Lubin & Esty, 2010; Prothero & McDonagh, 2015).

Further to this the transparency of communication can be argued to be an ethical stance (see 6.4.1). Margolis & Walsh (2003) argue communication represents a key challenge for those advocating CSR. One organiser alludes to having "a strong

community message, whether we communicate it as fully as we could is probably debatable" (M_kM^D). As discussed (see 6.5.11) organisers should communicate via coherent programmes (Oates et al, 2008) with festivalgoers, stakeholders and publics. A valid starting point is identifying where festivalgoers seek information. The word-clouds for Q7 (Fig 5.18) suggest information seeking was present for most festivalgoers and, as Oates et al (2008) found, the sources consulted and trusted were diverse. They largely relied on online sources of information (Fig 5.18) as well as traditional 'marcomms' channels (see 5.2.5)**.** The complex information environment may influence festivalgoers during decision-making (Baines et al, 2013), which is discussed later (see Chapter 6.8.9).

6.6.6   Awareness

Findings suggests awareness relates to the festival itself, adopting sustainable practices and the notion of 'Place'. Some suppliers recognise benefits from being aware of organisers' expectations. One suggested the need to know "exactly what the festival organisers think about their festival. How to target that? It is a sales pitch" ($S_U{}^C$). Most festivals used 'marcomms' to raise awareness amongst festivalgoers rather than other stakeholders. A marketer noted that local 'prospects' lacked awareness of the festival suggesting even in the adjoining town "they don't know about it" (M_kM^D). This underpins the issues when communicating in what Tench & Jones (2015) call the 'Wild West' of social media; it requires diplomatic and political nous, as well as awareness and knowledge of the dangers and pitfalls.

An organiser of a long-standing festival alluded to simplifying communications with festivalgoers by always utilising "the closest weekend to the solstice so people know when it is… (and locating the festival) …right in the middle of town so even when people don't know when it's on they end coming here anyway" (FO^B). Stakeholders' reticence and/or reluctance to 'sing their own praises' apropos sustainability was identified by an organiser who opined "we don't push it in too sort of an obtrusive way" (FO^E). A supplier insisted festivals "are doing good stuff but don't advertise it" (R^B). He considered it to part of a larger malaise in that the 'green movement'

> "needs to become professional, it needs to become smarter. They need to tell people that this is the way that you're going to save money" (ibid).

This may in part explain why Barkemeyer et al (2009) suggest TBL has not yet attracted broader public awareness. However, a lack of public awareness does not necessarily equate to TBL lacking impact within organisations, rather it may identify poor communications amongst stakeholders.

A marketer acknowledged sustainability offers opportunities noting it "is a message and it's another USP for us" (M$_k$M^D) however she continues somewhat paradoxically "it's not just that sort of festival but it's something we do well" (ibid). An organiser recognised that many festivals "have a green page on their website (however) the public pay little attention to the finer details of the festivals' websites …What is and isn't green" (FO^A). Whether his insight is informed by research is unknown however it is underpinned by the festivalgoers' findings confirming a lack awareness of the festivals' environmental and ethical policies (Fig 5.38) despite most festivals having 'green' elements on their websites. These findings may result from not having clearly identified policies and/or practicing (green and ethical) behaviours in an ad hoc fashion. This despite non-marketing stakeholders increasingly referring to sustainability and a key function of marcomms is to 'persuade' such stakeholders (Barkemeyer et al, 2009).

Some organisers refer to emergent awareness as festivalgoers learn about issues whilst experiencing festivals. One organiser notes "Some people are here in an educational way". She continues the

> "Peace talks between the acts, that's really key to it. People aren't paying that much attention. … So people who don't think they're interested in peace and then they find something here that does resonate with them" (FO^B).

There is no evidence to suggest festivalgoers are passive. Indeed Anderton (2011) cites a tradition of festivalgoer activism. Tench & Jones (2015) refer to activists using social media to promote their agenda. An organiser notes "People ask questions about the principles of certain things ... (however) …you do have to spell it out more than once, what your position is" (FO^E). Failure to state a festival's 'position' can be problematic with another organiser noting "we've had criticism because people think we don't recycle because we just use one bin, but it's all done off-site" (FO1^G). One marketer notes

> "We can't even get the basic stuff on the website. And how are going to get a green message? And we're tempted to spread our message around but I can come with the content but who is actually going to put it up there" (M$_k$M^D).

This suggests resource issues may hinder implementation of coherent policies.

Apropos raising awareness of a 'sense of place' a sponsor referred to the festival "promoting the area. The mountains and coast area…because of the connection … you've got the extra 'value added' so every time they're promoting (the festival) they're also promoting (the area) as destinations for visitors" (S$_p$^{F}). This supports UNCTAD (2008) who recognised the creative economy's role in achieving tourism objectives and Getz (2010) who studied festivals' roles in establishing place and group identity.

6.6.7   Online Presence

Despite the festivalgoers largely using online sources for information gathering, festivals displayed different approaches to their online presence. One organiser suggested "we're a volunteer run festival. It takes quite a bit of time to re-design a website" (FO^B). A marketer at a not-for-profit festival recognised the challenge noting "we have no-one internally really dedicated to it or focused on the website" (M$_k$M^D). This supports UNCTAD (2008) who cited information asymmetries and resource constraints affecting access to up-to-date technologies. Clearly resource issues impacted on festivals' online offerings.

Organisations identified benefits attributed to festivals. One benefit was the aforementioned increased awareness with a sponsor observing the number of website hits "we secured pre the event was unbelievable. We're 93, 94% up on our social media accounts last year. In relation to visits an event like this certainly helps" (S$_p$^{F}). A private-sector supplier noted they had "a full, up and running website, and it gives you lots of information. It gives you facts about water usage … and our tag line is 'it's only natural'" (R^C). This illustrates a sophisticated approach, more typical of the private-sector, where marcomms support branding. Increasingly User Generated Content (Fig 2.16) or UGC is utilised as prospects regard their peers' views as more trustworthy than 'marketer-dominated' information. One supplier alluded to having testimonials "for us from the festival side" (R^C). This complements Oates et al (2008) who found noticeable differences in the extent of information seeking between groups.
The wide variations in approach to online communications fit with Tench & Jones (2015) who draw a comparison between social media and the 'Wild West'.

Online presences need ongoing maintenance with one organiser juxtaposing other festivals' sites with that of the BBC noting "It's interesting that they're all gearing up, like you have the BBC website with all of its skins and it's very, very nice" (FO2^G). Regarding his own site he noted "it needs a little bit of a rethink for mobile… It's alright isn't it, the thing is I always thought that the colour of the festival is the colour of the theme isn't it, but it's the content, like a blog" (ibid). Baines et al (2013) also hold the view that 'content' is the key aspect of digital marketing.

A supplier identifies more potential online e.g. using videos that "explains the products, walk through videos…you see them on estate agents websites now where they're touring the house. It's a walk-through video with 360 pan" (R^C). Individuals respond to societal and technological changes that are initiated elsewhere (Jackson, 2005a). Findings germane to this alluded to the fragmentation, democratization and visibility online of the sector. One organiser suggests because of the internet, "music is

fragmented, like we used to have one channel for music like Top of the Pops, and the Chart show and we all got our music from that and it had been filtered and now there are various tribes" (FO2^G). This presents opportunities for festivals and artists alike with another organiser noting "if you can get up there I think you can sustain it" (FO1^G). She does however offer caveats in that "there are fewer that can get there and there are a lot more down there. And the turnover is a lot faster at the bottom levels" (ibid).

From a festival perspective websites create a

> "flatter playing field … in terms of everybody's web presence and everybody's Twitter presence, so an individual can work hard to sell the dream of the festival and if it's not just about the music then you can kind of do other things then all of a sudden your boutique event is pulling away" (FO2^G).

Here web and social media sites are seen to blend as suggested by the extended 'comms' mix (Fig 2.16). The information sources used by festivalgoers are numerous (see section 5.2.5) however online aspects (featuring 'Website', 'Internet', 'Web' and 'Online') dominated the responses. The strength of response indicates organisers should prioritise their online and social media presence.

6.6.8 Social Media

Findings suggest social media can raise awareness of sustainability and promote the contributions made by festivals. One stakeholder describes how they "actively promote car sharing through our site and on Facebook. We also use other social sites like Flickr to promote the green work we do" (GL^C).

Resources dictate approaches to using social media with better resourced festivals having dedicated people. An organiser recognises the "need to work on our audience and our social media so we're doing it in-house" (FO1^G). This assumes those in-house have the requisite skills. Other well resourced organisations use marketing agencies e.g. one marketer cites a festival using " 'Drop the Mustard' for social media so they look after all that …. they'd handle the Twitter-feed, Facebook"(M$_k$O$_f^F$). Suppliers and publics also see the advantages of embracing social media with one noting, "We've had a few videos made for this sort of stuff, real quirky ones to go on Facebook pages" (R^C). A stakeholder described how they're "interlinked on Facebook, Twitter and all of the social media avenues we can follow. We have seen, through working with the event organisers, that it's a very effective platform to promote the area" (S$_p^F$).

Less well-resourced festivals recognised the potential for social media. One organiser states "we have some social media but again we're a volunteer run festival" (FO^B). A marketer notes "it's frustrating that resource is so much of an issue all of the time…we

need to have a person dedicated as we don't generate a lot of interest" (M_kM^D). This despite Tench & Jones (2015) insisting there are a number of upsides and benefits to be derived from the development, application and use of social media. Herein (see 5.2.5) WoM features heavily amongst stakeholder and festivalgoers' responses along with other vehicles such as leaflets, posters and radio advertisements.

6.6.9 Public Relations

Resources also dictate festivals' approaches to using PR with none of the festivals studied having internal accredited PR practitioners. Rather the better-resourced festivals used agencies with one marketer describing two agencies servicing a festival where "they look after all of the non-national media, so the media in Wales and anything regional. And we look after the rest" ($M_kO_f^F$). This suggests a sophisticated PR approach for this festival. Other festivals would be wise to consider PR as an option as Baines et al (2013) cite its ability to communicate whilst incurring low cost and generating credibility.

PR agencies generated press releases issued to "bespoke" target media list featuring "the key titles and radio in the area we'd ask them to run news stories wherever possible… run interviews with the artists performing prior to the festivals. To generate interest prior to that" and finally "run competitions in the local media" (M_kM^A).

Festivals accrue other benefits from PR namely clarity for potential festivalgoers and better relationships with those in the music industry. One Director noted they "do need to look at how we reach our audience because I think sometimes the music press is sometimes unnecessarily vague" (PD^G). In linking PR to information gathering and changing consumer patterns, one organiser suggests people investing their money are "going to be wise to it and people will read the review of somewhere before they go whereas 20 years ago people simply said 'the gig's there, right I need to get there' and it didn't matter if it was a splatty venue or if it was a beautiful palace" (FO^E). Such negative PR i.e. from 'splatty venues' can be problematic nowadays. Tench & Jones (2015) suggest negative PR can readily be seen online as complaints e.g. poor customer or employee treatment, unethical practices (to name but a few) can be posted and shared. They also have the potential to go viral and reach a much larger, sometimes global, audience that can cause significant brand damage.

One organiser cited PR as a tool to promote their family-values as at "the Kidz Festival we got the Gold Award so we're pretty pleased about that… it's a good one, we get quite good reviews from website-based magazines" ($FO1^G$).

This supports Oates et al (2008) who found awards carry more weight if they come from independent sources and publications. An organiser cited PR success from involvement with disadvantaged groups and the local community via a series of events "around World War 1 and the Warhorse story… involved a local community group with learning disabilities who have built a horse for us…We have had quite a good response to that... The Press have been very interested. We've had a lot of local cover" (M_kM^D).

PR is recognised as important for new festivals. One marketer observes the first time a festival takes place "in a local area we'd organise a local press day with a new festival we'd invite local press to come down as a preview to meet the organisers … we'd … visit all of the key local media amenities offices" (M_kM^A). Like all professional services, PR Agencies incur costs hence one organiser elected to replace their agency with an

> "intern to take it in-house, to really focus, because we've paid for external press people. Again, it's a bit of a lag over coming from the music industry where you hire press people. So that's where it came from and it's done us a good service in terms of helping us book bands because agents like to know that that side of the things are dealt with" ($FO1^G$).

This assumes those in-house have the requisite skills and does not address the issue that it is difficult measuring the effectiveness of PR. As micro-enterprises and SMEs they also recognised the role of PR as a mean of achieving 'reach' without excessive costs. Other organisations benefit from PR related to festivals. One stakeholder noted the coverage they were "securing through events of this type is unbelievable. And we saw that with the Big Weekend when Radio 1 came to the area… (and)… We had coverage last night on BBC news, 10 o' Clock News, and on BBC news this morning" (S_p^F). Such efforts are supported by McGoldrick (2002) who acknowledges the benefits accrued from improved public relations with the local community e.g. licence applications and planning permission.

6.6.10 Word of Mouth (WoM)

All of the organisers sought organic, incremental growth and WoM was identified as an appropriate mode of communication to achieve this aim. It drove sales, facilitated recruitment, provided a source of testimonials and improved inter-firm relationships. One Director reflected on starting his festival

> "in the teeth of the financial crunch … (and therefore) … used word-of mouth as a way of growing so if people think it's good, they tell their friends. So basically our marketing focus has moved on to social media. We do very little paper-based" (PD^G).

Clearly a bi-product is a lower carbon footprint. The role of WoM should not be underestimated particularly as festivalgoers' findings (Fig 5.25) were clearly related.

This supports Oates et al (2008) who found 'greener' consumers cite WoM from like-minded peers as important, trustworthy sources of environmental knowledge.

One organiser noted they were "going to try and gather some these stories at this year's festival with it being our 10th anniversary. We'll put some tapes out there… All of those special stories. That pop up every now and then provided a source of testimonials". Another cited how in their first year "we overheard some mum at the bar who said "This is just like the John Lewis of festivals" (FO1[G]). Whether they used this 'gem' is unknown.

Festivals used WoM for recruitment purposes. One festival "put out an appeal saying we need people to run the festival" (VM[B]). An organiser attended an industry conference where "somebody from the Edinburgh festival, whoever the Director was, said one of the Edinburgh Festival's key things was volunteers" (FO1[G]). A production director suggested "one of the things that really drives word of mouth is that we've 300 volunteers onsite… And obviously if they have a buy-in if things work they sell it to people" (PD[G]). Festivalgoers cited Facebook (Fig 5.25) where WoM complements the aforementioned high response rate for 'online'.

Suppliers also benefited from WoM with one noting "a lot of it is through the manufacturing company that builds our equipment, they get a lot of enquiries" (R[C]). This not only drives sales but also cements relations with the manufacturer. That said, whilst WoM is key 'vehicle' (Fig 2.16), Oates et al (2008) maintain challenges exist in terms of control and evaluation.

6.6.11 Advertising

Advertising is a traditional component of the 'comms mix' (Fig 2.16) and is referenced in the task environment (i.e. onsite) and online. Advertising is deemed to be expensive and resources often determined festivals' approaches. Stakeholders' findings suggest advertising served multiple purposes covering income generation, raising awareness and driving sales.

One organiser used advertising to offset the costs of producing programmes noting "We used to sell it but actually the adverts in cover the costs so we can give it away" (FO[B]). She also recognised the potential for advertising 'green' credentials arguing

> "it'll be a plus point for people to choose that festival over another. Shambala do it really well. And they shout about what they're doing. And that's not greenwash it's just that they do it really well" (ibid).

As discussed (see 6.5.2) greenwash is a concern as 'greener' consumers associated

mainstream media with negative news and advertisers contributed to over-consumption (Oates et al, 2008). Zifkos (2015) implies the problem of greenwash may be attached to sustainability. He suggests such a label might not be indicative of a new form of "responsible" festival practice and genuine " sustainability qualities, but rather simply constitute another marketing attempt employed by festival managers, who are trying to differentiate their events from existing "green festivals".

Other organisers are somewhat tentative with one suggesting "we have never really done it, in Year 2 we paid for Facebook advertising and the odd ad here and there but we've never really had a marketing budget" (FO1^G). Another concurs with this sentiment saying "it's partly out of necessity, as we don't have a huge marketing budget. So we can't afford billboard advertising, adverts in national press. We do have some advertising but it's all done through a process of favours … (and)… we do bits here and there. We market with independents like Vibration magazine, Leeds On magazine" (FO^E). These contrasting attitudes are consistent with Emery (2012) who considers advertising to be very much part of the problem of over-consumption. Only Festival F had the budget for national 'above the line' advertising campaigns. Other festivals advertised in local media and also in other festivals' programmes. They choose advertising as it allows the successful selection cues that persuade consumers in favour of a particular product or brand (Jackson, 2005a).

6.6.12   Sponsorship

Sponsorship, a component of the 'comms mix' (Fig 2.16), appeared onsite i.e. sponsoring "the main area and they sponsor the bar stage" (FO^A) and online. Rather than sponsors being perceived as a 'cost' stakeholders cited multiple benefits covering income generation, raising awareness and driving sales. Mundane items like beer glasses presented opportunities with one marketer noting

> "when I saw the glasses being delivered someone said 'why don't we have a sponsor with their logo on it'? Because, obviously, that would bring in money. And also people would want to keep hold of those glasses" (M$_k$M^D).

Stakeholders were conscious of such opportunities with a director noting "we've now got somebody involved in business development because it's those sort of partnerships and sponsorships where we think there'll be more growth" (PD^G). Sponsors also perceive benefits from festivals with one sponsoring the event in partnership with national Government and how "it's one of our major events. And they attract over 10000 visitors" (S$_p$^{F}). That said the findings suggest some reservations.

Sponsors' advertising onsite must be done with some sensitivity to festivalgoers'

perceptions. This resonates with Anderton (2011) who maintains organisers and sponsors need to understand their own events and attendees in order to use sponsorship more effectively. Larger sponsors were deemed by some to have negative connotations. One organiser warns against having "sponsor followed by fast food followed by sponsor… that's not we're about…Everyone would hate the fact that we had McDonalds on site" (FO^A). Another states "we could have done a deal with Carlsberg … and … made a lot of money off that but we prefer a more bespoke bar option" (FO^E). Clearly these insights concur with Smith & Zook (2011) who insist sponsors must have a degree of 'fit'. Developing this notion, one organiser notes "all of the brands who have approached us have been nice brands that fit well with our brand" (FO^A). He maintains they are unlikely to be approached

> "by McDonalds, Coke or someone like that…The kind of brands we've had for example this year offering sponsorship are JoJo Bailey a posh brand Little Tykes who do the toys. They add value as well as they not only give us a sponsorship deal but the bring kids toys. Those sponsorship deals aren't seen as a negative. They're a massive positive" (ibid).

The degree of fit can also relate to the level of involvement and shared values. Size was not necessarily a barrier to sponsoring a festival indeed some larger sponsors were more involved with the festivals. One organiser referred to a community project involving schools which received materials "from our sponsor, William Jackson's Food Group who are a local company" (FO^D) who happened to be their "biggest sponsor" (M$_k$M^D). Clearly there was reciprocity between the celebrity (Michael Morpurgo) who attended the "Sponsors' reception to give a little support and the sponsor" (FO^D).

Sponsors supported sustainable practices, as an organiser suggests the "Peace talks between the acts, that's really key … it will resonate in their brain where they'll be looking for some clothes and they'll walk past the Amnesty International stall" (FO^B). Another organiser describes how they "had a beer company who sponsored it and they sent us a load of plastic glasses... we're using them rather than wasting them" (FO^A).

As noted, some sponsors are deemed to distort the market. When a Director discussed the relationship between some festivals and the BBC he insisted "it's not that we're envious, but they seem to enjoy a very close relationship with 6 Music. They get support through that and … the marketing and promotion that comes from that" (PD^G). Undoubtedly festivals with such sponsors will have advantages e.g. improved PR. However Smith & Zook (2011) suggest care is needed as some think sponsorship is insidious and undermines integrity.

6.6.13 Direct Marketing

Direct marketing (Fig 2.16) involved costs depending on whether the contact was via post or email. Stakeholders suggested it helped to target specific demographics, developed relations with other bodies and enabled a more tailored 'reach' than advertising. It raised some ethical questions as it can be considered 'spam' or 'junk' mail unless permission has been granted.

An organiser cited a promoter (who had acted as a mentor) who used flyers with a large amount of pink on them to avoid appealing "to 'lads'. The girls would say it's great and consequently the boys would come, but it wasn't aimed at them. He never had any real sort of trouble" (FO2^G). This form of targeting a demographic is cost-effective and ultimately lead to a better experience. Another organiser alluded to cooperating "with the American (Bluegrass) association, they're going to do some mailouts. We're going to offer discounts to their members" (FO^E) illustrating mutual benefits for both parties.

A retailer reflected on how direct marketing raised credibility, improved customer acquisition and provided mutual benefit suggesting

> "you say to people 'look we'll send you a photograph of a job we did last weekend at Silverstone'. And they'll see exactly what we're talking about… a lot of the set-ups that we do we send photographs to the manufacturer. The manufacturer can then distribute those" (R^C).

The festivalgoers cited email as a key mode of receiving information from festivals (see 5.2.5). Email is a form of direct marketing that stakeholders used to lower costs, disseminate materials, improve reaction time, reach and research. Organisers used 'opt-in' emails e.g. "We try to speak to everyone who gets in touch whether positive or negative. Whether on Facebook, Twitter, email…" (FO^E). The benefits of B2C communication are clear however one supplier also alluded to B2B noting email correspondence is largely "where we bring in the business we're discussing. We have a lot of companies call up, who are new to the vacuum technology so they want to know as much as they can about it" (R^C). These insights support Smith & Zook (2011) who describe 'opt-in' email as a useful tool for customer retention programmes.

6.6.14   Ambient

Stakeholders' recognised that site-related issues contribute to satisfaction. Having an ambient presence enabled promotion, communication of logistical matters and general signposting of events. One organiser referred to running a multi-venue event in Leeds" (FO^E) where he "put up posters in the right sort of places. In and around the Lake District and around our main target cities (FO^E). Such ambient advertising (e.g. flyers and posters) are cited by festivalgoers (see 5.2.5) and are effective. A caveat is one

manager noted "we used to put up big billboards on lamp-posts around Leamington but the Council got a bit funny about it and wouldn't let us do it" (VM[B]).

Ambient media onsite represents a low cost, easily implemented option however only festival B used this option extensively. Another countered "somebody has to put stuff on notice boards and literally everybody is so … overloaded" (M_kM^D). Resources are an issue for most organisers however Baines et al (2013) insist such outdoor media are important for supporting messages that are transmitted through the primary media.

6.8 MARKETING

The role of marketing generated substantial commentary (see Fig 5.1). Much of it supported Pal & Byrom (2003) who found understanding, meeting and exceeding customer expectations are increasingly part of the lexicon of progressive companies. Having reflected on 'marcomms' (Chapter 6.7) it is appropriate to consider differing approaches to marketing (Fig 5.15), how people interact (Fig 5.16), operations (Fig 5.17) and research (Fig 5.18). A caveat is that in practice these interact and overlap.

Whenever festivalgoers decide to buy (or not) goods or services they contribute to a more (or less) sustainable pattern of consumption (Young et al, 2010). It is customers who drive the political and social agenda for change, as their spending habits increasingly include green and ethically-minded brands (CIM, 2007). Hence an impetus exists to better understand consumers' purchasing of sustainable goods and services (Oates et al, 2008) however consumer satisfaction is missing from many SD studies.

When discussing another (struggling) festival an organiser warns "it was just an exercise in how deluded you can become. Where it's about just being a festival organiser ... (it is a) rich person's folly to put a music festival on" (FO2[G]). The risks are considerable with a director noting in their first year "if we didn't sell the tickets then the house was on the line" (PD[G]). These insights reflect studies suggesting SMEs and micro-enterprises' marketing practices are shaped by their owners and their 'drivers'.

6.8.1 Organisational Drivers

Findings identified multiple drivers for creating, running and supplying festivals e.g. co-creating entertainment, lifestyle changes, shared values and challenge seeking.

At its simplest festivals are platforms "to put interesting and exciting music in front of an audience that just want to be there" (FO[E]). Some organisers developed this citing the importance of co-creating a festival experience e.g. "it's lovely to see everyone else

enjoying themselves" (FO^D). Another advocated "making money by creating special weekends. The thing that's really important to us are those happy memories" (FO^A).

A director suggested enjoying "the process but also give them something that they liked" (PD^G). An organiser other added "it's our event and to some extent we can only do what makes us happy and also other people" (FO^E) whilst another suggested "it's almost like having your own dinner party... you invite all of these people to your place. And it's bad if they've not enjoyed themselves and been looked after" (FO2^G). These insights link hedonic pursuits with other values e.g. ownership, creativity and security.

Suppliers and organisers refer to "a desire to create a lifestyle business" (S$_U$^{C}) where one is "driven by having a nice life. We do this in the summer for four months and then we go and live in France for 8 months" (R^B). He wants

> "to make enough money to live the lifestyle I want to lead. So I'm obviously interested in going to festivals where we can do some business and make some money. I'm not interested in making piles of money" (ibid).

One suggested always having had "a heart for entertainment" (FO^A) and took pleasure from spreading "our knowledge about these small events and help festivals to get into a really good place" (ibid). Another supports this alluding to "lots of improvements we can make… (and)… someone needs to look after people at festivals to make their experience better" (R^C). These insights support Tilley & Young (2009) who found perceptions of value reflected wealth creation amid personal and wider value systems.

It is understandable that organisers want their festivals to become established with one recognising that their approach to growth had been "organic but we fell on to an audience where there was a demand for a family-orientated festival … We'd love to get to the point where we announce and sell out" (PD^G). Incremental growth seemed to be the normal route to becoming 'established' (see Fig 3.7). This brings benefits as

> "we've made it to where we want to be … there's a lot more freedom and a bit less worry. We feel a lot more secure. There's a lot more room for creativity" (FO^A).

Not all festivals are commercial as one organiser runs the "biggest longest running event of that nature.. (which is)…intentionally, a small free festival so that free unticketed thing is really important" (FO^B) That said she still aimed "to get as many people here as possible" insisting "wherever you live and no matter what you're into you'll find something here that'll interest you" (ibid). Hence, even non-profitmaking festivals (Fig 3.7) sought to attract and satisfy festivalgoers.

Stakeholders refered to drivers changing due to circumstances and customers tastes. Festival E has "gone from something that we wanted to grow into a big commercial thing into something … that we can use to showcase the more interesting aspects of our music" (FO^E). Whether this change was planned or reactive is not clear. A marketer acknowledged "the animal that it is today is not the animal that it started out as and it's not the animal that they would like to develop it into but nobody is definitively clear on what that ownership should look like" (M$_k$M^D). She insisted a discussion she was "trying to instigate is 'What do we actually mean when we say folk'? …because some will say you should drop the folk thing because it's putting people off" (ibid). This is consistent with CIM (2007) who maintain marketers are the closest members of an organisation to customers and therefore play key roles.

Fig 6.3 Ansoff's matrix applied to festivals
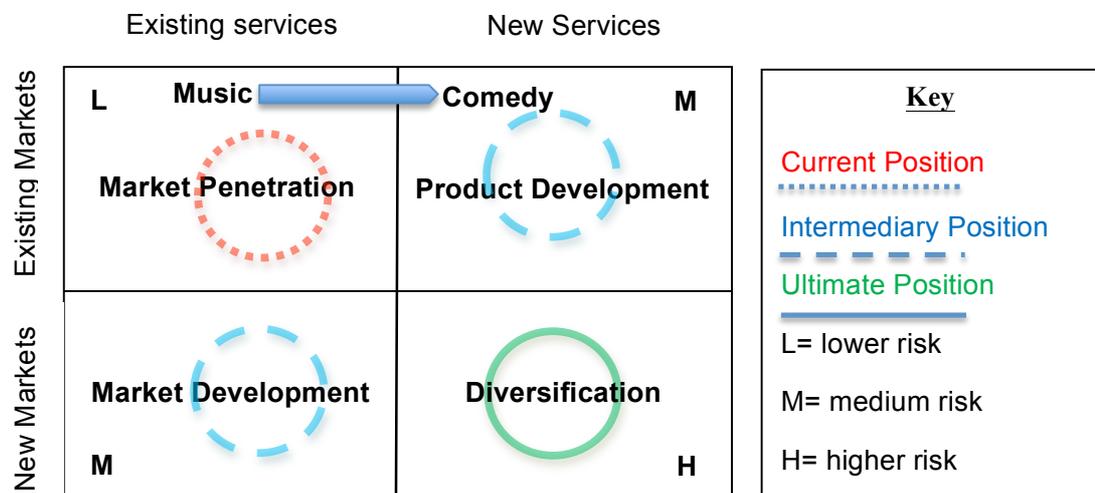
(source: adapted from Ansoff, 1965)

Some festivals sought greater security by broadening their appeal which itself presents challenges. An organiser noted "we need to be pushing the comedy and the literary arena. Those things we're getting more confident with. So we need to start working on that 'socially' as well" (FO1^G). The move to music festivals providing comedy could be deemed to be product development (i.e. selling new products to the existing festivalgoers) as illustrated in Fig 6.3. Diversification would involve a music festival, say, setting up a comedy festival which carries greater risk. As the market represents typically 715 festivals annually (Mintel, 2010) it is not surprising that most festivals initially practiced market penetration predominantly to grow and become established then product development.

Festivals, having multiple goals and stakeholders, recognise the need to avoid being "perceived as trying to be all things to all people … (however whether) … this is a community event, but is the purpose to deliver an event that benefits the local community, gets people involved and supports local youth development … and makes

enough to keep it going" (M_kM^D). These goals may compete as festivals grow with an organiser noting "we could 'do' music well and we could 'do' kids well from the start" however "we get offended if somebody says we're a kids festival, we're not a kids festival. It's a family event and the idea is that there's something for kids to do, and our workshops are very much family workshops" ($FO1^G$).

Festival F benefited from having a clear vision from the start. One sponsor noted on "the first day you felt the organisers were very au fait with organising events of this type… you could sense straight away that these have got a clear vision and they know what they're doing. In all aspects of event management" (S_p^F). Such benefits are accrued by suppliers, who also have their own aims. One insisted "it's essential that you've got the same targets and objectives as the people you're working alongside with and close to" (S_U^C). Another saw his company as an SME "specialising in running and producing small to medium size events and festivals" (PD^A). Whereas another is "pointed more at sectors that promote culture more leftfield more alternative. We're looking for something that's at the vanguard … not big industrial festivals" (S_U^C) as smaller music festivals "appeal to a 'caring' audience" (ibid). Such caring values are cited by Getz (2010) who argues festivals celebrate community values, ideologies, identity and continuity. They can bind people together in communities and cultures.

6.8.2 Growth

The DSP (see 2.1.1) has proven "remarkably resistant to significant change" (Belz & Peattie, 2009, p12). It suggests all companies seek growth however findings suggest this was not always the case. Stakeholders reflected on the range of ticketing options and had differing attitudes towards increasing patronage. Festival E is 'capped' at 300 festivalgoers and even though the organiser believed "there's more room to put more people in there but don't really want to make it too big of a thing" (FO^E). He cited having sold out the first time

> "a couple of years ago … and thought 'right, let's try and grow it here and let's try these bigger things'. And we sort of settled on the fact that we're going to lose our focus on what we do and it needs to be respectful of the place" (ibid).

This insights resonates with Lampel (2011) who suggests stakeholders attend festivals expecting to profit and to do so they rely on the events' formal rules, internal geography and rituals. However the framework in which they operate is set by organisers who have their own agenda (ibid). Hence this can contribute to tensions and issues relating to power. A marketer asked "are we looking to expand this and make a profit?" (M_kM^D) which alluded to risks associated with acquiring more festivalgoers (see 6.8.8). A director described growing (over a five year period) from 1200 festivalgoers to "8000

this year" (PD^G). He acknowledged growth brought new challenges stating "when we say 8000 there's almost 4000 adults and 4000 kids" (ibid). This festival only offers "weekend tickets and that's a deliberate policy. The first year we didn't … there's an element where people sit and wait to see what's on and then they'll walk up" (PD^G). This introduced risk as it will be too late to address poor ticket sales if "you're reliant on the day ticket segment" (FO2^G).

Findings suggested challenges facing smaller festivals seeking growth included doing so without alienating festivalgoers. An organiser resisted the temptation to grow, instead maintaining "the ethos of the festival being organic and interesting and a bit more thought about" (FO^E). The sites often have room for expansion. A director noted "we can grow without changing the site to 10000 people" (PD^G). Another suggested

> "there's plenty of room to grow and obviously the festival has high costs…(however)…if you're Latitude and you go from 40 to 55 (thousand) and that's noticed it's even more noticeable if you're a boutique festival and your just going from 5 to 7 thousand. You'll probably notice that more as that's a big part of the sell that it's a boutique festival" (FO^A).

A peer concurred, noting some "of the regulars got a bit nervous when we expanded, but once the people had the feeling that they could let their kids go…" (FO1^G). This resonates with services marketing studies, which differ from 'products' as the service is heterogeneous and the consumption is inseparable.

Most organisers "don't want it to grow too quickly, we want it to grow organically. Whereas some people want it to go to its end result and become a massive festival" (FO^E). Another noted, "because we've grown organically we've always broke even. But we're having to be realistic in terms of providing professional staff and how that's funded" (PD^G). This is understandable as incremental growth is a more conservative, risk-averse approach consistent with market penetration (Fig 6.3). That said it still engenders change with organiser noting "it's just developed… it has just sort of grown since then really and we needed to move to another site which was a bit bigger" (FO^D). That said she also refers to diversification suggesting "we tried to build up on the comedy side because … it brings in income, some of the people that were there last night well I thought 'You're not regular folk festivalgoers and obviously are somebody that's into the comedy side' (however) it hasn't got that much bigger, we don't have bigger stages or anything " (ibid). Hence festivals that may not be seeking physical growth, sought improved income streams (Fig 6.3).

Festivals A, D and F used dedicated marketers which, Prahalad & Hamel (1990) suggest, allows organisers to concentrate on their core competences (i.e. designing

and running festivals) thus creating additional value for the festivalgoer and being better placed to respond to changes in the sector. Festival B was averse to the idea of using marketers and Festival E was deemed to be too small (and as yet insufficiently well-established) to incur such costs.

6.8.3 Measurement

Stakeholders recognised that with the "market-place quite crowded" (PD[G]) the need for change exists. When asked how a festival's success is judged one noted "it has a very nice buzz about it and there's enough people to make it feel like it's a successful festival" (M_kM^D). An organiser maintained they "have very few people who have a bad experience. Which is why we do so well" (FO[A]). A widely used metric in retail is footfall however some festivals were somewhat vague with one noting it "depends because we have a lot of the site that isn't a stage so I think we generally estimate about 1500 at the main stage and about 500 at the bandstand. Give or take" (VM[B]).

For SMEs, market knowledge is considered crucial (Gilmore et al, 2001) however stakeholders often demonstrated incomplete understanding of the market-place. One admitted "I don't know what the audience proportions are like at other events" (PD[G]) and "we haven't done a lot of audience analysis … we know where they come from because of post code capture and so on. We can map where the ticket sales are going" (ibid). These ad hoc approaches contradict the notion that successful marketing is predicated upon measuring the efficacy of campaigns (McDonald, 2010) however there was no evidence of marketing or communication audits.

Some debate exists surrounding using awards as a gauge of success with Festival G having withdrawn "from the UK Family Festival thing; the UK festival awards because we can never win it" despite having been nominated previously. She maintained "they changed the way they did it, on a secret shopper, and we got a nomination... But as soon as it relates to having to get your audience to vote for you, we haven't got enough people" (FO1[G]). This practice discriminates against new and smaller festivals when compared with larger better-resourced festivals. Whether awarding organisations should adopt a pro rata approach would be an interesting area of study however beyond the remit of this research.

6.8.4 Marketing Research

The marketing process is founded on the use of market research to identify a company's current and potential customers and to understand their nature, motivation and behaviour" (Belz & Peattie, 2009, p77). As discussed some stakeholders saw sustainability through an existential lens. One described the decision to start the

festival as "essentially a leap of faith, so it was predicated around having young families … and not being confident on taking them to other festivals… the offering at those things wasn't really aimed at us. It wasn't any more scientific than that" (PD^G). An organiser confirms moving "from the more 'traditional' because we were trying to attract a more broader audience... A bigger audience as well. … we've got a bit more eclectic with the music. Bigger headliners" (FO^D) with little evidence to support such a move. The stakeholders were receptive to the idea of research as "one of the things you don't see at festivals is channels for that kind of marketing knowledge and feedback … (and) …we're reaching a point where potentially we need to do something which might be a bit more formal" (PD^G). This insight supports Sapsed et al (2008) who argue research is still needed for the creative industries in order to develop the rudimentary understanding of how the services are designed, produced and delivered.

Stakeholders perceived research broadly with one Organiser noting

> "we welcome feedback and we've done surveys ourselves… it's a small event and people seem to care about the event we get very honest and quite overt feedback where people will very much say their minds. They'll like us on Facebook and they'll feed into the event … they want to come back year and see it improve" (FO^E)

This attitude to research is paradoxical as Festival E's organisers would not allow the Author of this study to undertake festivalgoer research as they were concerned it would detract from the atmosphere (see Chapter 3). Some stakeholders undertook rudimentary research "on an informal basis… Facebook and Twitter are used … as an ongoing survey. In that quite quickly people can tell you what they think on the day; what they think of an idea". He continued "we've just done our second audience survey of ticket buyers" and admits "in terms of it being a scientific survey it doesn't stand up" (PD^G). This resonated with 'research' at another festival where a stakeholder had "a quick look at the questionnaire responses and most of them are 'Yeah, we love it, we always come back, we know what we're gonna get, it's on the doorstep, it's a nice day and we like it'" (M$_k$M^D). Whilst positive feedback is always welcome the lack of critique is of concern with one organiser suggesting the only negative feedback was

> "someone went to the vegan food stall and asked for a can of Coca Cola. Which one was a little bit daft because the bar is next to it if you want a cola, and two if you're going to ask people for a corporate soft-drink it probably shouldn't be the people running the vegan food stall. We explained that in the nicest possible way" (FO^E)

These insights are supported by Malhotra & Birks (2007) who insist it is the task of marketing research to provide relevant, accurate, reliable, valid and current information in order to support sound marketing decisions.

The marketing agencies involved in this study did not conduct consumer research with one marketer seeming somewhat dumbfounded "Erm, our team?... we're not in that area" ($M_kO_f^F$) whilst another confirmed "that's largely down to the organisers…(who) do that in-house" (M_kM^A). She continued "if something was being fed back that's part of our mediator role… from a media perspective" then responses would be provided to the client. An organiser insisted festivalgoers

> "love it…because of the constraints we were put under by the venue this year we had a very last minute redesign and swapped the site around but it has worked great" (FO^A).

A peer noted in their first year they allowed day-tickets and on the first day "there was a kind of negative marketing effect in that when people found they couldn't buy a ticket at the gate" (PD^G). These claims seem to be purely anecdotal with no discernible research. One argument in support of anecdotes is stakeholders "have experience of what other festivals do as customers as well" (FO^A).

Experiential learning was used to justify changes. A director noted "once we found we had that audience, we worked on what is it that they wanted" (PD^G). A marketer observed "now I've experienced the festival …one of the main tasks at this time is gathering information" (M_kM^D). Whilst this is commendable, a festival that started "32 years ago" (FO^D) should already have a wealth of marketing data. The experiential approach is evident elsewhere with one stakeholder noting it "we have a reasonably good handle on what other festivals are doing" (VM^B). An organiser argued "festivals are more clued-up than they used to be. I go to a lot… we can learn a lot from each other now" (FO^B). Sharing best practice is widely recognised as a sensible approach for SMEs however one director protested

> "We don't go 'Oh! Steal these ideas' but actually what we are doing is building our knowledge as building festival sites … seeing what people do… are the health and safety levels are the same?" (PD^A).

SMEs often lack the skills for analysing marketing research. None of the stakeholders expressed having experience of designing, undertaking or analysing marketing research. One noted "it's very difficult to tell… what we found this year was depending on the way that you asked the questions, the answers would cancel each other out" (PD^G). He continued "we're just testing out how we can grow the event. So this year we're doing an additional ticket for Sunday night to see what the demand is". This approach, akin to trial and error, involves risks however experiential learning should not be confused with merely 'guessing' as seems to be the case at times with one organiser suggesting "I think that the sort of people that come are basically green"

(FO^D) with little corroboration. A volunteer manager maintains "there's a lot of going around talking to the people who are taking part in it. And we'll ask questions how are we doing? What can we do better?" (VM^C). This may be good for developing relations with festivalgoers however there was no evidence of the data being collected and/or analysed in order to spot trends. A director offers a caveat in that "sometimes you have to balance that against what people think they want and then what they get and then see the responses" (PD^G).

The issue of permission marketing is addressed by a marketer who referred to their questionnaire having a "tick box if they don't want to hear from us or have any marketing material' (M$_k$M^D) thus complying with current ethical standards (MRS, 2014). Another issue relates to whether the data can be analysed impartially as "one of the trickier things on something like that is getting impartial outsiders' views" (PD^G). Such insights support Proctor (2005) who insists consideration has to be given to whether the information can be obtained within a reasonable time-frame cost-effectively.

One way to improve decision-making is to seek inputs from third parties whether carrying out secondary research or liaising with recognised 'experts'. An organiser sought advice from a university lecturer in events and marketing who "used to be a big promoter" (FO1^G). Such marketing 'mavens' will have the knowledge, expertise and experience to help. Another was 'informed' by an article highlighting "past line-ups and just tracking the dwindling headliners and talking about the preposterous Leeds-Reading line-ups this year" (FO2^G). Whilst useful, secondary research suffers from issues such as relevance and bias, therefore primary research is recognised by stakeholders. One noted "last year, we got all of these figures… online … and there was a percentage of people who were repeat business. People who'd been to all 6 … or however many" (FO1^G). It is not clear whether actions resulted from this research.

Stakeholders were aware of the benefits of marketing research e.g. how communications could be tailored to better inform festivalgoers. Suppliers may also be better informed as currently "you have to inform yourself with their approach" (S$_U$^{C}). Research was undertaken in real time i.e. Festival C has "a shack onsite and we stop people as they're passing" (GL^C). Also "from the debate on Facebook we have a really well informed lot" (PD^G) which means more sophisticated language can be adopted. Ultimately it is "the whole thing about knowing your market isn't it? And knowing who your audience is and what it will take … whether it's the line-up or other things that are the deciding factor that gets people to come. … the quality of the workshops that we're putting on" (FO1^G). Marketing research enabled better implementation e.g. a festival

provided "a small acoustic stage for the first time … a little pop-up thing … some people had asked for that … it went down very well" (FO^E).

This Chapter started with John Lydgate's axiom and research in itself will not drive customer satisfaction universally. An organiser cited a 'reviewer' who requested

> " 'some workshops for kids who are younger because I had to stand and make the sword and shield with them'. But it's like that's the point, we're facilitating for you to spend some time with your child" (FO1^G).

Most festivals had little or no marketing budget let alone financial resources for research. One marketer "contacted the festival and … I knew they didn't have no money and didn't pay for anyone but I thought I could give them a bit of advice about how they do their website" (M_KM^D).

6.8.5   Profit

Findings associated with the term 'Profit' were somewhat nebulous. Respondents cited 'the bottom line' as in the traditional economic focus however increasingly more customer-centric marketers refer to 'customer cost' (Belz & Peattie, 2009)). Profit is one of TBL's 'foci' however some argue that Elkington intended it to identify funds re-invested in People and Planet. It also relates to the benefits accrued in a more general, even philosophical, sense e.g. how festivalgoers 'profit' socially and culturally by engaging with activities.

Simply put festivals have "to turn a profit so people have to be paid" (GL^C) and "to be able to invest back into it to make it a better animal and supported. That's the end desire" (M_KM^D). A festival's profitability is determined by fixed and variable costs (some of which are controlled) and the ability to generate income streams. One stakeholder maintains "we're not good at making food and we're not good at running bars... Obviously, we reduce the potential profit (by outsourcing) but we have a guaranteed income" (PD^G). The size and nature of festivals (Fig 3.7) influence the costs. As discussed (see 6.5.6) for larger, more established festivals, the temporary infrastructure staging is substantial and "to talk about the thousands of pounds and actually the millions of pounds it costs to produce a festival … you do get into those figures and only then can they figure out where the ticket prices are" (PD^A).

The market is crowded and complex (See Fig 3.4) with nascent festivals competing alongside 'behemoths' like Glastonbury. Some stakeholders think this distorts the market with one noting "Live Nation have got Ticketmaster and that makes an enormous amount of money… all of their live stuff is probably just a tax write off …Secret Garden Party which is just like us but that doesn't make any money, Camp

Bestival lost money… it's like you don't get any points for making money do you?" (FO2[G]). This rhetorical question points to previous studies that identified wide-ranging drivers for festivals' organisers (Lena, 2011).

The risks do not only apply to the survival of the festival itself as

> "things can move fast… you can't get into this industry thinking you're going to make money in Year 1. I've seen plenty of people try it and lose… there is a big perception that it is easy but it's not" (PD[A]).

One organiser described her first festival being "50% out on the budget. So we made a loss of about 7 grand…it's your own money. You're putting your money down and it is scary. … but for me it was also getting an identity back after having children" (FO1[G]). Another suggested "where we budget, it's not a low break even by any means … the fact that it's a small festival means that the margins are incredibly thin. So if we were to not sell out one year then we would be in trouble…because… we still put quite a lot of money into it. And the risk is quite high" (FO[E]). One organiser discusses the risks associated with expensive headline acts. She notes "we learned something with Jonny Marr, we paid more for Jonny Marr than we ever paid before and we didn't really see that in the ticket sales" (FO1[G]). This concern is mirrored by Webster (2014) who estimated that the rise in headliner fees (between 2004 and 2014) is 400% whilst (between 2008 and 2014) the Consumer Price Index (CPI) rose by 19% and actual earnings rose by 9%. Stakeholders recognise the need to balance risks with potential rewards. Ultimately anyone can start a festival as there are few barriers. Perhaps

> "… there should be a few more because I've seen plenty of people go in and lose their houses. I've also seen plenty of people go in and be really successful with it five years down the line … and you've paid your initial debt back. If you can survive for five years then you'll come out of the end of it OK" (PD[A]).

As discussed (6.5.6) 'weather' can impact on the profitability of festivals with one organiser citing a £40,000 loss that took 5 years to clear. Another acknowledged "We wouldn't be here if the weather had been terrible" (FO2[G]). His colleague adopted a more stoic approach suggesting "We had the year that was really bad … our tickets were down but it stopped raining on our weekend. Consequently everybody felt so depressed because of the weather they spent a ton inside. So we went into it thinking we'd made a loss but we made up for it onsite" (FO1[G]).

Apropos investing profits into 'green' projects, the stakeholders were largely sympathetic however most had caveats. One organiser suggested investing "where they can and as much as they can without risking breaking themselves" (FO[A]). Another noted "it's very difficult for the small festivals starting out to do things as they have to be as cost-effective as possible to keep the costs down and being green isn't cheap"

(PD^A). Recycling companies will ensure "what can be recycled gets recycled. It doesn't just get burned or chucked away … (however) … waste companies will charge you thousands of pounds to bring a tanker in to take the waste away" (R^C).

A green leader not only ensures "suppliers are inline with our green policies" but also "encourage them to offer good value" (GL^C). This illustrates the complexities involved as being green incurs costs however sensitivity is needed apropos passing (green) costs onto the festivalgoers at a premium however a supplier believes festivalgoers will "pay a little bit more for that" (R^C). This is supported by the festivalgoers' findings.

'Greener' sites use more resources and incur greater costs. However one organiser notes "we could make a lot more money out of that festival if we just did it at the Brudenell Social Club…. put all of these bands on in a 2 day event (but) would that audience be willing to part with their money?" (FO^E). For him the event being in an area of outstanding natural beauty is a major selling point. A green leader argued people are "fed up with big business making profits at all costs. The tide seems to be shifting towards those of us that think you can make a living without hurting the planet or alternatively treating people poorly" (GL^C). This complements Rochlin & Googins (2005) who suggest, increasingly, businesses are becoming exposed to the risks associated with the gap between what they say and what they do.

All of the festivals except Festival E had 'social' projects that incurred either costs or lost revenues e.g. "for all of our pitches we do prices for social enterprises" (FO^A). Another organiser "could have done a deal with Carlsberg" which would have generated greater income but preferred to use a local alternative (FO^E). The social impact resonates with governmental sponsors who, whilst recognising economic benefits, see festivals helping "local businesses. But also inspire local people, inspire young people to stay locally because if it's seen as a vibrant happening place" (S_p^F). This supports Foley et al (2009) who found festivals play significant roles in defining a community's sense of place or identity and may help generate social cohesion.

6.8.6 Segmentation

In order to better communicate with festivalgoers (and prospects) organisers needed to recognise differences amongst the population. Findings suggest stakeholders recognised the role of identity, differing segments, the nature of festivalgoers and changing buyer behaviour.

Festivals contributed to individuals' identities at differing stages of the family life-cycle (see 6.8.9). One organiser suggested "if you're into music this is an easy way to get an

identity and not feel completely just covered in baby-sick (and)… as a teenager how do you get your identity? You have your tribe, your music" (FO1[G]). Findings suggested these 'tribes' covered a wide range of ages and occupations. Some organisers actively targeted younger audiences e.g. one strove "to bring in a younger crowd" (FO[A]). He noted "we have ABC 1 30-50 with kids" however within that range he has programming designed to "attract that 20s and 30s crowd" (ibid). Some findings were less precise i.e. "it's anecdotal, we probably could do more but we have quite a white potentially middle class crowd" (PD[G]). A marketer suggested "it's a very definite type of person here. It's a senior mix" (M$_k$M[D]) and recognises they "have a big age gap". She is aware that their 'product offering' is not attractive to those in their 20s however they attract

> "kids up to about 18 because they can come and do free workshops and have sessions with professional musicians and develop their skills and they can perform on a stage" (ibid).

Another suggested "our target market is from final year students say 20 to 21 up to … anywhere, music lovers of any age … a more experienced festival crowd (that) …aren't coming for their first festival" (FO[E]). This behavioural segmentation influenced how he delivered his festival, however it was not universal. A peer protested "half of our audience don't care about the music. Don't really care about who is on the line-up, which is a good thing perhaps". More in hope than anything else she suggested "they might be latent music fans" (FO1[G]). Multiple motivations existed including hedonism, hence "there are some festivals where people are there to have a good time" (VM[B]), for "escapism, so they tend to just want to go music, beer, food, chill-out with friends, party" (PD[A]). These findings fit with Getz (2010) who cited multiple motivations. This can be problematic as hedonists may be "fickle, they'll change tomorrow" (S$_U$[C]). The organisers are perceived to be more conscientious than the festivalgoers who "are more hedonist" (S$_U$[C]). The more hedonistic festivalgoers "don't really want much else thrust in their face, thank you" (PD[A]). A supplier develops this notion arguing vastly contrasting sections of society exist where growing numbers of people are aware of greenwash however a vast section "believe everything that they read and there's so much information on the internet" (RP[B]).

Organisers believe festivalgoers "are demanding a lot more" (FO[B]), "are very good. They take responsibility" (FO1[G]) and represent "a more conscientious person" (FO[E]). Some would choose festivals that fit their values as "Certainly on some of the ones I work on people say I like to go to 'this' because of 'this'" (PD[A]). Clearly communicating across 'demographics' makes fundraising for causes challenging. A marketer notes "the vast majority of people here don't engage regularly with the internet site. So that box … that says 'Please throw your loose change in here' has brought in about 4 times

as much as we have on Crowdfunder" (M_kM^D). Where provided a sustainable (i.e. ethical and/or green) alternative, suppliers find festivalgoers "choose Fairtrade or they choose organics or they choose both. Where they see that label…People will go ethical. The vast majority of people will… Maybe half of the people" (RP^B). This resonates with Kotler et al (2009) who suggests consumers are committed to ethical consumption with the caveat that there is little sign that they will buy ethical products that cost more or perform less well than the 'norm'.

6.8.7 Experience

Festivals are run by small teams with extensive networks of volunteers and suppliers. The stakeholders worked in an eclectic range of industries such as fashion wholesale, building societies, museums, health and safety, arts and even a 'freelance camera-man'. Some worked in positions more germane to this study i.e. promotions, artist representation (A&R), record companies, management, publishing and the music industry. The two stakeholders who had marketing qualifications worked for agencies (M_kM^A; $M_kO_f^F$) whereas only one stakeholder was otherwise employed in a sustainability role (GL^C) when not volunteering at the festival. Many stakeholders had wide ranging skill-sets and experiences if limited apropos marketing, sustainability and event management. Like other SMEs limited skills and experience may inhibit communicating SM practices. This complements Carson et al (1996) who found the circumstances of SMEs are essentially different in nature to those of larger companies.

Specific marketing skill shortages can be addressed by using professional fee-charging suppliers. One marketer runs "an agency called Full Fat" (M_kM^A). Another works for "Mission which is a PR and Marketing agency" ($M_kO_f^F$). Her clients include Absolut Vodka, Honda and Barclaycard amongst others. They also worked with the local authority's marketing and PR teams which "worked very very well … what they've been doing on social media has been quite inspirational… and being quite clever in sharing information but also creating an interest in the event" (S_p^F). Another festival has a business development person who "has worked for different companies who market in a very different way" (PD^G). One marketer, employed on a part-time basis, came from a background that was "nothing to do with events. But the reason that they wanted to get me involved was my planning abilities" (M_kM^D) even if she had no "formal marketing training background and sometimes I feel like I could do with knowing more" (ibid).

Many of the stakeholders had experience of other festivals and the music industry generally. Most organisers had music industry experience with one celebrating 31 years of involvement and also running a promotions company (FO^D). One ran a "fringe festival with some free gigs in the run up to the main jazz festival with paid events …

for a couple of years" (FO^A) before becoming the organiser. He now organises the "Cheltenham Comedy Festival and the Walk The Line Festival" (ibid). Another runs events and has started another festival and promotions company (FO^E).

The suppliers had a wealth of experience with one company "been going for 16 years (PD^A). Another "has 12 years experience in the event industry"(S$_u$^{C}). One runs "two businesses, Groovy Smoothies and the Curry Shed… we sometimes do them at the same festival. We started Groovy Smoothies 10 years ago" (R^B). A marketer works "with 11 music festivals … I manage four of those eleven festivals" (M$_k$M^A). A number of suppliers serviced multiple festivals ranging "from jazz festivals, through folk to rock to celtic music festivals" (S$_U$^{C}). One services

> "14,15 festivals a year and we have to maintain the same professionalism right the way throughout even though by the end of the season all you really want to do is just crash out. But you've just got to keep going, keep delivering" (PD^A).

As discussed few barriers (to becoming involved in festivals) exist and a lack of formal marketing is not considered an impediment. Indeed one organiser became involved as his predecessor "knew my reputation from doing other stuff marketing-wise as well. Two years ago we did the first one together and it was the first year it sold out" (FO^E). Another stakeholder noted how "for the first few years on the committee you don't really do a lot you just kind of observe and then the second year you're more involved" (VM^B). One organiser noted two 'music industry' volunteers offered their services pro bono and subsequently became linchpins (FO1^G). This insight fits with Capriello & Rotherham (2009) who noted festivals may provide opportunities for training and development. Andersson & Getz (2009) suggest volunteers play important roles in terms of power and influence particularly in not-for-profit festivals. Festival G however is a profit-making concern (see Fig 3.7).

6.8.8 Reputation

Stakeholders recognised the need to avoid reputational damage. One organiser refered to the land-owner being "selective about who he lets in … we feel quite lucky that he lets us have a weekend … we try and respect his will" (FO^E). Another suggested reputation "comes back to identity and what people think of you. Maybe we shouldn't care. Some people don't. But I do …remember it's your money your investing, and your name" (FO1^G). Reputation is important "when you're trying to build a brand … if we overstretch ourselves our credibility won't be strong enough to sustain itself over maybe doing a bad event" (FO^E). These insights resonate with Jones et al (2009a) who warn CSI (as against CSR) can cause reputational damage.

Suppliers, stakeholders and publics facilitated better reputations. One vendor noted the festivals "want to appear to look good so they want Fairtrade, they want organic, they want locally sourced" (R[B]). An organiser noted having dealt with agents i.e. "done the other side… has certainly held well with booking bands and agents" (FO1[G]). Certainly poor treatment of suppliers and/or artists will lead to reputational damage as suggested by Tench & Jones (2015). An organiser cited a festival with an "intricate payments system… which is great but not if everyone loses confidence in it because they don't believe everyone's getting paid" (FO[E]).

6.8.9   Approaches to marketing

Some stakeholders "had some problems historically with marketing" (VM[B]). This can lead to inertia and resistance to change as a marketer notes "the run up to this festival has been very much about implementing stuff that has happened before and in the past (M$_k$M[D]). She continues "someone says let's implement it without a lot of thought and without a lot of planning and it's away… it feels like we almost do it by accident" (ibid). None of the organisers approached marketing or communications in strategic, integrated ways, adopting more ad hoc approaches. That said they intuitively practiced recognisable approaches namely internal, relationship and entrepreneurial marketing.

6.8.9i Internal marketing

Internal marketing was often little understood and poorly practiced. Festivals need to develop marketing ethics policies featuring guidelines for stakeholders covering supplier/vendor relations, advertising standards, customer service, pricing, and programming. For optimal internal marketing to take place, new stakeholders need to be appropriately inducted. A marketer discusses a conversation during the festival where "it was probably the first time I'd actually heard the Directors eloquently express why they do this and what it's for… it could have taken me six months to get that message … I keep getting these revelations of what we're doing. 'We do that, oh OK'" (M$_k$M[D]). These findings support Fang et al (2013) who argue that there must be active, responsive internal marketing activities that seek, gather and disseminate information.

Information across a range of issues needs to be effectively disseminated. Marketers need a firm grasp of cash-flows and yet one found "out about the money things when you arrive at the festival on-site" (M$_k$M[D]). Another maintains "when you say what is the cost to produce a festival. No-one really has a clue" (PD[A]). Stakeholders recognised the need to communicate positive stories. A marketer cited discussing sustainability with a festival director and

"what was interesting, this conversation I was having with him I said 'I've no idea we were so green and so sustainable' … I said it's an amazing story and why aren't we communicating that?" (M_kM^D).

6.8.9ii Relationship marketing

As discussed this study seeks meaning between 'actors' in relationships of differing strength. A festival's ability to 'manage' these relationships is predicated upon being able to understand and communicate with festivalgoers, stakeholders and publics (Wong & Sohal, 2002; Sparks & Wagner, 2003). Mainstream marketing "continues to be oriented towards doing something 'to' customers, instead of seeing customers as people with 'whom' something is done" (Peattie & Belz, 2010, p9). Relationship marketing takes a more long-term view and focuses on customer acquisition, satisfaction and retention (Baines et al, 2013).

Apropos Festivalgoer acquisition, a government sponsor cites arranging "special deals with Virgin trains to bring people up here from London" (S_p^F). A challenge is to turn first-time users into satisfied repeat customers. An organiser suggests

"a lot of our audience, I don't think will have been to a music festival before. There are a lot of mums who see Glastonbury on the telly, have never been, and we're the kind of choice" ($FO2^G$).

One organiser suggested "even more important then marketing to get new customers is keeping those customers that do come and they all have a great time and hopefully come back again" (FO^A). A stakeholder insisted "I'm more interested in the people who are into their music" (PD^A). These insights complement Mendes et al (2009) who identified the need to optimise satisfaction of the event and festivalgoers' values. The term 'value' was often construed financially however a director developed this suggesting "you have to think it's value… it's a serious event for families…It's value for money and it's not just about taking pound coins from people. We run a lot of activities that are free" (PD^G). A supplier refers to 'values' noting "if you sell with a moral compass first then the customers benefit themselves" (VM^C). These insights support Belz & Peattie (2009) who allude to value-based pricing which uses the buyers' perceptions of values as the key to pricing.

Festivals use techniques to encourage retention; Festival A uses a 'lifetime' ticket and also offers discounted prices so festivalgoers "will buy tickets for the festival for the following year and it's great that we have that loyalty…when people don't know the bands" (FO^A). This provides 'cash-flow' and allows the organisers "to figure out where you're at for the next year … how many people you're going to be catering for" (ibid). Some see such techniques as encouraging higher levels of engagement and

commitment with one suggesting "we want to see people again. It's not just this is a one-off deal as you say. It's a way of business" (VM^C). This is apt for established festivals as their customers have less risk as they "know it's going to happen" (FO1^G) and can plan in advance. These findings support Pal & Byrom (2003) who argued retention was a key factor for the survival and success of most businesses.

One supplier argued "there's a great deal of loyalty in the niche sector of festivals…(and)… niche, smaller left-field festivals are stealing the headlines. And they're growing commercially" (S$_U$^{C}). Another referred to festivalgoers who "have been coming for 20 years (and) will travel a hundred miles just to be here" (C$_r$^{B}). Similarly an organiser noted "our main thing is customer loyalty. We have a really good rate of people coming back" (FO^A). Loyalty "spins your festival into a new level" (PD^A) that is it should lead to increased repeat business as festivalgoers are more 'involved' and committed. Another organiser notes "We've had people asking about our dates for next year already" (FO^E). These stakeholder findings align with the Festivalgoers (see 5.2.8) who acknowledged loyalty shaped their DMP. This is akin to relationship marketing and festivalgoers should, as Richardson (2010, p100) suggests, be viewed as having a "Life Time Value (LTV)" rather than merely considered on a single, transactional basis.

Festivals need management processes to meet the needs, desires and expectations of all stakeholders (Mendes et al, 2009). An organiser noted "we're right in the middle of a town so even when people don't know when it's on they end coming here anyway" (FO^B) which is laudable but lacking in analysis i.e. are these new or returning festivalgoers? For some a high level of repeat business is a 'metric' for a successful festival with one marketer noting "the key thing that this festival is good at is that a lot of people come back for 10, 15, 20 years" (M$_k$M^D). Festivals are incorporating repeat business into their research with one asking "if they were repeat visitors … a lot responded and we had 60, 65% repeats" (PD^G). There are no festival benchmarks for repeat business however a 65% repeat level would suggest success for many events.

Good relationships between organisers and suppliers are valued. One supplier maintained "each festival has it's own identity and own path and we try to fit our services … and guide them where they want to go" (PD^A). He referred to the long-term nature of his relationships with organisers noting "I've known them for years and years…since the beginning" (ibid). Another suggested "some stallholders have been coming for 15 to 20 years" (C$_r$^{B}). Some seek out like-minded organisations and where "we have shared values we'll jump in and integrate... We'll get there a couple of days before. …We're all singing from the same hymn sheet" (S$_U$^{C}). These insights support

Jackson (2005a) who suggested different value orientations co-exist within individuals and may influence behavior.

For relationships to exist organisers need to develop 'contacts' and as such will engage with networking'. One noted "I didn't know anyone in the industry at all. So I built contacts" (FO^A) by promoting local events. Relationships can evolve with another noting "we have a lot of people who come every year… People who have played in bands come back" (FO^E) as festivalgoers. Relationships can be 'massaged' with publics and other stakeholders. A sponsor cited benefits accruing from relationships suggesting "hopefully getting business for Virgin Media in the future. And they make the news. That mode of transport is great to use … we're on the periphery here" (S$_p$^{F}).

6.8.9iii   Entrepreneurial marketing

Entrepreneurialism was threaded throughout many of the stakeholders' findings with references to enthusiasm for music, low barriers to entry, opportunism (in terms of becoming organisers or developing services) and risk-taking. Entrepreneurial attitudes have seen new entrants emerge. A stakeholder insisted "some kids have an idea about starting a festival on a farm or in a friend's back garden … that's where it starts" (PD^A). Another cited 'NeoBlues' which "started up as a party for somebody's birthday and … now it's about 5000 people" (RP^B). One became an organiser having attended "one year and there was a bit of a low ebb for customers…(the previous incumbents were) …struggling to break even and … lost a little bit of money" (FO^E). These insights complement studies that allude to founding entrepreneurs or those who have discovered opportunities (Munoz & Dimov, 2015; Spedale & Watson, 2014).

A stakeholder's career is no indicator of becoming a festival organiser. One "was doing a degree in computing and management. … I had some friends who ran a band night which turned into a club night with some DJs … I thought I fancy this as form of business…So I started the same running small band nights in my spare time at Uni" (FO^A). Another had been running folk clubs and "we just thought to ourselves 'let's have a festival' and went 'Oh! That's a good idea'" (FO^D). Similarly one described an epiphany where an organiser "got us together one evening and said 'I've had an idea about running a festival'. I thought it's crazy, just get a big pile of money and set fire to it … seeing the site and its suitability and taking that out of the equation made me think that this was viable" (PD^G). The risk was mitigated somewhat by the organiser recognising she had the skills and experience to "be the person between the accountant and the artist because if you talk to the accountant and the artist they have

fear in their eyes" (FO1[G]). These findings align with Andersson & Getz (2009) who allude to lifestyle entrepreneurs.

Suppliers cited serendipity with one receiving a "call from a friend, who had a music festival. … Asked me if I'd bring this yurt…. And I promptly responded 'yeah! but can I also bring five teepees'. Went out and sourced five teepees" (S$_U$[C]). One started a company "with £770 and borrowed all of the kit. And now here we are, we've got two vans, two set ups, we've got thousands of pounds worth of machines and we're going to ten festivals this summer" (R[B]). Another "saw this new market; this new product had great potential and possibilities. So I found that exciting" (R[C]).

A supplier was "trying to grow our business a bit more. We've taken a big leap. Eighteen months ago it was just me and my wife. Now there are six of us. We have a good number of clients and we're spreading out" (PD[A]). The findings contradicted Andersson & Getz (2009) who suggested lifestyle entrepreneurs sometimes placed their own interests ahead of customer demands. There was no evidence of the respondents placing their own interests ahead of those of the festivalgoers.

6.8.10 Consumer Decision Making Process (DMP)

There is an impetus to better understand consumers' purchasing and adoption of sustainability activities (Oates et al, 2008). Particularly as attending festivals represents one of the larger purchasing situations (Baines et al, 2013) with an organiser equating it to "a holiday" (FO1[G]). This study investigated the adoption of SM practices (Fig 1.2). Festivalgoers' DMPs were influenced by the 'offer' (i.e. the marketing mix), macro-environmental factors (Fig 2.18), internal influences (namely motivation, perception and attitude) and external influences (e.g. family, peers and opinion leaders).

6.8.10i The Marketing Mix- Cost, sacrifice or value-for-money

For festivalgoers the costs involved relate to tickets, transport, subsistence, services and merchandise. Unlike other 'costs', ticket prices are highly visible and available online well in advance of the festival. As previously discussed festivalgoers extensively access information online (Fig 5.8). Traditional economic theory suggests if demand is high organisers should be able to raise prices. The findings suggest price sensitivity as prices "can only go up so much as then it'll put people off coming and then the festival couldn't happen … we need balance" (FO[A]). A director maintained "ticket prices have moved on but we've invested that back into what we provide onsite. We're now looking into … how do we drill into the management and organisation to make it more effective? So we are very price sensitive" (PD[G]). The festivalgoers were largely

satisfied with the ticket prices (Fig 5.32). Stakeholder findings suggest consumers may conflate 'values' with 'value' i.e. the cheapest option. Conversely some are willing to pay more green or ethical purposes. Hence good 'value' for one customer will not necessarily apply to others (see 6.8.9ii).

The line-up will influence how value is perceived with an organiser insisting it is very much "the line-up, the programing…I go purely for the music, I wouldn't buy tickets for Deer Shed until the line-up was announced. But I think I'm unusual for a woman" (FO1[G]). She cites the choices available for festivalgoers as there is "something interesting going on in the literary tent and the comedy" (ibid). In terms of attracting Festivalgoers, the line-up (i.e. the offer or programming) was a major factor (see 5.2.8), which resonates with stakeholders. One suggested "the message starting to come back is finding 'new' music is what they come for… (it) suits budgets in terms of what we offer" (PD[G]) and "with the little bands if you're a music fan you'll be following them, …You want those because you and I can't see them every night" (FO1[G]). Festivalgoers' attitudes to local 'bands' (see 5.2.8) were ambivalent, possibly resulting from being satisfied or wanting to see recognised bands. No festivals described themselves as 'local' however most offered a 'local' line-up lower down the 'bill'.

Festival C was deemed 'good value for money' because "it's been going for a long time and we seem to get a lot of people coming back year after year" (GL[C]) despite studies suggesting loyalty is not synonymous with satisfaction. The idea that market forces would have a Darwinian effect is not necessarily the case because some factors distort the market e.g. councils running subsidised festivals (see Bingley Music Live). These insights are reflected by Andersson & Getz (2009, p848) who argue private festivals often believe they are disadvantaged relative to both public and not-for-profit events. They have to have a superior product and/or be highly targeted.

A range of factors contributed to ticket pricing. An organiser noted "we're very close to capacity ….what's interesting for us is the value of the ticket. And we're part of the AIF… it's quite interesting looking at comparable festivals in the south of England and what they will charge for a similar size capacity. It's a lot more" (FO1[G]). A possible contributory factor is that "some people who will never leave London don't even believe that anything can happen outside (of London)" (FO[E]). Such consumers will be willing to pay higher prices hence location is considered a factor in pricing.

As discussed, some ticket pricing has increased ahead of inflation. Apropos charging more a supplier suggests it "would have to be very visible and they'd have to engage.

The moment I walk into that event I'd have to be convinced as you're asking me to pay even more money on top of what is already a very high price" (S$_U$^{C}). A further complication arises from consumers compare festival pricing unfavourably with traditional concerts. An organiser protests

> "Some people just want to come and see 'a' band and they know a ticket normally costs £30 and they go 'Why does it cost 50 quid to come for the day?' and having told them of all the other stuff we do all of the workshops …They still don't get it. They're the difficult ones" (FO^A).

Organisers provided a range of pricing approaches (see 6.8.8ii) with 'early bird' deals, day tickets, individual concerts and all-weekend pricing. In terms of the carbon footprint the all-weekend ticket allows festivalgoers to park their cars for the weekend and in some cases (see http://www.greenman.net/) for considerably longer. Whereas day tickets may encourage a return-journey per day and correspondingly higher footprints. The weekend ticket is the most expensive however it is considered beneficial because "people have to commit to come. They can go home if they want. But within the financing of ticket sales we're not waiting until the Saturday" (PD^G).

Merchandising covers goods sold by the festival (say hoodies or programmes) and other suppliers (traditional vendors and the artists' representatives). The festivalgoers largely did not think merchandising was good value (Fig 5.32), which may be due to a lack of interest, poor availability or possibly low motivation. Apropos food and drink pricing, concerns were expressed by stakeholders and festivalgoers (Fig 5.32). An organiser insisted "we don't want prices to be extreme because people who come here won't pay those high prices for food and also come camping and if it's too expensive they'll just eat stuff in their tents" (FO^D). A supplier was shocked to hear of a festival where "cans of lager that you can buy for sixty pence, ninety pence in a supermarket were being knocked out at the bar for £4.50. And you couldn't take your own booze into the arena. That's cynicism, that's wrong" (S$_U$^{C}). Clearly there is dissonance and competing values amongst stakeholders. One supplier reflected on organisers who

> "said 'why don't you do organic?' and I said because it's harder to find fresh fruit in good quality that's organic and we'd have to put prices up. She looked at me and said 'you wouldn't have to put prices up' (R^B)

This fits with Kotler et al (2009) who suggest there is little sign consumers will buy ethical products that cost more or perform less well than the norm.

The bivariate analysis of festivalgoer findings (see Fig 5.33) allude to green practices within SM. Specifically festivalgoers are not averse to ticket pricing encouraging

- customers taking responsibility for recycling.

- organisers collaborating with customers jointly in reducing waste.
- not damaging the local ecology and
- organisers providing means to reduce the festivals' carbon footprint

For most customers "socio-ecological attributes are not core benefits. Usually they are of secondary importance" (Belz & Peattie, 2009, p164). Voluntary simplifiers' decisions comprise practical and environmental concerns (Oates et al, 2008) whereas for 'eco-warriors' (see Fig 2.9) have immovable primary green criteria but secondary green criteria may be discarded if barriers exist (Young et al, 2010). These insights relate to festivalgoers' values beyond what is merely financial. Hence it is appropriate to reflect on how values shape the DMP.

6.8.10ii   Internal influences- Values and heuristics

Increasingly the importance of affective and emotional aspects in DMP research is recognised (Da Silva & Alwi, 2006). Preferences are formed by the attributes products (and services) possess and the values attached to those attributes (Jackson, 2005a). Festivalgoers' identified a range of values (see 5.2.8) which, as Carpenter et al (2005) suggested, appealed on both social and psychological levels and can be functional, emotional, cognitive, social and conditional (Young et al, 2010).

Apropos caring, an emotional value, stakeholders suggested most festivals and festivalgoers do 'care' however a significant minority who do not (VM^B; C_r^B). Others shared this sentiment with one supplier suggesting organisers are more considerate than festivalgoers who "are more hedonist. They're maybe looking for more luxury" (S_U^C). An organiser argued music has "changed a lot in 20 years and … people seem to want more from their music venue now. People want it to have an atmosphere, an appeal like a grandeur almost… more rounded quality experiences" (FO^E). Certainly festivalgoers are deemed to be discerning, wanting "a range of great foods" (PD^G), drink and "quality music" (FO^E). One vendor argued festivalgoers' discernment includes ethically branded goods, noting "50% of the people will probably go 'Ooh that's Fairtrade so that's what we'll go for'" (C_r^B). This resonates with Carpenter et al (2005) who suggest consumers attach degrees of symbolism and values to their purchases. Parents attending family-oriented festivals are concerned with their children's safety. A stakeholder described **"having young ones ourselves and not being confident on taking them to other festivals"** (PD^G). They designed their festival so parents

> "can stand in the arena and see every part of the arena. So essentially if you lose your child, although they're out of sight, they're not going to be beyond a 5 minutes' walk" (ibid).

A supplier argued "enhanced safety management was all about using health and safety to create economic advantage" ($S_U{}^C$) however festivals are sub-optimal when advertising such measures.

Organisers shared values with suppliers and festivalgoers. When asked whether the food represented good 'value' an organiser suggested "being a vegetarian, I think so, probably" (FO^D) which raises as many questions as it answers. One noted "it suits our own tastes as much as it suits our own customers" (FO^E). Another was "sick of going to events that said they were family friendly and finding that there was a face-painter and that was it. So from the outset we treated programming of non-music activities for families as seriously as we programmed the music"… (they employed)… a teacher who runs the work-shop side of things" (PD^G). Festival D offers many "kids events and the stuff that happens on the festival stage that people don't pay for and that's because we want to give a service … to the community" (M_kM^D).

When buying tickets, festivalgoers used heuristics by selecting 'key' aspects (Fig 5.31), namely 'Locality', 'Location' and venue-size. Clearly a location is not necessarily local, however it can be. The preference for 'Small' events may result from bias resulting from the study focusing on independent festivals. These insights align with Hoyer et al (2013) who suggest (possibly poorly motivated) consumers often make choices using heuristics to simplify their DMP. Festivalgoers cited 'Atmosphere' 'relaxing' and 'good-time' amongst similar attractions. These terms can link to multiple values being 'relaxed' may only be possible if festivalgoers feel 'safe'. Such heuristics allowed festivalgoers to make important but complex decisions in an informed intelligent, cognitively efficient manner (Sheehan, 2010) and need to be considered by organisers.

As discussed, findings suggest a complex picture and heuristics may not always prevail potentially resulting in cognitive dissonance. One supplier suggests "they're confused. People aren't convinced anymore (and) they know exactly what should be happening" (RP^C). This aligns with Kotler et al (2009) who cite consumer confusion maintaining some people are committed to ethical consumption and many enjoy the 'warm glow' of doing good when they buy. This suggests a positive attitude towards the marketing of sustainable practices.

6.8.10iii   Internal influences- Attitude

Festivalgoers' attitudes to social and environmental issues influenced their DMP (Fig 1.2). The findings suggest a strong correlation between festivals' ethical and green policies. Even if the respondents may not know details of the specific policies, they consider the combination to be important (see 5.2.10ii) . Hence emotive 'values' e.g.

ethics or 'environmentalism' shaped their hierarchies which supports Emery (2012) who argued sustainable businesses are using heuristic cues to attract habitual, pro-sustainability consumers.

One organiser does not think "it's a marketing trick. I think people do realise the value of advertising their green credentials" (FO[B]). One of her suppliers concurred stating "I don't have a problem with that. I think marketing's fantastic" (R[B]). Another, however, suspects they may be merely following the trend where festivals "have to have a green angle to have a trendy business plan. It's all about image really" (S$_U$[C]) however he acknowledges festivals can "sell the concept using the green 'vehicles'"(ibid).

Some concerns were expressed i.e. one stakeholder is "not sure that's happening so much in festivals" (VM[B]). Certainly another organiser believes "there's more scope for it … especially with all of our stages and our sponsorship deals etc" (FO[A]). One supplier alluded to greenwash and suggested brand contamination arguing "the lies of the industrial, corporate festivals, when they start to promote their green side their social side, nobody believes them. It's just seen as a marketing tool" (S$_U$[C]). This suggests marketers cannot rely solely on the behaviour of consumers to provide the market signals to shift to SM (Kotler et al 2009) rather they will have to address attitudinal concerns and implement changes.

Other concerns were that green attitudes do not translate into green behaviour. A supplier protested "consumers who are not aware of greenwashing don't know how things work" (C$_r$[B]). He offers an allegory

> "They think you can put pretty much anything into a washer and go 'Oh Look!, what it says on the packet', but it's obviously not being green" (ibid)

This underpins Jackson (2005a) who warned consumers are locked into a 'social pathology' driven by a mixture of greed, social norms, and the persuasive power of unscrupulous producers. Other findings counter this with one supplier insisting if festivalgoers "thought they were harming the countryside they wouldn't partake" (S$_U$[C]). He qualified this by adding "I don't think it's necessarily an active concern" (ibid). This 'social pathology' was also challenged by the festivalgoers' willingness to pay more to include 'green' practices (Fig 5.32). Respondents did not want tickets to be cheaper at the 'expense' of green practices. Also they were willing to share responsibility for green and ethical practices. This commitment to 'involvement' is significant (Aldlaigan & Buttle, 2001) and supports studies suggesting consumers develop different types of involvement with activities, objects or even social issues (Houston & Rothschild, 1978).

6.8.10iv   **Internal influences- Motivation**

Apropos motivation an organiser noted

> "an agent friend of mine thinks people are just doing festivals as it's a thing to tick on your CV, 'I've been to…'. With a younger age group. I don't think that's the same with our age group. For me it's about the non-commercial, slightly cheaper, more interesting line-up" (FO1[G]).

This supports Getz (2010) who found multiple motivations are the norm when attending festivals. He cited a universal set of motivations including escapism, entertainment, diversion, socialising, learning and novelty seeking. The festivalgoers considered the festivals studied to offer good variety (see 5.2.8). Those surveyed were attending well-established festivals, large enough to offer variety. The favourable response could also suggest that festivalgoers are not motivated to seek more options.

6.8.10v   **External influences- Family**

Festivalgoers cited the role of friends and family frequently and subsequent mentions of what can be described as Word-of Mouth (WoM) are evident (Fig 5.31). This complements Menon & Bansal (2007) who suggest WoM can improve knowledge, Young et al (2010) who found individuals or families built up portfolios of purchase (or non-purchase) decisions and Jackson (2005a) who suggested other people's 'behaviours' impact on behavioural choices.

Lifecycle played a part as those with children preferred (and were willing to pay for) appropriate amenities whereas hedonists are less concerned. Stakeholders were aware of a minority of festivalgoers who act irresponsibly and thus may damage the atmosphere. Organisers argued festivals have an educational role whether highlighting causes or "educating kids that parents want entertainment … (and that) … your parents have a life too" (FO1[G]). However this must be achieved without the festival becoming "too 'schooly' on the site" (ibid). Stakeholders recognised inter-generational influences within families. One supplier maintains your parents and grandparents never used to throw anything out as happens now with the whole consumerism thing" (RP[B]).

Family-oriented festivals (Fig 3.7) attracted festivalgoers with often competing values. An organiser suggested most "people who buy the tickets are women my age … they're happy because the husband's happy with the line-up and … the kids are dealt with. So everyone's covered" (FO1[G]). Even when considering younger, single festivalgoers organisers believe they "will be having kids or have young ones so they're our next family target" (FO[A]). A peer suggested "I don't know what the future holds really but as long as people want to get away with their families and spend time

together outside of the world of digital devices" (FO2[G]) the demand will continue. That said, tickets represent a major outlay and "families buy when they can plan" (FO1[G]) whereas "there are those people who wait until the lineup is announced". She continued "just because you've got children doesn't mean you don't understand what's happening with … really good music, and good comedy" (ibid).

6.9   POSITONING AND BENCHMARKING SM- REVISED

This study contributes to academic knowledge and aids those implementing SM. To build sustainable brands that consumers associate with social and environmental added-value (see Fig 2.14), challenging decisions have to be made involving sustainability brand positioning (Belz & Peattie, 2009). As discussed, companies are located on the Sustainability Perception Continuum (Fig 1.4). Two issues that arose during this study can now be addressed. First, whether 'Profit' alludes to the company's profitability or rather the profits re-invested in the People and Planet foci. Second, whether outputs or perceptions should be benchmarked. Marketers understand that customers use heuristics to simplify decisions and ultimately perceive companies in simplistic terms e.g. good company vs. bad company or sustainable vs. unsustainable.

Fig. 6.4 Sustainability Perception Continuum influenced by heuristics
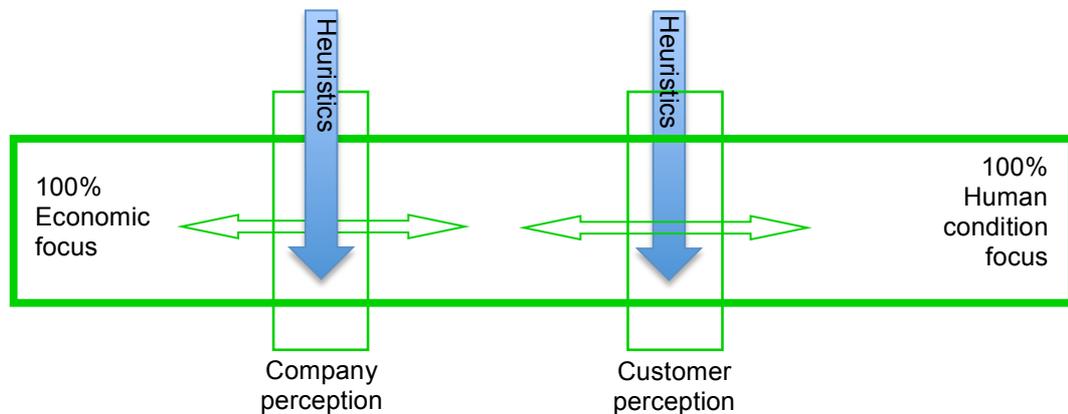
To help non-marketers the continuum is amended to include the influence of heuristics on the company and the customer (Fig 6.2). This diagram improves positioning as it highlights how decision-making is simplified for companies and consumers alike. Prioritisation must take place e.g. whether to invest in People and/or Planet and to what extent? Plotting the three foci of TBL onto a single axis may not be easy so Fig 6.5 provides a matrix akin to the Mendelow Grid (see Richardson et al, 2015, p7) used by marketers. It draws on the stakeholder and festival findings in specifying that profits must be reinvested. The degree of reinvestment would depend upon the company and its circumstances. It is beyond the remit of this study to suggest how much profit should be deemed acceptable however that would be an interesting piece of research.

Fig. 6.5 SM positioning grid

		Area of Interest	
		People	Planet
Profit reinvested	High	A	B
	Low	C	D
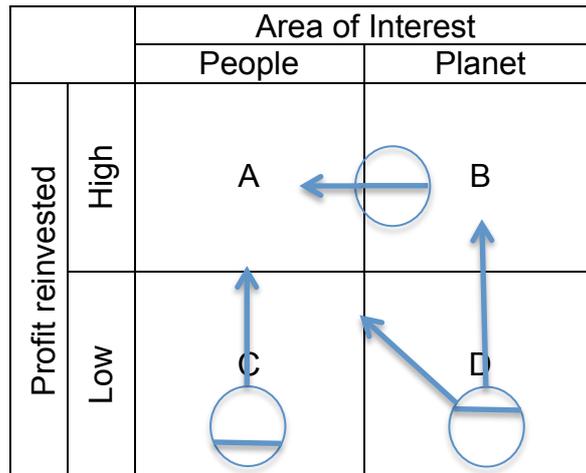
Consider three scenarios, first, a company is profitable but only invests a small amount of profit into People (position C). It could simply invest more to improve its social/ethical position. Another invests a high amount of its profit into green projects but nothing in People (position D). In which case it could maintain the status quo, invest some profit into People or invest more in its existing green projects. Finally a company invests profits into People and Planet with a bias towards green projects (position B/A). It may want a more balanced sustainable positioning and thus may sacrifice some green projects to invest in ethical alternatives. The options suggested for the scenarios are far from exhaustive.

Fig 6.5 enables improved understand positioning on the continuum. Once a company appreciates the direction it needs, then the practical step of benchmarking is needed. Fig 6.6 represents a revised version of the SMBF (Fig 2.11) with changes resulting directly from this study. The question of whether Profit alludes to profitability alone or the re-investment of Profit into People and Planet is addressed. Companies must not only reinvest Profit but must also be seen to do so. Findings suggest the alleged 'step change' or Schumpeterian 'creative destruction' is not in evidence however emergent decision-making akin to Mintzberg's Design School, was cited. Some festivals had differentiated their 'offer' whilst others 'reacted' by adopting sustainable innovations and developed their capabilities. The concept of the marketing strategy being represented by an arrow, therefore, is retained (Fig 6.6) as it underpins the need to act strategically whilst being mindful of strategic drift (Fig 2.2).

Fig 6.6 A Sustainable Marketing Benchmarking Framework 2.0
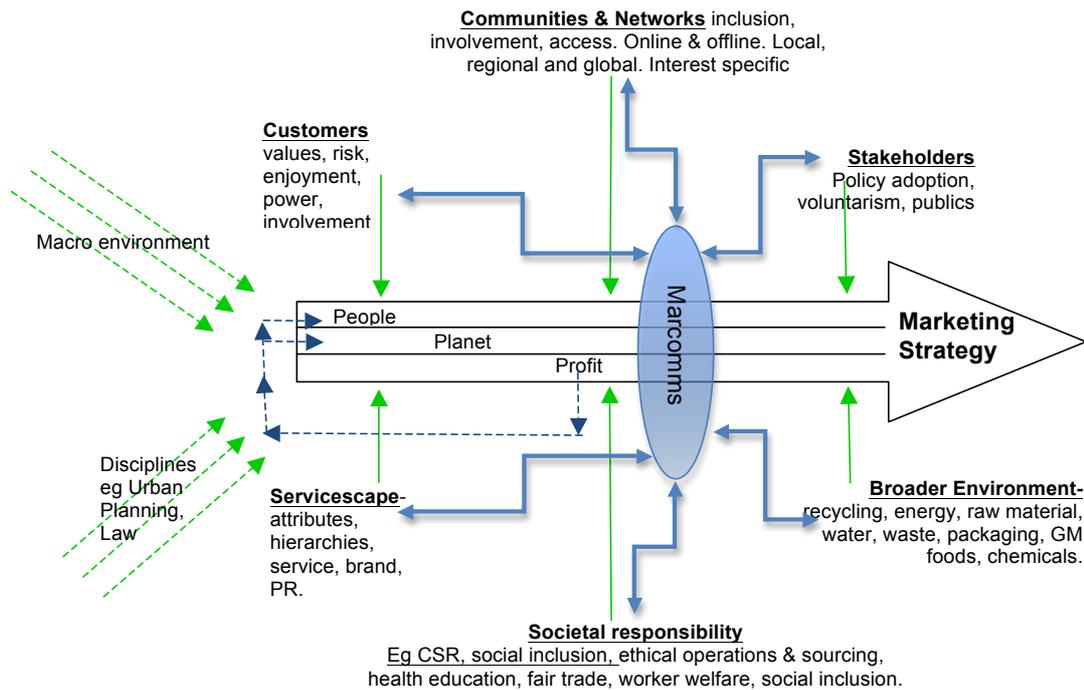
A key finding herein is the lack of awareness amongst SMEs of the term CSR. Hence the SMBF 2.0 uses the more generic term of societal responsibility. This is preferred to social responsibility and will resonate more with entrepreneurs, micro-enterprises and SMEs who may not deem themselves 'corporate'. The term 'customer' replaces the predecessor's 'consumer' as the framework is applicable to B2B and B2C scenarios across all sectors. That said it is recognised that customers and consumers are not always synonymous. Vendors do not necessarily interact with consumers however they always do with customers and stakeholders. Hence, stakeholders are now to be benchmarked separately, covering all involved third parties in the micro-environment. The findings herein suggest communities can join and form networks hence the two are aligned. The framework reflects a degree of 'locality' even if contrasting the 'local' nature of sustainability with the global impact of unsustainable patterns of consumption is challenging.

Version 2.0 insists that all of the benchmarked factors must be viewed through the lens of 'marcomms'. Dialogue must take place (and be seen to take place) with all parties covered by benchmarking. The SMBF 2.0 is a framework rather than a model as it is not computational. Neither is it a guide as it offers specific terms rather than generic direction. It is applicable to organisations of all sizes across all sectors however the tools used therein would differ e.g. large corporations will often have CSR policies which would need auditing transparently. Future research could ascertain what specific

tools would be appropriate for a micro-enterprise, an SME or a large organisation and whether international variants could be developed. The framework provides balance in illustrating that the People and Planet foci are complementary supporting studies advocating addressing sustainability in a more balanced way avoiding the bias towards environmental studies (Barkemeyer, 2009).

Adopting the numerical nomenclature '2.0' recognises that the SMBF will need to evolve in future to incorporate unforeseen changes and adaptations. Like the original SMBF any global/international sustainable marketing framework may necessitate new or adapted elements. Further research could identify whether the macro-environmental aspects should be benchmarked rather than merely monitored. International socio-cultural factors may also need to be benchmarked which complements the AIF who (in 2010) launched "a cultural exchange programme that helped raise the profile of indie festivals in the UK around Europe" (UK Music, 2013, p25).

As discussed, Gosnay & Richardson (2008, p138) offered the first SM definition overtly linked to Elkington's TBL. This study can now offer a refined definition

> Sustainable marketing (SM) is principled and predicated on the foci of the Triple Bottom Line. SM decisions should be ethically and ecologically sound and companies should divert profits into People and Planet foci to enable implementation. Sustainable business practices must be informed by continuous dialogues with all stakeholders. Ultimately this is the only way to resolve the tensions between customer (and stakeholder) demands, long-term interests, companies' requirements, society's long run interests and the need for environmental balance.

6.10 SUMMARY

Findings repeatedly emerged from the overlaps between the TBL foci and illustrated complexities therein e.g. within the 'Servicescape', 'Waste' (Planet) influences the day-to-day running of the site (People), post-festival operations and profitability (Profit). Findings confirmed the foci can energise or alternatively constrain one another. Festivalgoers expect transparency, cooperation and coordination of social and environmental matters. Stakeholders recognised the need for change even if on a 'trial and error' basis or including costly professional suppliers.

Profitability is difficult when starting out, however organisers are willing to be more (sustainably) expansive once established after, say, 5 years. Stakeholders recognised the futility of well-intentioned companies going bust by being green and/or sustainable.

Organisers seek incremental growth as they are subjected to personal financial risks. However growth must not deter festivalgoers who prefer the boutique nature of festivals in this study. The 'for-profit' festivals raised their prices over time in order to re-invest into the festival rather than being more profitable per se. Sensitivity is needed as festivalgoers see prices through the lens of costs or sacrifice.

Communities are perceived positively and should benefit economically and socio-culturally. Their representatives, who often had long-standing commitment to the events, recognised the benefits accrued from festivals. Locality is important if complex. Communities can form mutually beneficial networks and 'Marcomms' can support community relations, providing a sense of identity.

Sustainability was viewed in terms of commitment amongst stakeholders. Organisers must treat stakeholders equitably, communicate consistently and manage their expectations. Competitors were often perceived positively. Stakeholders cited the vast scale of volunteer involvement. Volunteers often demonstrated enthusiasm, altruism and professional skills.

The term CSR was largely unrecognised and no festival had explicit CSR platforms. That said they operated between the Discretionary and Ethical levels i.e. towards the CSR end of the CSR-CSI continuum. The issue of compulsory 'compliance' with CSR (or other standards) was met with variance if not resistance. Findings suggest trust and reputations are shaped by previous experiences, behaviours and co-operative efforts.

Festivalgoers' findings suggest pricing should enable ethical behaviour and practices however balance is necessary. Most stakeholders considered social inclusion worthy whilst acknowledging the extra costs incurred. Some linked ecological and social (or human) issues. Responsibility for environmental issues should be collaborative and shared. Respondents accepted responsibility for lowering carbon footprints even though only one festival participated in a measurement scheme. Insights aligned with 'industrial ecology'. Festivalgoers and stakeholders exhibited bias towards environmental activities and some social and economic foci were ignored.

For some, sustainability was financial and linked to securing long-term survival. Most advocated reinvesting 'Profit' into the other TBL foci, recognising this may generate competitive advantage. Respondents often lacked explicit awareness of TBL and related standards. However many had tacit knowledge of the principle and regarded it positively. Some stakeholders recognised the all-encompassing nature of sustainability

whereas others questioned it due to the topic's scale, the need for standards and held opinions analogous to greenwash. They argued it was a 'buzzword' and took cynical stances not reflected by the majority of those interviewed. Festivalgoers' wide-ranging perceptions would fit into most definitions of sustainability. Largely, festivalgoers perceived sustainability positively which is reflected in some stakeholders having long-term involvement with sustainable practices.

None of the festivals approached communications in a strategic, coordinated way. All stakeholders recognised that their communications and those of the sector could be improved. Festivals' green credentials could be communicated more effectively. Stakeholders recognised online 'marcomms' leveled the playing field and actively engaged in online dialogues. Some 'marcomms' were delegated to professional agencies, none of which undertook customer research, rather they 'managed' media relations. Stakeholders understood the ramifications a lack of awareness and often cited a lack of resources as the cause.

Consumers are not passive, rather they formed online networks and communities creating their own narratives beyond the organisers' control. The need for research was widely recognised however it is deemed complex. Most undertook marketing research on an ad hoc basis and some identified problems with analysis. Organisers recognised how feedback had helped shape the festivals' direction particularly in the early years. However some changes were implemented without research. Stakeholders cited experiential benefits from attending festivals as consumers, being members of representative bodies and from liaising with peers and opinion formers.

Organisers recognised the need to manage expectations and were willing to sacrifice profit where value could be added. Some provided incentives for social enterprises and preferential treatment suppliers who fitted with the organisers' sustainable values and/or attitudes. Clearly the scale of the festival determines the ability to make profit. Inclement weather was cited as a major factor in losing money.

The festivalgoers were predominantly white, domestic and British. Festivals demonstrated different approaches to segmentation according to lifecycle issues or genre-related drivers. Organisers recognised multiple motivations for attending festivals. Festivalgoers expressed shared values however motivations, often shaped by their values, were at times contradictory. Sustainable services satisfy customer needs and significantly improve the social and environmental performance (Belz & Peattie, 2009). Demand for such services is growing and organisers sought to enhance their

brands by addressing festivalgoers' concerns. This led to suppliers citing contradictory demands from organisers.

Attitudes to marketing were largely positive as stakeholders recognised the need for managing customer expectations and improve the perception and/or implementation of festivals. Stakeholders lacked strategic marketing skills and yet demonstrated recognisable internal, relationship and entrepreneurial marketing techniques. Poor internal marketing was often evident as some stakeholders lacked awareness of issues outside of their role or 'silo'. Some organisers deferred to professionals whereas other stakeholders cited a lack of information coming from the management. Elements of 'Relationship Marketing' were common often e.g. seeking repeat business and developing 'loyalty' with (or for) suppliers. The entrepreneurial nature of stakeholders was widely evident. Career changes were common and often based on lifestyle shifts, opportunism, collaboration and, in some cases, serendipity. These helped shape the drivers or objectives of those running festivals.

"…there is nothing more difficult to take in hand, more perilous to conduct, or more uncertain in its success, than to take the lead in the introduction of a new order of things, because the innovator has for enemies all those who have done well under the old conditions, and lukewarm defenders in those who may do well under the new"

Machiavelli (1532)

Chapter 7   CONCLUSIONS, RECOMMENDATIONS AND FUTURE RESEARCH

7.0   Introduction

This study generated new insights whilst testing the objectives. Analysis of these insights lead to testing the aim of this study, which is to investigate

"The adoption of sustainable marketing practices within the UK independent music festival sector".

The area of research represented a lacuna as there is no extant TBL-based SM primary research in this sector. To fully test the aim, research questions were generated and corresponding objectives were identified (Fig 1.6). These shaped the systematic literature review and were researched from the perspectives of stakeholders and festivalgoers. Having synthesised findings with the respective literature, it is appropriate to reflect on how the objectives were tested.

7.1   Is Sustainable Marketing (SM) a credible paradigm? (RQ1)

A key operative in RQ1 is 'credibility' which is established by establishing useful working definitions, measurement and implementation. This study confirmed SM's credibility by identifying synergistic foundations in SD and Marketing. Hence, it contributes to studies germane to SD (Elkington, 1998; Barkemeyer et al, 2009; Zifkos, 2015) and marketing predicated on society and ecology (Belz & Peattie, 2009).

7.1.1   SM as a 'new' paradigm

The study answered the existential question pertaining to SM as a paradigm, starting with insights into the perspective of 'newness'. Ironically the problem with 'newness' is not in itself new. Whilst Machiavelli's language is of its time, it identifies the notions of vested interests, inertia and resistance-to-change. Paradoxically in business 'agents of change' are referred to deferentially however there is a debate as to how festivals seek change. Organisers largely react to the changes in festivalgoer expectations.

One way to address the issue of 'newness' is to establish precedence and a history of existing synergistic practices. Companies have incorporated social and moral concerns

into marketing since the 1960s. In 1997 Hart brought SD to the wider business community soon followed by Elkington's 'Triple-Bottom-Line' where the traditional economic focus was complemented with societal and environmental foci. These are considered to be two of the most important recent contributions on the subject of business and SD (Starkey & Welford, 2001). This study complements research into social marketing (Broadbridge & Parsons, 2003) and studies where it is linked to value creation with artists (Henderson, 2013). Furthermore, this research complements societal marketing where companies should make good decisions by considering society's long run interests (Kotler et al, 2009; Armstrong & Kotler, 2012).

Much SD research is from the supply-side however this study research contributes to the nascent area of studying sustainability from a customer-centric perspective (Baker et al, 2007). SM has evolved from the 'marketing orientation' and has the potential to become being a key element in the 'customer- led business' or 'customer orientation' (Kohli & Jaworksi, 1990; Doyle & Stern, 2006). That said McDonagh & Prothero (2014) recognise that marketing, as any discipline, constantly evolves. There is no reason why its raison d' etre cannot become one of creating customer value with a sustainable focus. This study offers a refined definition of SM, predicated on the TBL, which underpins the practice of reinvesting profits into the People and Planet foci.

7.1.2 Synergies between TBL foci in festivals' marketing

The disciplines and domains that constitute SM (Fig 1.2 and Fig 1.3) were found to have significant commonalities and synergies between the 'People', 'Planet' and 'Profit' foci. These foci were marbled throughout the findings and support the adoption of TBL-based SM. Indeed festivalgoers expected transparency, cooperation and coordination of societal and environmental matters. These insights contribute to the growing area of research into sustainability within events, services, leisure and the creative economy (Sapsed et al, 2008; Foley et al, 2009; Raj & Musgrave, 2009).

7.1.2i 'People' elements in festivals' marketing

Festivalgoers' findings suggest pricing should enable ethical practices however a balance has to be found. Stakeholders recognised that trust can be shaped by previous experiences, co-operation and collaboration. They acknowledge reputations are built up through previous behaviours. Some stakeholders' enlightened views were shaped by experience and they recognised the mutual benefits of respectful behaviour. This study complements research into better understanding of interactions with stakeholders (Agle et al, 1999; Margolis & Walsh, 2003; Freeman, 2008).

Stakeholders and festivalgoers perceived communities positively and believed that they should benefit economically and socio-culturally. Stakeholders recognised that 'marcomms' can support community relations and provide a sense of identity. In turn local communities were found to not only tolerate but to embrace festivals. 'Community' representatives are diverse often with long-standing commitment to the festivals and communities alike. They often see festivals as ideal platforms to promote social causes. Social inclusion featured often with stakeholders alluding to it directly or indirectly. They deemed it worthy whilst acknowledging the costs incurred. This research complements studies germane to whether festivals convey benefits to the community (Davies & Burt, 2007; McPherson, 2009; Wood, 2008) or supporting to social causes (Margolis & Walsh, 2003).

Locality is deemed to be important and complex. Extant studies offered little in terms of defining 'local' festivals. Findings suggest local means within the county or alternatively up to an hour's drive. 'Locals' are people who may accrue benefits from festivals, which shape attitudes, create value and provide mechanisms for community cohesion. This research contributes to improved understanding relating to organisations in society where the public expects companies to contribute significantly to solving problems (Friedman, 1970; Garriga & Mele, 2004; Paxson, 2009; Tilley & Young, 2009).

Communities formed networks where they experienced mutual benefits. The networks comprised stakeholders and publics (including suppliers, vendors, volunteers, festival teams and competitors) who provided benefits for organisers. They provided services more efficiently and 'freed' the organisers to concentrate on their core competences. Networks were not cited directly by respondents rather they were subsumed into communities. Whilst differing strengths of feeling were demonstrated, largely the stakeholders and festivalgoers advocated adopting SM practices. Organisers largely treated stakeholders, publics and festivalgoers equitably however they did not communicate consistently and at times failed to manage others' expectations. These insights complement studies into communications and its role in regard to the adoption of sustainable practices (Young et al, 2010; Moreno & Tench, 2015).

Competitors were often perceived positively with references to symbiotic, collaborative and supportive behaviours. Without volunteers most festivals would cease to function and stakeholders acknowledge the vast scale of volunteer involvement. The relationship between organisers and volunteers was symbiotic. Future research into the role of volunteers facilitating adoption of SM practices would be interesting.

7.1.3 'Planet' elements in festivals' marketing

The respondents believed responsibility for environmental issues should be a collaborative process, shared across stakeholders and festivalgoers. Most stakeholders recognised the need to minimise waste and promote recycling. Insights aligned with reusing (or recycling) end-of-life products and using wastes as inputs to other processes; stakeholders sought to redesign processes for improved efficiency. These approaches resonate with 'industrial ecology' even though such interventions will not, by themselves, deliver SD. Some respondents linked ecological and societal (or human) issues. Festivalgoers and stakeholders exhibited a bias towards environmental activities, at times ignoring TBL's societal and economic foci. This research complements ecological studies (Porritt, 2005) and the 'greening' of festivals (Harvey, 2009; Henderson & Musgrave, 2014).

Findings alluded to SM challenges specific to the characteristics of services e.g. 'Presence' intangibility (i.e. online and atmosphere) and tangibility (i.e. site or task environment). 'Presence' included the platforms, online and onsite, needed to raise awareness and address concerns. Stakeholder findings illustrated the complexity involved with 'process' e.g. 'Waste' refers to the day-to-day running of the site as well as post-festival operations. These findings contribute to studies into services and the Servicescape (Baker et al, 2007).

Findings suggest 'Presence' and 'Process' can energise or alternatively constrain one another. In one instance the visible absence of splitting of waste onsite lead to the misunderstanding that it did not take place at all. Such misunderstandings can lead to reputational damage. Organisers and production-related stakeholders recognised the need to implement 'Process' changes however this is often on a 'trial and error' basis. The alternative is to hire professional suppliers with relevant experience, which happened with production, waste-removal, water supply and marketing. These insights contribute to those who have studied barriers to adopting 'green' practices e.g. 'greenwashing' (Ramus & Montiel, 2005) and the role played by information sources during the purchase process (Smith & Zook, 2011; Oates et al, 2008).

7.1.4 SM terminology and definition

'Sustainability' was found to have a larger scope beyond simply its application to the environment, hence this study contributed to research underpinning the TBL. The findings support the need to move beyond the mainstream, production-oriented 'ecological' approach. This supports Tilley & Young (2009) who advocated developing a path towards SD for businesses to follow. Studies often refer to consumers

homogenously when they are clearly heterogeneous. In offering a typology of sustainable consumers (Fig 2.7) this study offers TBL-based segmentation and contributes to the nascent area of SM i.e. customer-centric sustainability.

Terminological confusion can be a barrier to adopting SM practices. The festivalgoers' wide-ranging perceptions would fit into most extant definitions of sustainability and SD. Some perceived sustainability to be all-encompassing elevating it above matters such as politics and even culture. Those who coined the phrase 'Sustainable Marketing' offered no definition so in offering a revised definition (see Chapter 6.9) this study contributes to a better understanding of SM (van Dam & Apledoorn, 1996; Martin & Schouten, 2012 and Emery, 2012). Belz & Peattie (2009, p31) prefer the term 'sustainability marketing' as it "more explicitly relates to the SD agenda" however they fail to recognise that this can be interpreted as merely the marketing of sustainability. This may exclude the majority of festivals who do not perceive themselves as sustainable. Belz & Peattie do, however, acknowledge that SM emphasises the TBL. Hence, 'Sustainable Marketing' is the preferred term as if it is to be adopted it needs to be more than a mode of marketing, rather it needs to be normative, a new orientation, a philosophy, a mind-set. Whilst this study contributes to better understanding of SM, further research could evaluate perceptions of the new definition.

7.1.5   Is TBL-based SM Schumpeterian?

Being located in an academic School will engender further research and raise credibility. That said, SM needs to be more than merely an abstract academic concept, hence this research contributed to studies germane to the production, delivery and consumption of SD services (Cray et al, 2007; Zomerdijk & Voss 2010).

Whilst some festivalgoers expressed dissonance, many perceived sustainability positively which is reflected in some stakeholders having long-term involvement with sustainable practices. The alleged Schumpeterian 'step change' or 'creative destruction' is supported by the findings. It was recognised that one festival (e.g. Shambala) had fully differentiated its 'offer' whereas others have adopted sustainable innovations and developed their capabilities. The findings suggest sustainability and SM align with Mintzberg's Design School (Fig 2.2) with organisers recognising their ability to achieve their objectives may be deflected. Hence, this research complements those who have studied business characteristics (Schumpeter, 1950; Mintzberg, 1990; McGee et al, 2005 and Sandberg, 2010).

To summarise, RQ1 has been tested fully. This study explored influences on the adoption of SM within music festivals. It started from an inter-disciplinary approach to researching festivals' sustainability. Having demonstrated the overlaps and synergies, it is recommended that in future SM should be considered a single, credible discipline.

7.2   In relation to the UK Music Festival sector how can SM practices be evaluated? (RQ 2a)

Findings suggest organisers largely combine the role of senior marketers with green and societal responsibilities. Stakeholders adopted ad hoc approaches to marketing and (as is typical with entrepreneurs and SME managers) recognised they need more marketing skills and knowledge. This research into how festivals are perceived complements festival-specific studies (Getz, 2010; Anderton, 2011; Lampel, 2011; Lena, 2011; Webster, 2014 and Zifkos, 2015) and those in the wider fields of events (Skov, 2006; McPherson, 2009 and Kostaglios et al, 2015;).

The need for festivals to improve their decision-making was widely recognised however attitudes varied amongst stakeholders. Stakeholders referred to experiential findings resulting from attending festivals as consumers, being members of representative bodies and also from liaising with other (possibly more experienced) peers. Some changes were implemented without research due to circumstances beyond the organisers' control. Most organisers recognised the role of online feedback in decision-making and confirmed that it had helped shape the direction of festivals particularly in the early years. This contributes to studies germane to segmenting and targeting 'elusive' green consumers (Kleanthous & Peck, 2006; Young et al, 2010 and Worthington, 2013).

Most festivals carried out marketing research on an ad hoc basis. Two cited using surveys whilst one had a 'shack' where festivalgoers were interviewed. Some identified problems with analysing and interpreting research and yet the marketing agencies' skills were not directed towards research. This is remiss and organisers should investigate using (marketing research) third parties.

7.2.1   Improved SM Benchmarking

The SMBF (Fig 2.11) provided structure for this study, shaping the Topic Guide, the questionnaire and the subsequent discussion. A key output of this study was to use the findings to generate version 2.0 of the SMBF (Fig 6.6). Two of the categories, namely Servicescape and the broader environment, were supported by the findings and therefore retained. It is useful to explain how the other categories changed (Fig 7.1)

Fig 7.1 Evolution of SMBF 2.0 based on findings

SMBF Categories
Consumers
Communities
Networks
Servicescape
CSR
Broader environment

SMBF 2.0 Categories
Customers
Communities & networks
Stakeholders
Servicescape
Societal responsibility
Broader environment
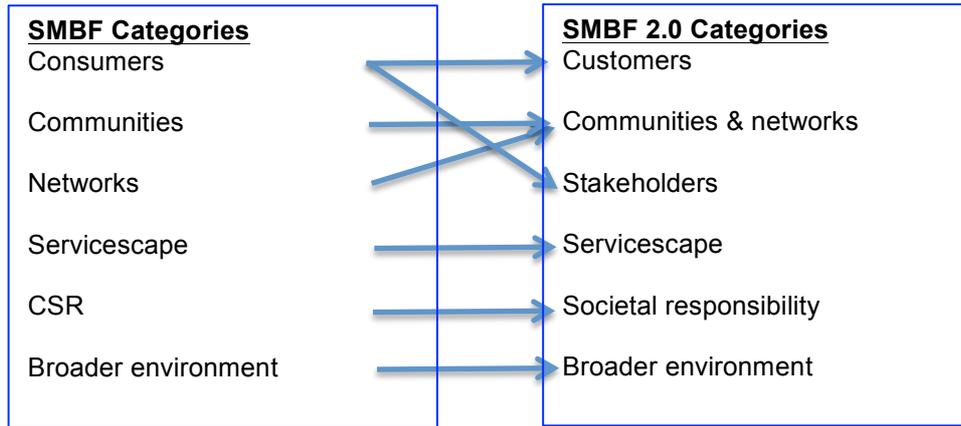
A criticism of 'Consumers' in the original SMBF was that it implied that benchmarking SM only applied to B2C markets. This study featured extensive B2B findings e.g. between the organisers and suppliers. Furthermore, organisers and vendors do not necessarily interact with the consumers, whereas they must interact with the customers i.e. those who buy the tickets or goods onsite. The interaction with customers is key and must be benchmarked. Consumers are subsequently included in stakeholders along with suppliers, vendors, facilitators and publics. Numerous publics (see 2.2.1) were identified and recognised as having limited direct power but could influence whether organisers achieved their objectives. Most festivalgoers feel they are looked after well however most merely agree with the notion of excellence of onsite facilities. Generally the festivalgoers are satisfied with how they are looked after the retention of Servicescape will ensure that consumers' needs are not neglected..

Whilst communities are often 'local', some are dispersed geographically and interacted online. Some overlapped and evolved into networks. Networks were recognised to include individuals, stakeholders and publics, however they were considered as secondary to communities. Festivalgoers put more onus onto the organisers (compared to a network of suppliers) to take responsibility for ethical and green practices. Hence, SMBF 2.0 sees networks conflated with communities.

Key findings that impact on benchmarking involved the lack of recognition of the term CSR. CSR was not mentioned at all by the festivalgoers. Many stakeholders did not recognise the explicit terms 'Corporate Social Responsibility' or CSR. One stakeholder noted "it's something that we've never even been aware of" (R[C]). Some stakeholders were members of professional bodies, some of which have CSR policies, whilst others adopted ethical stances intuitively.

The findings (Fig 5.7) were insightful, as no festivals had defined (CSR) policies and/or platforms. A supplier insisted "There's a lot of people that are out there that have a corporate responsibility platform without even realising that they have one" ($S_U{}^C$). This is problematic as a lack of awareness could influence adoption. That said it was evident that they undertook practices that resonated with 'CSR'. Most festivals operated between the Discretionary and Ethical levels (Fig 2.4) often exceeding stakeholders' expectations with philanthropic behaviour being commonplace. They contributed to society by going beyond the basic legal requirements in order to do what is respectful, just and fair. Therefore the term societal responsibility was considered more appropriate than CSR (Fig 7.1). This research provides a platform for better understanding of CSR (Carroll, 1979; Wood, 1991; Garriga & Mele, 2004 and Haberberg et al, 2010). It complements those studying how CSR is communicated (Barkemeyer, 2009; Tench & Jones, 2015). Future studies could investigate why such terms have such low recognition amongst SMEs, entrepreneurs and micro-enterprises.

Apropos the Broader Environment many practical measures were adopted however only one festival measured its carbon footprint. Most respondents accepted responsibility for reducing energy usage and organisers are taking responsible steps. Simply put festivals should undertake 'green' research under the auspices of benchmarking their good SM practices and communicate the findings (and subsequent actions) effectively. This research contributes to the body of work linking theoretical frameworks with the 'real' world (Willard & Creech, 2005; Wind, 2005). It contributes to TBL-based studies with a practitioner focus (Musgrave & Raj, 2009).

7.2.2   Issues germane to 'positioning'

Stakeholders widely recognised that customers' perceptions of the festivals contribute to their continued success. All companies are sustainably positioned and need to aware of their customers' perceptions. This study developed the Sustainability Perception Continuum (Fig 1.4) to include heuristics (Fig 6.4). This underpins how positioning is about perceptions and not outputs.

To facilitate positioning this research offered a mapping tool (Fig 6.4). This contributes to the holistic pool of knowledge germane to supply and demand side perceptions of 'positioning' (Jones et al, 2009a). This study advocates using SM for positioning purposes, as it is more comprehensive than CSR and aligns with studies recognising increasing use of sustainability (Barkemeyer, 2009). It can be inferred from the findings that the festivals studied and corresponding festivalgoers would be positioned towards the sustainability end of the Sustainability Perception Continuum (see Fig 6.4). Further

research could drill down into this positioning by undertaking full investigations and comparing festivals.

7.3 In relation to the independent UK Music Festival sector how do internal influences impact on SM adoption? (RQ 2b)

This study offers a refined version of the DMP (Fig 2.18) incorporating values and a customer-centric marketing mix. Future versions should incorporate post-purchase and disposition phases (Belz & Peattie, 2009). As marketing involves aligning the values of the suppliers and customers this contribution aids those who have studied aspects of sustainable consumer behaviour (Jackson, 2005a; Young & Middlemiss, 2011).

Perception, attitude and motivation are all internal influences on consumer decision-making behaviour (Fig 2.18). Awareness is a prerequisite of perception as to offer anything other than a null perception of sustainability, respondents must first be aware. Stakeholders are aware of the ramifications a lack of awareness. Often a lack of resources (whether human and/or financial) is cited as the reason for this. Consumers are not passive i.e. they no longer wait to be informed, rather they create their own narrative (within online networks and communities) beyond the control of the organisers. Festivalgoers' awareness is raised by other stakeholders e.g. Artist websites and traditional 'marcomms' tools (see Fig 2.16) are utilised covering flyers, posters, journal advertisements and a local folk-club.

A number of stakeholders lacked awareness of issues outside of their role or 'silo'. Festival organisers would defer to professionals running the site whereas other stakeholders cited a lack of information coming from the management.

7.3.1 Perception

Festivalgoers' findings complemented those stakeholders (Fig 5.12) who associated sustainability with the broader environment. Apropos the environment a supplier suggests it covers a "vastness of topics" (R^C). The range of terms used may in itself be problematic when seeking to communicate. That said awareness of 'green' issues was high and approaches to minimise impact were perceived positively. Some stakeholders perceived sustainability to be financial and linked to securing long-term survival. Others identified with reinvesting 'Profit' into 'People' and/or 'Planet' and recognised this reinvestment as a means of achieving competitive advantage.

Few respondents had heard of the TBL and only one volunteer stakeholder (a Sustainability Officer for a Local Authority) recognised standards germane to this study

e.g. BS8901. However many were aware of the general principle and saw it in a positive light.

7.3.2   Attitude

Attitudinal findings related to marketing, sustainability and behaviour. The attitude to marketing was largely positive with stakeholders recognising the need for managing customer expectations, and using marketing to improve the implementation of the festival. Marketing is recognised in helping to shape the attitudes of communities, children (towards their parents) and 'locals' (towards their environs). A minority demonstrated negative attitudes towards marketing particularly 'industrial' sponsorships and advertising.

Lifecycle shaped attitudes as those with children prefer (and are willing to pay for) appropriate amenities whereas hedonists are less concerned. Stakeholders associated a minority of consumers with negative attitudes that were irresponsible and potentially damaging. That said to simply depict consumption as 'bad' is naïve and potentially problematic. 'Greener' festivalgoers, for example, were willing to search harder for information, looking for more detailed criteria.

Respondents sought to share responsibility for adopting TBL based sustainable practices. The stakeholders recognised the changing nature of the festivalgoers, which in turn alludes to difficulties in managing their expectations. Volunteers often demonstrated enthusiasm and altruism whilst utilising organisational and professional skills. A minority of respondents demonstrated negative attitudes towards sustainability due to the size of the topic, the need for standards and held opinions analogous to greenwash. Some argued that sustainability was merely the latest 'buzzword' and took a cynical stance that was not reflected by the vast majority of those interviewed. The issue of compulsory 'compliance' with standards was met with variance if not contradiction.

7.3.3   Motivation

Findings chimed with Getz who recognised that there are multiple motivations for attending festivals. Motivations were shaped by the consumers' values and may be contradictory e.g. whilst high prices may deter some consumers from buying food in the arena respondents observed that festivalgoers are willing to pay more for Fairtrade, and organic food. Festivalgoers shared values with organisers e.g. wanting safe sites, escapism, more rounded quality experiences and value-for money.

In creating a refined Decision Making Process (DMP) coupled and typology of sustainable consumers (Fig 3.8) this research stands on the shoulders of previous studies (Mitchel et al, 1997; Jackson, 2005, 2005a; Lorand, 2007; Oates et al, 2008 & Tilley & Young, 2009). That said it is beyond the remit of this research to establish causality between internal influences and behaviour. Apropos festivals it adds to the understanding of those who have studied motivations for festival attendance (Bowen & Daniels, 2005; Getz, 2010) and green practices therein (Mair & Laing, 2012).

7.3.4 Values

The issue of values, whether personal or organisational, permeates this study. One of this study's key outputs is the continuum that contrasts customer-centricity with the overlapping value alternatives namely value-giving, co-creation and value-seeking (Fig 2.14). Traditionally marketers refer to value-propositions where the assumption is that value can be given to customers, whether they want it or not. The findings herein suggest stakeholders, like consumers, have competing values. Consider the broader environment where the desire to be 'green' is evident. An organiser insisted "you would want to do everything green and we do as much as we can but there's a massive cost implication"(FO[A]). A retailer counters "it's all greenwash... consumers who are not aware of greenwashing don't know how things work"(C_r[B]). Festivalgoers largely agree with the notion that companies claim to be green to achieve competitive advantage (Fig 5.30) however think ecological responsibility should be shared. Ambivalence was found amongst the festivalgoers who were less enthusiastic in rating themselves as green (Fig 5.30). This may be due to the gap between self-perception and behaviour. Similar competing values were found on matters germane to the ethical, societal role of festivals. It is clear that values in groups, companies, societies and subcultures differ. Such insights complement research into value-creation, co-creation and value-seeking (Gronroos, 1990; Vargo & Lusch, 2004; Heinonen et al, 2010). However, 'value issues' often go unaddressed as they have not had enough attention from those studying marketing within the social sciences. Future studies could investigate both individual and organisational values, ascertaining the degree of alignment.

7.4 In relation to the UK Music Festival sector which organisational trends influence the efficacy of 'marcomms'? (RQ 2c)

Having reflected on internal influences towards SM practices, this study will now evaluate organisational issues germane to communications. Findings suggest the efficacy of 'marcomms' is influenced by the other 'Ps' and organisational approaches to marketing. Further research could 'drill down' into other aspects of marketing e.g. the role of marketing planning or other elements of the Marketing Mix.

This study created typologies of festivals and stakeholders which contribute to the study of festivals and events. Apropos the marketing of festivals, many stakeholders recognised the difficulty of being profitable when starting a festival. Some recognised the futility of well-intentioned companies going bust by being green and/or sustainable. Festivals would need to survive 5 years before regarding themselves as secure. Organisers seek incremental growth, which may be due to investing their own money into the project and thus being exposed personally to financial risk. This study contributes to research into SMEs. (Carson et al, 1996; O'Driscoll, et al, 2000 and Gilmore et al, 2001).

That said growth has to be achieved without demotivating existing clients who prefer the boutique nature of festivals in this study. Growth does however allow sustainable practices to be adopted as profits from previous years can be invested. Also the organisers are willing to be more (sustainably) expansive having moved up the learning–curve. With the exception of the free festival most sought to raise their prices over time however this was not to increase profitability, rather it was to re-invest into the festival in order to make improvements. Stakeholders recognised the need for sensitivity as customers see prices as costs or sacrifices.

Organisers recognised the need to manage expectations and were wiling to sacrifice profit where value could be added. Sometimes this meant having professionals run bars and/or food stalls; alternatively they provided incentives for social enterprises and preferential treatment for those bidding to supply goods that fitted with the organisers' values and/or attitudes (e.g. to recycling, renewables and Fairtrade). Clearly the scale of the festival is a determinant of the ability to make profit. Inclement weather was cited as the major factor in losing money.

Some stakeholders were interacting with (and therefore influencing) commercial and governmental sponsors. Findings suggest stakeholders' influences differ across organisations and even between festivals in a single organisation. Hence responsibilities, accountabilities and control are not uniform and are variable in these areas.

Stakeholders lacked strategic marketing skills and yet demonstrated recognisable internal, relationship and entrepreneurial marketing techniques. Sub-optimal internal marketing was evident as often those involved had either not disseminated or received key information relating to ecological or social matters.

Elements of 'Relationship Marketing' were cited often for example seeking repeat business (from customers) and developing 'loyalty' with (and for) suppliers. The entrepreneurial nature of festival organisers and other stakeholders was widely evident. Career changes were common and often based on perceived lifestyle shifts, lifecycle developments (i.e. post-children), spotting opportunities, collaborative drivers and in some cases pure serendipity. These helped shape the drivers or objectives of those running festivals. Some saw it as a means of making money in an enjoyable manner, whereas others saw it as a platform to showcase music, causes and the arts.

7.4.1   The efficacy of 'marcomms' in relation to adoption of SM practices

None of the festivals approached 'marcomms' in an integrated, strategic, coordinated way. All stakeholders recognised that their communications and indeed those of the sector in general could be improved. It was noted that festivals' green credentials could be communicated more effectively.

Many stakeholders recognise online communications as a means of leveling the playing field when competing with larger better-resourced festivals and actively engage in online dialogues with customers and other stakeholders. In some cases the communication is delegated to professional agencies. None of the agencies interviewed undertake customer research, rather they 'manage' media relations locally and nationally. Advertising had been attempted on Facebook however it was considered difficult to measure whether it was cost-effective.

Some festivals had environmental and ethical policies however their platforms were inconsistent. Subsequently festivalgoers, suppliers and vendors were at times ill informed. This chimes with the works of Foucault who linked information to power. This study found organisers derived little power from their activities other than over suppliers and vendors. However they could exert influence through their standings within the local community, the music industry and their peers.

It was suggested that whilst at festivals, consumers generate lower carbon emissions and considerably more of their waste is recycled resulting in much less going to land-fill. This would need further research to corroborate the claim however if it is the case then the festivals studied failed to communicate these findings.

7.4.2   The sustainable consumer

This research contributes to studies of sustainable consumption by creating a Sustainable Stakeholder Typology (Fig 2.7), which applies to stakeholders, publics and festivalgoers. It draws on seminal studies such as Jackson (2005a) and provides a basis for improved understanding of SM adoption. That said, further research would be needed to test the tool's efficacy. Improved comprehension of the sustainable consumer segment will improve targeting and positioning within the sector. Targeting alludes to the way communications are directed at the identified segment. Targeting a demographic is cost-effective and ultimately leads to better experiences. Findings suggest vegetarian food is considered to be good value for money. Demands for ethical goods are growing, particularly from boutique suppliers. Organisers sought to enhance their brands by addressing consumers' concerns regarding sourcing issues, namely ethical trading, Fairtrade, sourcing local and/or regional goods where possible. These activities were posted on the websites and social media platforms, which are examples of targeting.

Segmentation involves breaking down a heterogeneous population into smaller homogenous segments. The segment must be accessible, differentiated and large enough to be viable. These segments must share common attributes e.g. the aforementioned studies on voluntary simplifiers. The stakeholders made little reference to the different bases used for segmenting markets. In terms of ethnicity the crowds were predominantly white, domestic and British. The differing festivals exhibited, however, correspondingly different approaches to segmentation according to lifecycle issues (i.e. festivalgoers being accompanied by children) or genre related drivers. This contributes to studies germane to segmenting and targeting 'elusive' green consumers (Kleanthous & Peck, 2006; Young et al, 2010 and Worthington, 2013).

To summarise, the constituent parts of RQ2 have been tested fully. This study explored how SM practices can be evaluated within music festivals using benchmarking in conjunction with improved understanding of positioning. The internal and organisational influences were considered. It is now appropriate to reflect on the recommendations resulting from this study.

7.5   RECOMMENDATIONS

The first recommendation springs from RQ1. It is evident that TBL-based SM has support from both disciplines. Ideally it should become sine qua non and should be adopted as a single philosophy or orientation. This resonates with Getz (2010) who

maintains increasingly, a TBL-approach to impact assessment is becoming the new paradigm.

Apropos positioning and benchmarking festivals for SM, SMBF 2.0 (Fig 6.6) should be adopted as part of a more strategic approach to marketing and communications irrespective of festival size. As part of this festivals should undertake ongoing marketing research. Those using marketing agencies should utilise their research capabilities whilst onsite. Festivals that cannot afford agencies should engage with third parties to provide marketing support e.g. local colleges and business schools would provide volunteers with specific skill-sets. This will enable festivals to use a broader palette of communications tools. Ironically only the free-festival made extensive use of notice-boards whilst onsite. Online communications are essential and should be adopted universally as clearly it is the preferred vehicle.

Festivals should have platforms aligned to the People and Planet foci. The local community should be actively engaged and social inclusion should be promoted. Charities should be given air-time between acts. This is often 'dead' time as the 'roadies' reset the stage. The volunteers should have a voice onsite. This could be ambient of through blogs and vlogs. The representative bodies (e.g. the AFO and AIF) should be lobbied to take more active roles in promoting TBL practices. Organisers should actively liaise with peers who are recognised as having a strong sustainable offering e.g. Shambala. Organisers should undertake 360-degree reviews with their suppliers and vendors. Some of the feedback would be illuminating. If necessary this could be done anonymously via third parties.

Festivals should seek to lower their carbon footprints. Those who offer free parking should charge a nominal fee and if concerned about negative publicity they could use the funds to off-set the CO_2. For festivalgoers who pay in advance the ticket price should include a soft-copy of the programme tailored to use on portable platforms e.g. mobiles and tablets. They should engage with footprinting organisations e.g. Julie's Bicycles or Agreenerfestival.com with a view to having overt, transparent accreditation.

Finally, they should be aware of the maxim that actions speak louder than words. Ironically the festivals studied all undertook societal and ecological practices, to differing degrees, and yet none of them shouted from the rooftops. So in future their words should match their actions.

7.6   FUTHER RESEARCH

This study does not produce representative numerical analysis however it could be a platform for future research. It would be useful for the sector to undertake research on larger scale.

Musgrave & Raj (2009) argue that an analysis of the resources used, how they are sourced and supplied must also be adopted to ensure that compliance is adhered to; where it is not, actions and steps should be taken. Future research into benchmarking and auditing would undoubtedly be useful. Indeed a challenge for organisers would be 'operationalising' the move towards SM, which may necessitate further research.

Research predicated on undertaking communications audits of festival would generate useful insights. The sources of information, what communication tactics are employed and how the different stakeholders use different communication strategies for greater and lesser effect are all ripe research questions (Margolis & Walsh, 2003)

Case studies can involve either single or multiple cases (Eisenhardt, 1989). Multiple case studies may be preferable to a single case study as they enable comparisons that clarify whether emergent findings are idiosyncratic to a single case or consistently replicated by several cases (Eisenhardt & Graebner, 2007). Hence future research could include multiple cases namely international and/or large music festivals or festivals dedicated to other art forms e.g. literature or film. Also there is no focus on a single musical genre as it could necessitate greater focus in terms of sampling, e.g. Mann (2008) suggests fans of new country are young, wealthy and more likely to be women than men. Such findings could be tested and generate new insights.

This research is limited to music festivals in the United Kingdom and hence national and international political matters were not considered in depth. Getz (2010) insists UK festivals might very well be perceived differently from festivals in other countries. He notes cross-cultural differences have not been studied systematically. Hence organisers seeking to run international events or alternatively expand into new markets would have to consider political impacts as well as the confrontation of different cultures, ethnic groups, lifestyles, languages and levels of prosperity (Tassiopoulos & Johnson, 2009). This would provide fertile ground for research as there are challenges to understanding the scale and nature of international trade in creative goods, services and rights (UNCTAD, 2008).

This study does not seek to identify the reasons for consumers attending festivals. Multiple motivations are the norm and extant studies suggest escapism leads people to

events for the generic benefits of entertainment and diversion, socializing, learning and doing something new ie novelty seeking (Getz, 2010). Future studies could establish the extent to which sustainability influences festivalgoers DMPs. Indeed there is still a lot of research to done to understand and help behaviour change towards sustainability (Young et al, 2010). Getz (2010) cites Kim, Borges & Chon who employed the NEP scale…aim of this research is to offer insights rather than measurement eg of issues relating to 'green' or CSR

A longitudinal approach could test whether resident reactions to recurring events become less negative over time and whether it results from managers become experienced at minimizing the disruptive effects of the event on the local population (Tassiopoulos & Johnson, 2009).

It would be interesting to interview key actors in the music industry to contrast their views with those herein. Potential representatives could be

- The Association of Independent Festivals
- The Association of Festival Organisers
- Concert Promoters Association
- Agents Association
- International Live Music Conference
- The National Arenas Association
- Production Services Association
- Musicians Union
- The Music Managers Forum   (UK Music, 2013, p4)

Studies could ascertain whether emphasizing the 'rootedness' or 'placedness' of a festival could influence sustainable consumption. This could be applied to travelling festivals in order to identify the extent to which temporary, while strongly branded, festivals adapt to local conditions and traditions. This contrast of rootedness and placedness hints at an important direction for future research on festivals (Lena, 2011).

Finally a benefit of future studies into sustainability is that research that is currently not valued commercially might have value in the future (Saunders et al, 2007)

7.7   SUMMARY

It is often noted that consumers want organisations' actions to be louder than their words. This study has identified a different phenomenon, namely a sector where ther words now need to be at least as loud as their actions. Throughout all of the interviews respondents demonstrated a willingness to create sustainable value. They simply were not consistent in communicating these values. The festivalgoers not only share these

values but want to hear the 'good news'. They will share responsibility and are not averse to the notion of paying for good practices. This challenges the orthodoxy of some stakeholders who have concerns regarding increasing pricing. Being the cheapest does not represent the best value.

This study posits that TBL-based SM is well established in practice and is more than merely marketing 'strategy'. It refuted the notion that SM is oxymoronic, as whilst accepting that sustainability may be about consuming less, marketing is not necessarily about (consuming) more. Rather it aligns with the values of customers, prospects and those who influence them. These values are increasingly societal and ecological and the festivalgoers were not averse to paying more for mitigating such factors. Therefore stakeholders should adopt strategic approaches to adopting SM practices however they need to be aware of emergent factors which may alter their realised strategies.

As discussed respondents lacked terminological awareness (e.g. CSR and standards such as BS8901) however they were 'aware' of a range of issues germane to this study Indeed the festivalgoers offered a wealth of terms that clearly align with extant studies and the stakeholders. This study has contributed to replacing the divergent definitions and concepts within a single discipline.

Clear inter-disciplinary overlaps and synergies were identified. The proposed definition, benchmarking framework and positioning tools could form the basis of further research into SM. This framework (SMBF 2.0) seeks to complement existing marketing strategy by infusing it with the triple bottom line.

This study has contributed to a better understanding of the role of the UK independent music festival sector which will continue to be a complex, fast-moving industry. Insights are also likely to benefit those in the creative industries and broader services sector.

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Appendix (i)

Consumer/Customer Participant Consent Form

Title of Research Project: **To investigate the adoption of sustainable marketing practices within the UK music festivals sector**

Name of Researcher: Mr. Neil Richardson

Initial the box if you agree with the statement to the left

1   I confirm that I have read and understand the information sheet explaining the above research project and I have had the opportunity to ask questions about the project.

☐

2   I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason and without there being any negative consequences. In addition, should I not wish to answer any particular question or questions, I am free to decline. *Contact details for researcher: eenar@leeds.ac.uk, 0113 8125350*

☐

3   I understand that my responses will be kept strictly confidential.
I give permission for members of the research team (namely the researcher, his Director of Studies Dr William Young and his Supervisor Dr Ralf Barkermeyer) to have access to my anonymised responses. I understand that my name will not be linked with the research materials, and I will not be identified or identifiable in the report or reports that result from the research.

☐

4   I agree for the data collected from me to be used in future research.

☐

5   I understand that the questionnaire will be stored securely, and that my anonymity will be protected at all times.

☐

_____   _____   _____
Name of participant   Date   Signature
(*or legal representative*)

Neil Richardson   _____   _____
 Lead researcher   Date   Signature
To be signed and dated in presence of the participant

Copies:
Once this has been signed by all parties the participant can receive a copy of the signed and dated participant consent form if requested, the letter/pre-written script/information sheet and any other written information provided to the participants. A copy of the signed and dated consent form will be kept with the project's main documents in a secure location.

Appendix (ii)

Participant Information Sheet   University of Leeds

Title of Research Project: **To investigate the adoption of sustainable marketing practices within the UK music festivals sector**

You are being invited to take part in a research project. Before you decide it is important to understand the reason for the research and what's involved. Please take time to read the following information carefully and discuss it with others if you wish. Feel free to question anything that is not clear. Take time to decide whether or not you wish to take part.

What is the purpose of the project?   This research is looking to identify themes relating to peoples' attitudes towards social and ecological matters in the setting of UK music festivals. The research will take place across several UK music festivals with the full permission of the organisers and support of key industry bodies such as the Association of Festival Organisers.

Why have I been chosen?   You have been identified as a customer or consumer of the services offered during this festival. Hence your views are important to the wider festival sector.

Do I have to take part? It's wholly voluntary. If you do decide to take part you will be given this information sheet to keep (and be asked to sign a consent form) and you can still withdraw at any time. You do not have to give a reason and your views will be respected

What do I have to do?/ what will happen to me if I take part? You will complete a paper based questionnaire where you will offer opinions, thoughts and feelings relating to topics relevant to the study. The research will seek to identify your thoughts on recognised sustainability practices and subsequent marketing communications. It should take between 5 and 10 minutes.

What are the possible disadvantages and risks of taking part?   All information collected during the course of the research will be kept strictly confidential. Your details will only be visible on the consent form will not be able to be identified in any reports or publications.

What are the possible benefits of taking part?   Whilst there are no immediate benefits for those people participating in the project, it is hoped that this work will provide a better understanding of how issues relating to sustainability can be communicated within the festival sector. The results will be shared with members of the Association of Festival Organisers in 2015 and hopefully they use it to promote adoption of good practices. A summary of the results will be available for all participants on request.

Who is organising/ funding the research? The research is a key component of a PhD study in the Sustainability Research Institute, which is part of the University of Leeds. The research is funded by Neil Richardson and is purely for academic purposes.

Will I be recorded, and how will the recorded media be used?   The questionnaires will be used only for analysis and for illustration in academic settings eg conference presentations and lectures. No other use will be made of them without your written permission, and no one outside the project will be allowed access to the original materials

Contact for further information
Name of Researcher: Mr. Neil Richardson,   *eenar@leeds.ac.uk, 0113 8125350*

Appendix (iii)

<u>THE ADOPTION OF SUSTAINABLE MARKETING IN UK MUSIC FESTIVALS</u>

1. Gender (M/F) age____occupation _____ 2. Where are you from_____

3. How did you travel to the festival _____ & how many people did you travel with _____

4. What is your nationality _____ & your ethnicity _____

5. Did you use any local amenities other than the festival? (Y/N) Which ones_____ _____ _____ _____ _____

6. In single words what attracted you to this year's festival_____ _____ _____ _____ _____ _____ _____

7. Where did you find information about the festival _____ _____ _____ _____ was it easy to access (Y/N)

8. How or where would you like to find information about future festivals_____ _____ _____ _____

9. Will you use any non-festival local amenities this year (Y/N) Which ones_____ _____ _____ _____

10. In single words how would you describe sustainability _____ _____ _____ _____ _____ _____

Measurement Scale	Strongly Disagree	Disagree	Mildly disagree	Mildly agree	Agree	Strongly Agree
	1	2	3	4	5	6

11	Buying tickets was easy	1	2	3	4	5	6
12	The line up should feature more local bands	1	2	3	4	5	6
13	There should be more variety in what's offered	1	2	3	4	5	6
14	The 'ticket' is good value for money	1	2	3	4	5	6
15	Ticket prices should be lowered by being less environmentally friendly	1	2	3	4	5	6
16	Ticket prices should be lowered by being less ethical	1	2	3	4	5	6
17	Ticket prices should be lowered by using the cheapest sources no matter how far away	1	2	3	4	5	6
18	It's important that merchandising is ethically made	1	2	3	4	5	6
19	It's important that merchandising is environmentally friendly	1	2	3	4	5	6
20	It's important that merchandising is locally sourced	1	2	3	4	5	6
21	The merchandising is good value for money	1	2	3	4	5	6
22	The food & drink on offer covers all of my needs	1	2	3	4	5	6
23	It's important that the food & drink is ethically sourced	1	2	3	4	5	6
24	All festival food & drink should be environmentally friendly	1	2	3	4	5	6
25	It's important that festival food & drink is locally sourced	1	2	3	4	5	6
26	The food & drink are good value for money	1	2	3	4	5	6
27	The festival staff look after me well	1	2	3	4	5	6
28	The on-site facilities are excellent	1	2	3	4	5	6
29	It's easy to find someone to answer questions	1	2	3	4	5	6
30	Overall I'm satisfied with the services provided	1	2	3	4	5	6
31	My knowledge of the local area has increased due to attending the festival	1	2	3	4	5	6
32	Disadvantaged local or disabled people should be given priority access to the festival	1	2	3	4	5	6
33	I am aware of the festival's ethical policy	1	2	3	4	5	6
34	There should be more Fairtrade goods available	1	2	3	4	5	6
35	The local community should benefit economically from festival	1	2	3	4	5	6
36	I regard myself as an ethical consumer	1	2	3	4	5	6
37	I am aware of the festival's environmental policy	1	2	3	4	5	6
38	All suppliers should comply with ethical practices	1	2	3	4	5	6
39	Organisers should ensure suppliers comply with ethical standards	1	2	3	4	5	6
40	Organisers have a duty to promote respect amongst people from all walks of life	1	2	3	4	5	6
41	Customers should take responsibility for recycling and reducing waste	1	2	3	4	5	6
42	Organisers should take responsibility for recycling and reducing waste	1	2	3	4	5	6
43	Organisers & customers should take joint responsibility for recycling & reducing waste	1	2	3	4	5	6
44	It's important that the local ecology isn't permanently damaged by the festival	1	2	3	4	5	6
45	Organisers should provide means to reduce the festival's carbon footprint	1	2	3	4	5	6
46	All suppliers should comply with environmentally friendly practices	1	2	3	4	5	6
47	Companies claim to be green simply to achieve competitive advantage	1	2	3	4	5	6

48. How green are you? Light Green (occasional recycling when you remember)
         Medium Green (reasonable level of commitment but not worried if occasional thing missed)
         Dark Green (committed fully to the notion or recycling/resuing/reducing)

Many thanks for your Time, Cooperation and Support

PILOT SURVEY

1. Gender (M/F) age____occupation _____& your academic status _____

2. Where are you from _____& how far is it (Km) _____

3. How did you travel _____ & how many people did you travel with _____

4. What sort of property do you live in? (Detached house, flat etc)_____

5. How many people live there? ____ Adults ____Children   & what's your birth order (e.g. 1st, child) _____

6. If you weren't here which energy intensive activities would you be involved with_____

6a If you weren't here how many energy intensive activities would you undertake_____

7. With which languages are you comfortable speaking_____ & reading_____

8. What is your nationality _____ & your ethnicity _____

9 Is this your 1st time at the festival (Y/N) …if yes go to Q12.

10. Which years did you attend _____ _____ _____ In single words what made you return _____ _____ _____ _____

11. Did you use any local amenities other than the festival? (Y/N) Which ones_____ _____ _____ _____ _____

12. In single words what attracted you _____ _____ _____ _____ _____ _____ _____

13. Where did you find information _____ _____ _____ _____ was it easy to access (Y/N)

14. How or where would you like to find information about future festivals_____ _____ _____ _____

15. Will you use any non-festival local amenities this year (Y/N) Which ones_____ _____ _____ _____

16. Who are the competitors to the festival_____ _____ _____

17. In single words how would you describe sustainability _____ _____ _____ _____ _____ _____ _____

Measurement Scale	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
	1	2	3	4	5

18	Buying tickets was easy	1	2	3	4	5
19	I'd like to buy tickets for future festivals this year	1	2	3	4	5
20	The line-up is world-class	1	2	3	4	5
21	The line up should feature more local bands	1	2	3	4	5
22	There should be more variety in what's offered	1	2	3	4	5
23	The 'ticket' is good value for money	1	2	3	4	5
24	Ticket prices should be lowered by being less environmentally friendly	1	2	3	4	5
25	Ticket prices should be lowered by being less ethical	1	2	3	4	5
26	Ticket prices should be lowered by using the cheapest sources no matter how far away	1	2	3	4	5
27	The merchandising covers all of my needs	1	2	3	4	5
28	It's important that merchandising is ethically made	1	2	3	4	5
29	It's important that merchandising is environmentally friendly	1	2	3	4	5
30	It's important that merchandising is locally sourced	1	2	3	4	5
31	The merchandising is good value for money	1	2	3	4	5
32	The food & drink on offer covers all of my needs	1	2	3	4	5
33	It's important that the food & drink is ethically sourced	1	2	3	4	5
34	All festival food & drink should be environmentally friendly	1	2	3	4	5
35	It's important that festival food & drink is locally sourced	1	2	3	4	5
36	The food & drink are good value for money	1	2	3	4	5
37	The festival staff look after me well	1	2	3	4	5
38	The services provided by the staff are excellent	1	2	3	4	5
39	The on-site facilities are excellent	1	2	3	4	5
40	It's easy to find someone to answer questions	1	2	3	4	5
41	I'm satisfied with the services provided	1	2	3	4	5

Measurement Scale	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree
	1	2	3	4	5

1

42	The local community should be visibly involved	1	2	3	4	5
43	My knowledge of the local area has increased due to attending the festival	1	2	3	4	5
44	Disadvantaged local people should be given priority access to festivals	1	2	3	4	5
45	Disabled local people should be given priority access to festivals	1	2	3	4	5
46	I am aware of the festival's ethical policy	1	2	3	4	5
47	There should be more Fairtrade goods available	1	2	3	4	5
48	The local community should be proud to host the festival	1	2	3	4	5
49	The local community should benefit economically from the festival	1	2	3	4	5
50	I regard myself as an ethical consumer	1	2	3	4	5
51	I am aware of the festival's environmental policy	1	2	3	4	5
52	All suppliers should comply with ethical practices	1	2	3	4	5
53	Festival organisers should ensure suppliers comply with ethical standards	1	2	3	4	5
54	Festival organisers have a duty to promote respect amongst people from all walks of life	1	2	3	4	5
55	Festival customers should take responsibility for recycling and reducing waste	1	2	3	4	5
56	Festival organisers should take responsibility for recycling and reducing waste	1	2	3	4	5
57	Festival & organiser customers should take joint responsibility for recycling & reducing waste	1	2	3	4	5
58	I act in a more environmentally friendly way whilst at the festival	1	2	3	4	5
59	It's important that the local ecology isn't permanently damaged by the festival	1	2	3	4	5
60	I regard myself as an environmentally sensitive consumer	1	2	3	4	5
61	I am aware of the transport facilities & incentives provided by the organisers	1	2	3	4	5
62	I am willing to use new technology eg electronic tickets to reduce environmental impact	1	2	3	4	5
63	All suppliers should comply with environmentally friendly practices	1	2	3	4	5
64	Companies claim to be green simply to achieve competitive advantage	1	2	3	4	5
65	I would be interested in learning more about sustainablility whilst at the festival	1	2	3	4	5

66. How green are you?

Light Green (occasional recycling when you remember)

Medium Green (reasonable level of commitment but not worried if occasional thing missed)

Dark Green (committed fully to the notion or recycling/resuing/reducing)

What improvements would you like to see at future festivals

Please sign this to confirm your consent to undertaking this research   Signature_____

Print name_____   Email address_____

Would you be happy to take part in any follow-up research? (Y/N)   Date _____

2

Many thanks for your Time, Cooperation and Support

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Previous-Years-Ads
Been-coming-for-25-years
Family
Industry-contacts

Wychwood-website From-my-Girlfriend
Local--Posters
From-my-Brother Brewery
Festivalkidz.co.uk Web
Twitter Waterstones Small
Dorcaster-Folk-Club
Off-a-Friend

Not
Folk-roots-Mag
Company-I-work-for Via-Sponsor
My-Mrs
Been-to-all-5

Website Friends
Local

From-my-Son
Previous-knowledge

Internet

Facebook
been-before
Paper
Flyer-outside-Hobies-York
My-sister-arranged-it-all
British-Sea-Power Y-Website

Online
Via-Husband

Through-Friends
Friend

Word-of-Mouth

Work
Been-before

Appendix (vi)

Recycling Green Good Environmental Recycle Reuse Local Ethical Important FutureRecycle Very-good Lasting Survival Reduce Re-use

Something-which-can-be-sustained-impact-does-not-negatively-affect-future
Environmentally-friendly-preservation-of-resources
Resource-management Not-being-wasteful Reusing-resources Continue
Renewable Financially-acceptable Ongoing-environmental Eco
Using-no-more-than-needed Being-green Thoughtful Forward-thinking
Keeping-it-small Minimise Value Planet Continuity Caring Hard
Ensuring-creating-stuff-ensures-the-ability-to-continue-creating
Maintaining-the-planet-for-the-next-generation Family
Environmentally Lacking Repeatable Prolonged Local-transport
Environmentally-conscious Worthwhile Very-important Maintain Sustain
Consider Renewable-resources Economical
Use-little-energy Nebulous-concept foods
Repeatability EcoFriendly Continuing friendly Efficient OK Small
Cost-effective-support-of-environment
Re-use-of-raw-materials Responsible Quality
Care-for-the-environment Benefits-to-local-community
con Variety Ethics Morals
Back-to-basics Something-able-to-maintain-efficiently
Environmentally/Socially-friendly Reusable
Positive-action-towards-a-viable-future
Continuous-improvement Low-usage-of-raw-materials
Camping-facilities Going Not-for-profit
Keeping-festival-Going Re-cycling
Bit-of-a Minimalistic
Green-ness

Annually Economic Organised Popularity Cheap
Not-wasted Longevity Cooperative Good-care
Renewal Resourceful Conscientious Maintaining-the-Earth's-resources Good-organization Minimize-cost
Low-impact Reduce-waste Env-concerned Renewable
Challenging Local-business Good-in-principle Local-produce
Ecological Self-funding Being-able-to-recycle Customer-care
Continue-to-go-on Recyclability
Protecting-the-environment Environmental-awareness
Not-emphasizing-profitability employment
Environment
There-is-no-scope-for-development
Fairness Ecology festival
Use-only-reproducible-materials
How-to-maintain-quality-and-feasibility
Social-economic-and-environmental-stability
No-idea Responsibility Green-Issues

Music Local Lineup Location Atmosphere Camping Family Family-friendly Locality Food Friendly Close-to-home Come-every-year Friends Fun Small Child-friendly Bands Beer

Venue I'm-one-of-the-authors Fabulous-year-before Nearness A-Friend's-50th Nice-atmosphere Easy-greets Good-fun Banter Local-produce Architecture Small-size Close-by Family-time Work-related Safety Habit Peace Vibes My-husband-mentioned-the-childrens-activities Proximity Hendo Author Portmeirion-village Family-oriented Line Look My-Hen-Do Friendliness Scenery Authors Social Diversity Good-time Literary Good-music Relaxed Blowout I-was-booked-to-compare-a-stage Last-year's-festival Family-oriented-for-my-5-year-old Ethical-attitude-of-festival-organisers Last-year-came Child-friendly-program James-Zabiela-Dance-Music 3rd up Reasonable Previous-visits Regular-visitor Choice My-friends-were-going Husband-performing Talks Friend's-recommendation Acts-playing visit Free Family-safe Relaxing

Hen-Party Free-tickets Word-of-Mouth Meet-friends Family-orientated The-same-thing-as-every-year My-son-has-performed Very-family-friendly Entertainment events Loyalty Tickets-sold-locally Brother-playing-a-gig-here Intro-daughter-to-festival-scene Curation Socializing Work-opportunity Brother-is-playing Attended-last-year Was-on-my-birthday Date House-friends Last-festival Choice-of-Bands Timing It's-our-4thyear Lineup-price Price Friend-recommended Good-people To-give-our-kids-an-experience Good-for-kids Cheap Culture it's'good Relaxation Reputation The-science-tent-python-scratch-raspberry-pi

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Non-response commentary

Stakeholders	Comments
Chris Johnson, Festival Director, Shambala Festival	"Thanks for your email. The research look like something we would be keen to support, but sadly its too late to arrange for any tickets for this year, as we are sold out and there are no crew passes available."
Julia Safe, Co-Director Larmer Tree Festival	"Apologies for the delay in replying. I'm sorry, but we're not going to be able to help you. The festival is only six weeks away and we're extremely busy, so just don't have time to spare. Good luck with your work and best wishes".
Eddie Barcan, Folk Festival Manager, Cambridge Folk Festival	"Thanks for your email and apologies for the delay in replying to you. Sustainability is really important for us, we have won Greener Festival Awards for a good few year and were highly commended for the last couple. We've just appointed a new environmental coordinator, but she is just getting up to speed with things for this year, so I'd rather not introduce you at this point. Thank you for offering to purchase tickets, but we are already sold out for this year, so I'm not quite sure how I would work this. It might be easier for us to supply you with details of all that we do, after plans for this year are finalised?"
Greenman Festival, Bestival, End of the Road, North Nibley Music Festival	No response to email
Loopallu	No contact details available in public domain