

Music and arts festivals as platforms for enhancing Sustainable Development



*Minor dissertation presented for the degree of Master of Philosophy in the Department of
Environmental and Geographical Science*

University of Cape Town

March 2021

Camila López Gómez

MPhil. Environment, Society and Sustainability

Student ID: LPZCAM001

Supervisor

Dr. Rike Sitas

African Centre for Cities

Department of Environmental and Geographical Science

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.



Plagiarism Declaration

I, Camila López Gómez, hereby declare that I know the meaning of plagiarism and that the dissertation that I hereby submit is all my own work.

Signed by candidate

Abstract

Humanity is going through a complex process of historical transformation in which the consolidation of a new paradigm – Sustainable Development – is required in order to tackle current unprecedented global crises such as Climate Change and the COVID-19 pandemic. In congruence with this harsh reality, the 2030 Agenda on Sustainable Development can be regarded as an urgent call aimed at individuals, communities, institutions and nations, centred on the imperative need to create the structural foundations of a socially just and environmentally safe world. This research explores different ways in which contemporary music and arts festivals might operate as platforms for enhancing Sustainable Development. The central idea is to explore the way in which music and arts festivals, through strategies of socio-environmental awareness and education, community building and social participation, contribute to the consolidation of sustainable development as a new paradigm. This specific research is centred on the analysis of three organizations, Greenpop and Cape Town Carnival based in South Africa and Green Music Initiative based in Germany: organizations that actively participate in the arrangement and operation of different music and arts festivals. This selection was based on the belief that the analysis of cross-cultural cases enriches the understanding of the way in which festivals can effectively contribute to the process of encouraging the emergence and consolidation of a more sustainable world view. These three organizations are currently facing challenges and opportunities that arise from local and global processes of environmental damage and social exclusion. The key learnings of this research reflect the important role that festivals, through their promotion of creativity and community building, play in the generation of socio-environmental knowledge, in the generation of social cohesion and social capabilities, also in the experimentation and action of possible solutions to environmental global crises such as climate change and land use change. In its final section, this document also presents some of the key learnings that the festival industry has developed from the current COVID-19 pandemic and reflects upon the way in which these learnings can strengthen its role in the consolidation of the sustainable development paradigm.

Acknowledgements

First of all, my most sincere and deepest gratitude to my supervisor, Dr. Rike Sitas, for her valuable support and guidance. I benefitted enormously from her thoughtful advice, constructive feedback and patience.

I would like to extend my gratitude and admiration to Jacob Bilabel, Jay Douwes, Bradley Baard, Misha Teasdale, Lauren O'Donnell, and Claudia Waller. These are some of the incredible minds behind the organizations whose analysis forms part of this study. Thank you for your interest on my research project and for sharing your experience and knowledge with me. Your work constitutes a source of personal inspiration and gives testimony to the fact that we can build a better future through moments of celebration.

I am extremely grateful for the support of my friend, Federico Seyde who helped me navigate through the academic world with his valuable knowledge. His guidance and support were key elements during the two challenging years of my Master's Degree.

I would also like to humbly acknowledge that the pursue of this Master Degree was enormously benefited by having access to technology, and for this I am forever grateful with my friend Marc Totah, whom in addition to his unique professional advice, gifted me with a computer. A key tool to the successful accomplishment of my degree.

Moreover, I wish to express my deepest gratitude to all my beloved ones; to all those wonderful persons that have been with me along different paths and whose support was essential for the achievement of this academic endeavour. I also wish to say thanks to all the friends I made in South Africa, wonderful people that became part of my family during my stay in a foreign country and in the midst of a global pandemic.

Last but not least, I am deeply grateful for the unconditional love and support of my parents, Verónica Gómez and José López, who have always encouraged me to follow my dreams, even if these take me far from them. Thank you!

Table of Contents

ABSTRACT	- 3 -
ACKNOWLEDGEMENTS	- 4 -
CHAPTER 1. INTRODUCTION	- 7 -
CHAPTER 2. LITERATURE INFORMING THE RESEARCH	- 11 -
2.1 BACKGROUND AND CONTEXT	- 11 -
2.1.1 <i>Anthropocene & Sustainable Development</i>	- 11 -
2.1.2 <i>Festivals through human history</i>	- 13 -
2.1.3 <i>Festivals & Sustainability</i>	- 18 -
Sustainability governance, industry collaboration and community building	- 22 -
Alliances for sustainability governance	- 24 -
Festivals as laboratories for raising awareness and creating change.....	- 26 -
2.2 BUILDING A THEORETICAL FRAMEWORK	- 28 -
2.2.1 <i>Doughnut Economics</i>	- 29 -
2.2.2 <i>Social Sustainability</i>	- 32 -
2.2.3 <i>The Value of Festivals</i>	- 34 -
CHAPTER 3. RESEARCH METHODOLOGY	- 36 -
3.1 QUALITATIVE RESEARCH	- 36 -
3.2 CONTEXTUALISING THE FESTIVAL PLATFORMS, EMERGING IN THE EXPERIENCE.....	- 40 -
3.2.1 Cape Town Carnival	- 41 -
3.2.2 Greenpop’s Reforest Fest and Eden Festival of Action	- 46 -
3.2.3 Green Music Initiative	- 52 -
CHAPTER 4. FINDINGS & DISCUSSION	- 55 -
4.1 ENVIRONMENT – FESTIVALS ROLE IN THE STRUGGLE AGAINST CLIMATE CHANGE AND LAND USE CHANGE THROUGH COLLECTIVE EXPERIMENTATION, LEARNING AND ACTIVISM.	- 58 -
4.2 ECONOMY: FESTIVALS SHIFTING FROM JOBS GENERATION TO BUILDING SOCIAL CAPABILITIES	- 65 -
4.3 PEOPLE –CREATIVE CAPACITIES FOR SOCIO-ENVIRONMENTAL AWARENESS, EDUCATION AND SOCIAL COHESION.....	- 69 -
4.4 COVID-19 IMPLICATIONS.....	- 72 -
CHAPTER 5. CONCLUSIONS	- 75 -
REFERENCES	- 78 -
ANNEX	- 85 -
ANNEX I. ETHICAL CONSIDERATIONS, LIMITATIONS AND CONSTRAINTS	- 85 -
ANNEX II. RESEARCH ETHICS APPROVAL	- 86 -
ANNEX III. SAMPLE INTERVIEW QUESTIONS.....	- 87 -
ANNEX IV. INTERVIEWEES CONSENT FORM	- 89 -
ANNEX V. DEDUCTIVE CATEGORIZATION MATRIX	- 90 -

List of Tables

TABLE 1. SOCIAL SUSTAINABILITY ASPECTS. ADAPTED FROM: WEINGAERTNER & MOBERG (2014)	- 33 -
TABLE 2. KEY FINDINGS APPLYING THE LENS OF THE THREE SELECTED THEORETICAL FRAMEWORKS. ADAPTED FROM VALUE OF FESTIVALS (GETZ ET AL., 2018)	- 56 -

List of Figures

FIGURE 1. THE THEORETICAL FRAMEWORK OF DOUGHNUT ECONOMICS. (RAWORTH, 2012), OXFAM.....	- 31 -
FIGURE 2. A TWO-DIMENSIONAL ILLUSTRATION OF MAJOR FESTIVAL IMPACTS. SOURCE: GETZ ET AL., (2018)	- 35 -
FIGURE 3. THREE MAIN INTERDEPENDENT PERSPECTIVES ON FESTIVAL STUDIES. SOURCE: GETZ ET AL., (2018).....	- 35 -
FIGURE 4. CAPE TOWN CARNIVAL’S MAP. SOURCE: VAN DIEMEN (2019)	- 42 -
FIGURE 5. SOUTH AFRICAN PRIDE, MISS UNIVERSE 2020 IN CAPE TOWN CARNIVAL. SOURCE: CTC ONLINE GALLERY	- 44 -
FIGURE 6. CULTURAL AND COLOURFUL EXPRESSION. SOURCE: CTC ONLINE GALLERY (CHRIS HITCHCOCK).....	- 45 -
FIGURE 7. “NEW NORMAL” CO-WORKING HUB 2020. SOURCE: CTC ONLINE GALLERY, WORKSHOP 3.	- 45 -
FIGURE 8. AMAZA! OCEAN ODYSSEY. SOURCE: CTC ONLINE GALLERY, WORKSHOP 3.....	- 46 -
FIGURE 9. PLATBOS FOREST RESERVE, SOUTH AFRICA. SOURCE: GOOGLE MAPS SCREENSHOT	- 47 -
FIGURE 10. YOGA SESSION, FRIENDS WEEKEND. SOURCE: SHARED BY GREENPOP CASE.....	- 50 -
FIGURE 11. FRIENDS WEEKEND, REFOREST FEST. SOURCE: SHARED BY GREENPOP CASE	- 50 -
FIGURE 12. ANCIENT TREES AT PLATBOS FOREST RESERVE. SOURCE: SHARED BY GREENPOP CASE	- 51 -
FIGURE 13. A GREENER FUTURE FOR THE YOUNG GENERATIONS. SOURCE: SHARED BY GREENPOP CASE.....	- 51 -
FIGURE 14. LET’S TAKE A STAND! CAMPAIGN FOR SOCIAL COHESION. SOURCE: SHARED BY GREEN MUSIC INITIATIVE CASE	- 54 -
FIGURE 15. MELT FESTIVAL 2013, A SUSTAINABILITY LABORATORY. SOURCE: SHARED BY GREEN MUSIC INITIATIVE CASE.....	- 54 -
FIGURE 16. GREEN MUSIC INITIATIVE NETWORKING PLATFORMS. SOURCE: SHARED BY GMI CASE	- 55 -

Chapter 1. Introduction

There is growing recognition among academic and policy-making circles that humanity depends on the environment for its survival and development, and that human rights and the environment are intertwined. A safe, clean, healthy, and sustainable environment constitutes a fundamental element in humanity's aspiration for a better life. In accordance with this, a process of sustainable development enhances the possibility of providing all human beings with adequate and equal opportunities for the effective exercise of basic individual and social rights such as life preservation, access to healthy food and drinking water, health care, basic education and decent housing (Waas et al., 2011; Raworth, 2012; United Nations Human Rights [UNHR], 2020). Humanity is currently confronting a global socio-environmental crisis characterized by far-reaching social injustices and by a profound shift in the relationship between human beings and the rest of nature. As an illustration, the excessive exploitation of natural resources carried out by 10% of the world's richest population, affects the life of billions of people making it difficult for them to adequately satisfy their consumption needs. According to Raworth (2012), 11% of the world's most affluent population generates around 50% of all global carbon emissions while, on the other side of the spectrum, the poorest half generates only 11%. Consequently, moving into a sustainable future requires far greater equity, within and between countries, and this implies a fair distribution and an efficient use of the natural resources that are required for the satisfaction of basic human needs (Raworth, 2012). Furthermore, humankind is facing an unprecedented global pandemic, COVID-19, that has made evident our dysfunctional relationship with nature. Pandemics are often a side effect, that can no longer be ignored, of inequitable models and strategies of economic development and of the social inequalities they generate (Quinney, 2020). Arora and Mishra (2020) emphasize that zoonotic spillovers, such as COVID-19, are increasing rapidly as a result of the severe anthropogenic environmental damage that globalization has brought forward. Climate change, deforestation, destruction of natural ecosystems, intensive farming, and the severe emission of pollutants are some of the factors currently contributing to both, environmental degradation and the emergence and spread of deadly pandemics. For instance, the rise in global temperatures has allowed the migration of different species of mosquitoes and this has resulted in the expansion of Zika virus and dengue fever to new geographical zones (Arora & Mishra, 2020).

The World Economic Forum has concluded that more than half of the world's Gross Domestic Product (GDP) is highly dependent on nature. It is therefore evident that nations must cooperate in the creation of a post COVID-19 international system by investing in the protection and preservation of nature in order to reduce the likelihood of future pandemics triggered by zoonotic diseases. A firm international commitment to protect nature is urgently needed. This entails widespread compliance with, and effective enforcement of, biodiversity norms and regulations aimed at both, halting the destruction and degradation of natural habitats, and encouraging the sustainable use of natural resources (United Nations Environment Programme [UNEP], 2020)

It can be reasonably expected that, sooner or later, the COVID-19 pandemic will be successfully overcome through the utilization of preventive measures based on vaccines and other scientific resources. Nevertheless, the world must accept the fact that this is not the first pandemic triggered by a zoonotic disease and, must certainly, won't be the last one to occur in an increasingly globalized world environment. It is therefore important to tackle this complex problematic at its very roots through a sustained international effort to improve the earth's environment (Arora & Mishra, 2020). Strategic decisions on how to stimulate growth while, at the same time, responding to the COVID-19 challenge, will certainly determine the future health, wellbeing and stability of the planet and humanity (Quinney, 2020). As Harari (2020) has expressed, the COVID-19 pandemic can accurately be considered as the biggest global crisis that the current generations have confronted. Given the magnitude and complexity of this historical challenge, it is evident that the decisions that are currently being taken - by people, communities, and governments - regarding the pandemic, will shape the world for many years to come. These decisions will shape not just the future of the healthcare systems but also the economic, political, and cultural structures upon which these are founded. In order to generate successful strategies for overcoming this pandemic, its structural causes must be profoundly addressed, and this necessarily implies a thorough revision of global and national development models. In other words, overcoming the pandemic necessarily implies the definition and achievement of the United Nations Sustainable Development Goals (UN SDGs) (Arora & Mishra, 2020). According to Raworth (2018), sustainable development foundations unleash humanity's potential to thrive with purpose, creativity, participation, culture, leisure and belonging.

This research project is the result of reflecting upon the way in which certain socio-cultural platforms can effectively contribute to the much-needed paradigm change that a sustainable future demands. In the understanding that paradigms operate not only as systems of beliefs that

conform a particular “vision of the world” and of our particular place in it; but also, and in an important manner, as ideologies: as systems of political beliefs that legitimise power structures and, in certain historical conjunctures, allow their transformation through specific courses of strategic action (Milne, Tregidga, & Walton 2009).

The main objective of this study is to explore the different ways in which contemporary music and arts festivals can operate as cultural platforms for the promotion and reinforcement of sustainable development as a new paradigm. These socio-cultural platforms operate as creative and experimental spaces capable of fostering awareness and collective thinking about the local and global socio-environmental problems and challenges that constitute the theoretical and analytical core of sustainable development. The central hypothesis is that these cultural spaces can offer invaluable opportunities for the generation and expansion of social and environmental knowledge and for the emergence of a wide array of new practices and strategies. In accordance with this, the following are the main questions informing this research:

1. How can music and arts festivals become platforms for raising collective awareness and knowledge on socio-environmental issues?
2. How can music and arts festivals encourage collective thinking and collective action in order to catalyse the emergence of ideas and strategies aimed at confronting current socio-environmental challenges?
3. Which are the benefits that networking and community building, within festival platforms, have in terms of fostering the creativity, awareness, knowledge, and action required by sustainable development?
4. How are music and arts festivals adapting to the Covid-19 pandemic and what role are they playing in the struggle against climate change?

As a result of global confinement, events of all kinds have been cancelled or postponed. Artists, performers, organizers and creatives of contemporary music and arts festivals are confronting an unprecedented crisis that will exercise a profound structural impact on the immediate future of the industry. Fortunately, as a result of the current crisis, diverse initiatives and actions aimed at enhancing resilience in the festival scene are arising (The Festival Academy, 2020). Green Music

Experience¹, United We Stream² and DJs for Climate Action³ constitute important examples of these new initiatives and actions. Moreover, as in the case of many other sectors of social and economic activity, COVID-19 has operated as an eye-opener for the festival industry in terms of reinvention and resilience. The pandemic has sparked reflection within the industry and different questions have emerged such as: how can the immediate threat be confronted? What kind of world we want to inhabit after the storm? (Green Europe Experience, 2020). Green Europe Experience [GEX],⁴, a recently launched platform funded by the European Commission, sees this moment in history as an opportunity for healing humankind by rebuilding its connection with nature in order to make a better and brighter future possible for everyone. The platform seeks to encourage the industry by transforming music and arts festivals into laboratories:

Festivals as a living lab can allow us to try at our level to heal climate change and face the greatest challenges of our planet. We are convinced that culture is a great vector of diversity, of solidarity, of learning and can be a way to rethink and redesign our model in order to make it sustainable by taking the circular economy as a basis for action.” – Marie Sabot, We Love Green Festival, France. (Green Europe Experience, 2020)

In the next section the theoretical framework that informs and supports this academic exercise will be presented. Afterwards, the research methodology and the analytical approach used in this study, for processing and interpreting the qualitative empirical data obtained through interviews and secondary sources, will be described. The qualitative empirical data will be discussed in the light of theoretical considerations and practical imperatives. Finally, this study highlights the findings of this exploratory research and proposes that the main role of festivals is to promote the cultural transformation that is required to enhance sustainable development. This strategic objective of festivals is achieved through several strategies that include: the promotion of creativity as a tool for generating socio-environmental awareness and education, the fostering of social cohesion and social capabilities, and the encouragement of collective experimentation and action in favour of possible solutions to socio-environmental crises (e.g. climate change and land use change)

¹ <https://greeneuropeexperience.eu/>

² <https://unitedwestream.org/>

³ <https://www.djs4ca.com/>

⁴ <https://greeneuropeexperience.eu/>

Chapter 2. Literature informing the research

This chapter explores the strategic relationship between the paradigm of sustainable development and cultural festivals. In order to fully understand the importance that the paradigm of sustainable development has in the complex process of setting the structural foundations of an environmentally safe and socially just future, the first part of this chapter presents a brief characterisation of the core concepts of “Anthropocene” and “Sustainable Development”. In the second part of this chapter, an overview of the history of music and arts festivals is presented to clarify, among other elements, their origins, their main characteristics, their cultural and educational significance and the important expansion they have experienced in recent times. Following this historical overview, the broad knowledge area known as “festival studies” is characterized by drawing on examples taken from different academic perspectives and disciplines. Furthermore, given the fact that the main focus of this research is to study festivals as platforms for enhancing the paradigm of sustainable development, a review of studies linking festivals and sustainability is provided. This includes exploring the international movement of the festival industry towards sustainability; analysing the differences between “greening” (Mair & Laing, 2012; Bennett, Taylor & Woodward, 2014) and sustainability governance, where festival’s strategies go beyond environmental efforts to even create strategic collaborations and associations among festivals’ stakeholders to foster sustainability. In the final part of this chapter, the specific theoretical framework used to analyse the findings of this study is presented.

2.1 Background and Context

2.1.1 Anthropocene & Sustainable Development

For approximately 10,000 years our planet, despite having experienced profound changes, was capable of preserving a stable environment due to the operation of its natural regulatory capacity. This provided humanity with the environmental conditions that allowed the development of multiple orders of civilisation. Nevertheless, since the early 1800’s, the massive expansion of industrialization has been impacting natural Earth systems in a severe manner. This time period, ranging from the start of industrialisation to the present day, has been labelled as “Anthropocene”. This period has characterised itself by the occurrence of a profound transformation in the

relationship between humans and the rest of nature. Over the past 50 years, the structural impact of this shift has increased rapidly through the growing interconnection of cultures that has resulted from technological advances and the process of economic globalisation (Steffen, Crutzen, & McNeill, 2007). Harari (2020) provides a scientific portrait of the direction that both, our planet and humanity, are likely to take in the absence of aggressive action aimed at reducing, avoiding and mitigating the different impacts that human activities have on Earth systems. Scientists have been discussing the possibility of an oncoming global catastrophe characterized by the emergence of severe droughts that will transform many of the world's arable lands into deserts, poisoned oceans and climate plagues and diseases. The social impact of these phenomena will express itself through millions of climate refugees, perpetual wars for the control of increasingly scarce natural resources, and permanent economic collapse.

The configuration of a new historical scenario, marked by acute environmental damage and growing social and economic inequalities occurring on a global scale, led the international community - at the end of the 20th century - to the introduction of "Sustainable Development" as a theoretical concept. This paradigm postulates the introduction, on a global scale and in an urgent time frame, of a new development model based on which different strategic actions and policy strategies can be designed and implemented (Waas, et. al., 2011). The World Commission on Environment and Development (WCED) defines "Sustainable Development" in Our Common Future Report (1987) as; "development that meets the needs of the present without compromising the ability of future generations to meet their needs" (1987:41). This concept implies extending to all human beings the opportunity to fulfil their aspirations for a better life. In other words; ensuring good lives for all people, now and in the future, in an equitable way and in harmony with nature. Moreover, WCED presents in this report a more ample definition of "Sustainable Development" that includes the processes of structural change that it requires:

In essence, sustainable development is a process of change in which the exploitation of resources, the direction of investments, the orientation of technological development, and institutional change are all in harmony and enhance both current and future potential to meet human needs and aspirations". (WCED, 1987:43)

This definition is a milestone in development thinking that merges social, environmental, and economic considerations as substantial components of the theory and practice of international

development (Waas et al., 2011). In 2015, the United Nations (UN) included these international development considerations in its Sustainable Development Agenda for 2030. That is a series of urgent strategic actions that were proposed in the form of specific United Nations Sustainable Development Goals [UN SDGs], aimed at promoting the prosperity of humankind while, at the same time, protecting the environment. The UN recognizes that ending poverty goes hand in hand with building an economic model that addresses human rights while working to preserve the environment (UN SDGs, 2016). The 2030 Agenda represents an urgent global appeal to all those social actors -including governments, industries, businesses, and consumers- whose engagement is necessary to operate a successful transition to a safe and just world for humanity and nature (Raworth, 2012). Furthermore, connections between culture and development are increasingly included in discourses and policies. To such an extent that culture is being promoted as the fourth pillar of sustainable development, in the sense that it is a strategic vehicle for coexistence, freedom, critical thinking, dialogue, and for the promotion of human creativity as a vehicle for innovation and co-creation of a sustainable future (United Cities and Local Governments [UCLG a], 2019).

2.1.2 Festivals through human history

Zifkos (2015) describes festivals as spaces through which communities celebrate values, constitute identities, communicate stories, consolidate positions of social status and channel their cultural heritage. Toraldo and Islam (2019) argue that festivals, despite their different origins and characteristics, have been part of human history since the earliest civilizations, operating as communal spaces that reflect ideologies and historically-specific forms of social production. Originally, festivals were conceived as cyclical time celebrations centred on rituals that were mainly associated with nature and community. Toraldo and Islam present the example of the early Greek celebrations that were organized around the cyclical rhythm of seasons and harvest. From a cultural-anthropological academic perspective Getz (2010) cites Pieper (1965) and Falassi (1987) and notes that classical festivals have been defined as religious rituals and festivities, and as sacred or profane spaces of celebration organized in specific dates and marked by special ceremonies. Nevertheless, with the increase of academic research on festivals, their definition now includes diverse forms, themes, and meanings (Getz et al., 2018).

In the context of globalization, Sharpe (2008) characterizes modern leisure events, including festivals, carnivals, parades and fairs, as collective spaces that provide opportunities to resist and rewrite the dominant cultural narratives that shape individual and societal lives. Contemporary

festivals are defined as permanent or temporary events that become institutionalized creating and reflecting values and beliefs that emerge from individuals, groups, societies, and cultures (Quinn, 2006; Getz, et al., 2018). Contemporary festivals have emerged from processes of cultural pluralization and mobility of gradually fragmented societies that have been impacted by the dynamics of globalization (Bennett, Taylor & Woodward 2014). Zifkos (2015) has described them as moments of celebration that reflect economic, social, and cultural changes including patterns of consumption and socialization. Moreover, contemporary festivals are conceived as an international phenomenon that adopts an ample variety of forms and manifestations around the world, expressing the dynamic relationship between context and content (Perry, Ager, & Sitas 2019). This international phenomenon is linked to rapidly growing economic sectors such as tourism, culture, art, and leisure (Zifkos, 2015).

Many contemporary music and arts festivals trace their origins back to the 1960s in the United Kingdom and the United States, at a time when rock and pop festivals extended their layout, style, and content. Examples of these festivals include Glastonbury⁵ and Isle of Wight⁶ in the UK and Woodstock⁷ in the US. Since then, contemporary festivals tend to offer an ample variety of musical, artistic, and cultural activities such as concerts, theatre plays, alternative therapies, workshops, and discussion platforms (Bennett, Taylor & Woodward 2014). Furthermore, present-day festivals involve high degrees of consumer engagement as attendees not only consume but co-create the festival experiences. This co-creation has been seen as an opportunity in the creative industries to promote cultural values, interaction, and exchange (Richardson, 2019). Nowadays, festivals tend to focus on music, arts, and nature as they seek to represent experiences of reintegration with the earth and the community (Toraldó & Islam, 2019). Festival organizers tend to favour outdoor venues located in urban green fields or in rural spaces, providing onsite camping as part of the experience (Bennett, Taylor & Woodward 2014.) Being outdoors appears to be an important motivation to attend festivals mainly because natural spaces offer an escape from the stress produced by everyday life in cities (Webster & McKay, 2015). Moreover, motivation to attend festivals not only results from their specific musical and artistic content but also from the overall essence of the experience they provide which includes education, cultural enrichment, and socialization. In addition, an individual's motivation to attend

⁵ <https://www.glastonburyfestivals.co.uk/>

⁶ <https://isleofwightfestival.com/>

⁷ <https://www.woodstock.com/>

festivals influences its perception of the meaning and value of the festival experience (Negrusa, et al., 2016).

What are the perceived meanings of the contemporary music and arts festival experience? Nowadays festivals are seen as celebrations with a theme, where the core phenomenon is the experience itself and its attached meanings at a personal, social, and cultural level (Getz, 2010). Festivals are forms of community participation (Richardson, 2019) and represent means for reinforcing a sense of identity and belonging (Quinn, 2006; Wilson, et al., 2017; Perry, Ager, & Sitas, 2019). Festivals constitute spaces that, in addition to the promotion of social cohesion and mobility, communicate meaningful ideas and values and, as a result of this, constitute useful instruments for setting and reinforcing the foundations of local and global communities (Bennett, Taylor & Woodward 2014). In view of these characteristics, festivals open up opportunities for redefining places, as well as for re-engaging with the past and imagining alternative futures. In a fundamental manner, through the diverse meanings they help to constitute and communicate, festivals can be accurately conceived as social transformative phenomena provided with the potential of disrupting established ways of thinking by raising critical questions about the role played by specific cultural and ideological structures in the configuration of a sustainable and just society (Perry, Ager, & Sitas, 2019). Moreover, festivals represent valuable social spaces for the celebration, innovation, and inspiration of new genres of music and arts forms. Besides their importance as sources of new musical and artistic expressions, festivals represent spaces through which different social actors can express, explore and share their social, environmental and political ideas (Powerful Thinking, 2018). By providing spaces for communication and mechanisms for experimentation, festivals play an important role in the complex social process of raising awareness and generating knowledge (Getz, 2010, Gursoy, Kim, & Uysal, 2004). They represent “cultural laboratories” where predominant social norms are temporary forgotten (Hitchings, Browne, & Jack, 2018) allowing attendees to experience freedom (Toraldo & Islam, 2019), to explore different ways of social organization (Webster & McKay, 2015), and to generate new identities and new ways of living and being (Browne, Jack, & Hitchings 2019).

The study European Arts Festivals (2011), made by the European Commission, on music, urban art, film and literature festivals, concludes that the festivals’ most important function lies in the fact that they can effectively contribute to the achievement of specific strategic objectives provided with relevant socio-economic and/or political significance, such as urban democratization, urban regeneration and branding of cities. The study describes festivals as sites of democratic debate

where dialogue, cultural diversity, internationalism, and critical inquiry take place. As a result of this, each festival tells its own story - through the production of specific narratives - than can transform these collective events into structuring social spaces through which certain meanings can effectively transcend their original boundaries.

Due to their social impact and diversity, festivals occupy a special place in almost all cultures. As a result of this, different disciplines have reflected upon festivals from particular perspectives. Nowadays, festival-studies constitutes an established academic field in disciplines such as anthropology, sociology, geography, management, psychology, and economics (Getz, et al., 2018). According to Getz (2010) festival-studies have developed along three main vectors each one of which has developed its own set of academic discourses: 1) the first one of them concentrates on the roles, meanings and impacts that festivals have on society and culture; 2) the second one of them focuses on their impact on economic development, tourism and place marketing; and finally 3) the third vector focuses on their business dimension, dealing with problems that arise from their production and marketing. In addition to these three traditional vectors, festival-studies have recently produced a new field of academic theorization and enquiry centred on their role in urban development and social change (Perry, Ager, & Sitas, 2019). It is worth mentioning that the majority of academic contributions have studied festivals within national contexts (Wilson, et al., 2017), focusing on the United Kingdom (e.g. Gallagher & Pike, 2011; Webster & McKay, 2015; Browne, Jack, & Hitchings, 2019; Brennan, et al., 2019; Richardson, 2019), Australia (e.g. Mair & Laing, 2012; Laing, 2018) and the United States (e.g. Gursoy, Kim, & Uysal 2004, Negrusa, et al., 2016). A group of scholars conducted a systematic literature review covering more than 35 years of academic development in the field of festival-studies (Wilson, et al., 2017). This exercise led them to conclude that, since 2010, research in this field has experienced a sharp increase centred around the following five issues: 1) motivations for organizing, funding and attending festivals; 2) experiences of festival attendees; 3) relations between festivals and their local environments; 4) management issues, and 5) economic impact. In addition to this, festival-studies have developed through a series of interconnected perspectives such as: community development (e.g. Gursoy, Kim, & Uysal 2004), employment generation and economic development (e.g. Webster & McKay, 2015), environmental sustainability (e.g. Gallagher & Pike, 2011; Mair & Laing, 2013; Brennan, et al., 2019), social media effects (e.g. Hudson, et al., 2015), social transformation and social responsibility (e.g. Sharpe, 2008 and Richardson, 2019), tradition and cultural heritage, (e.g. Bennett, Taylor & Woodward 2014; Perry, Ager, & Sitas, 2019), and urban regeneration and development (Perry, Ager, & Sitas, 2019).

Negrusa, et al., (2016) have noted that festivals have proliferated in the last decade more than any other form of community event. This expansion can be explained in terms of the social, economic, and environmental value that these cultural events produce. From a Social perspective, the value of festivals expresses itself at an individual level (i.e., participant, consumer, volunteer), at the level of family units or households and, on a wider scale, at the level of interest groups, communities, societies, governments, and political systems. From an Economic perspective, the value of festivals expresses itself through their impact on entrepreneurship and job creation, organizational and institutional development, business generation, international economic promotion, and industrial impact (e.g. entertainment and tourism industries). Finally, from an Environmental perspective, the main value of festivals derives from the strategic impact that they can have over processes of environmental knowledge and awareness. On the basis of which the creation, support and enhancement of ecological systems (e.g. conservation, restoration, sustainability) can take place (Getz, et. al., 2018).

It has been argued that, as a result of the proliferation of this type of leisure activity, festivals are nowadays conceived as “products” that increase tourism. As a result of this, concepts such as “festivalization” and “festival tourism” have been formulated to describe this festival boom (Quinn, 2006; Getz, 2008; Mair & Laing, 2012; Zifkos, 2015; Getz, et. al., 2018) Festival tourism has been defined as a phenomenon in which people travel to determinate locations in order to attend specific festivals within a given time frame. The concept of festival tourism stems from the articulation of four main ideas: 1) festivals function as touristic attractions, 2) festivals operate as place-marketing tools, 3) festivals act as catalysts for other forms of development and, 4) the expansion of festivals produces an expansion in the demand for touristic services (Quinn, 2006; Getz, 2010,). Furthermore, the report European Arts Festivals (2011), concludes that the proliferation of festivals in Europe is a direct result of a growing demand for content that matters and for the presentation of this content in specific settings that allow different forms of interaction and community-building among strangers. Furthermore, the study entitled Millennials Fuelling the Experience Economy conducted by Eventbrite⁸ (2015), states that the “top” products consumed by the millennials are music festivals, concerts, and cultural events. The report concludes that the younger generations are substituting their demand for material goods with a growing demand for real-life experiences. As much as 3 out of 4 individuals, included in the statistical sample over which the surveys were applied, revealed that they prefer to invest their money on a music festival

⁸ <https://www.eventbrite.com/>

rather than on a given material product. Additionally, 69% of the surveyed individuals believe that attending a live event, like music festivals, allows them to establish valuable connections with other people, with communities different than their own and even with humanity as a whole.

2.1.3 Festivals & Sustainability

The boom experienced by festivals along with their growing popularity has brought academic attention to the positive and negative impacts of this type of events (Getz, et. al., 2018). Festivals, understood not only as modern leisure gatherings, but also as events that reflect the values and beliefs of individuals, groups, societies and cultures (Sharpe, 2008), offer the possibility of transmitting ideas and values that can exercise a positive impact on the complex relationship between people and nature. This is mainly due to the fact that the activities that are required in order to produce a festival have direct consequences over different spheres. These consequences derive not only from the specific location of a given event, but also from the consumption patterns it brings along and from the impact it has in terms of pollution and degradation of natural resources. These impacts are generally interlinked and felt across the economic, environmental, and socio-cultural spheres that constitute the pillars of the sustainability paradigm (UNEP, 2012). It has therefore been widely recognized among analysts that contemporary mega-festivals have the potential to generate substantial negative effects (Mair & Laing, 2012; Zifkos, 2015;). In the past decades, the attention of most analysts focused on the economic impacts generated by the festival phenomenon, while their social and cultural implications were only occasionally studied by anthropologists (Getz, 2010). In relation to this, Gursoy, Kim and Uysal (2004) pointed out that the focus placed by researchers on the economic sphere basically emerged from the assumption that economic considerations are paramount in the organization of these types of events. Nevertheless, while the economic sphere remains as a well-established domain in academic literature, a more systematic and theoretically grounded study of the different types of impacts caused by festivals is currently developing. The growth of studies centred on the environmental and socio-cultural spheres of festivals, reflects a shift from the predominantly economic and business-oriented model to a more sustainable understanding of the festival phenomenon (Wilson, et al., 2017; Getz, et al., 2018; Brennan, et al., 2019). Furthermore, Collins and Potoglou (2019) note that the presence of a growing awareness on the social and environmental impact of festivals, has resulted in the reinforcement of analytical criteria based on sustainability issues not only among academics, but also among festival organizers and

policy makers. In the following paragraphs, each one of the different spheres of analysis that currently configure the academic approach to the festival phenomenon, will be characterized.

From the perspective of the Economic sphere, contemporary music festivals are considered and consequently studied as a business model centred on the reproduction of an individual and collective experience (Toraldo & Islam, 2019). The very existence of festival organizations is accordingly determined by their ability to generate funds which ultimately implies attracting and satisfying attendees. Furthermore, because sponsorships are a key source to fund the festivals' production, the festival industry is regarded as intertwined with the corporate world. Consequently, in order to obtain and maintain funds, an economic impact study is frequently conducted by festival organizers (Getz, et al., 2018). These studies benefit from the fact that the economic axis is the most tangible and measurable one in terms of the impact it generates (Webster & McKay, 2015). This perspective is grounded on the assumption that festivals have the capacity to generate positive economic impacts over different variables such as employment, brand revenue, touristic attraction and investment in local projects (Getz 2008; Webster & McKay, 2015; Getz, et al., 2018). Furthermore, it has been argued that the largest economic impact of well-managed festivals is produced not directly but rather through the chain of dependencies they generate as a result of both, their perceived value and the satisfaction they produce on individual consumers (Andersson, Armbrecht, & Lundberg 2017). Negrusa, et. al., (2016) argue that local entrepreneurship is also as a result of the new economic activities that local residents generate in order to participate in the organization of the festival (e.g. food suppliers). Moreover, festivals also have the potential of working, through awareness campaigns and fundraising efforts in partnership with specific initiatives, as funding platforms for non-profit organizations (Webster & McKay, 2015, Richardson, 2019).

From the perspective of the Social sphere, festivals allow the celebration of different cultures, expressions, meanings, stories, and identities. It is precisely in this intangible heritage where the main socio-cultural impact of festivals lies. The intangible heritage builds systems and frameworks of contemporary ideas throughout art, creativity, free expression, culture, and ecological sustainability (Perry, Ager, & Sitas, 2019). Sharpe (2008) characterizes festivals and carnivals as leisure events that produce avenues for social change, as spaces where social emancipation is central and where leisure offers an opportunity for individuals to organize, discuss, identify with each other, and engage with the civic and political spheres of their social existence. In addition to their valuable impact in promoting up-and-coming talent; festivals have an important impact on

social integration and social inclusion. This by providing opportunities for attendees to engage with local communities allowing the emergence of mutual understanding between different participants as well as the acceptance of their diversity (Mair & Laing, 2015; Negrusa, et al., 2016; Perry, Ager, & Sitas, 2019). Other authors have argued that festivals also produce transformational socio-cultural benefits that express themselves in terms of health, wellbeing, harmony and multicultural integration (Webster & McKay 2015). Equally important is the fact that festivals impact on knowledge and discourse generation as they represent spaces for individual and collective reflection and experimentation (Gursoy, Kim, & Uysal 2004; Getz, 2010). Finally, festivals constitute spaces through which participants learn new sets of ideas and skills that make them address, in a critical manner, relevant contemporary issues such as social injustice and ecological unsustainability (Perry, Ager, & Sitas, 2019), sparking off their support and advocacy for different political causes (Webster & McKay, 2015, Getz, et al., 2018)

Finally, the Environmental sphere offers an alternative perspective that sees festivals as microcosms of global environmental issues (Gallagher & Pike, 2011). Besides the consumption of resources implicit in the temporary staging of their required infrastructure; festivals generate environmental impacts in order to meet the needs of their attendees. These impacts are mainly carbon emissions, waste generation, water consumption (Brennan, et al., 2019) and ecological damages in the form of degradation of local flora and noise pollution (Henderson & Musgrave, 2014). Waste generation is the most tangible and notable ecological impact of a festival. Even though substantial efforts have been made by festival organizers to reduce, separate, and recycle waste; the management of waste continues to be seen as a central issue in the achievement of sustainable production goals (Henderson & Musgrave, 2014). According to the UK festival industry report created by Powerful Thinking (2020), festivals contribute in the generation of carbon emissions which, despite being intangible, produce severe environmental damages. This is very relevant because carbon emissions are essential to compare and track climate change and its related impacts. In the case of festivals, carbon emissions are generated, among other causes, by onsite energy consumption (e.g. electricity use from grid or cooking gas), and by the transportation of crews, artists and attendees. Notwithstanding, scholars have argued that festivals also generate positive environmental impacts. A study made by Negrusa, et al., (2016) highlights the positive impacts that derive from the sustainability perceptions among attendees. These perceptions include long-term conservation of the area where the festival takes place, generation of ecological awareness and improvement of public infrastructure. Moreover, festivals are increasingly viewed as ideal spaces for raising environmental awareness precisely by

highlighting the different efforts and strategies that can be carried out in order to reduce their negative environmental impacts (Browne, Jack, & Hitchings, 2019). In this sense, it can be argued that the perceived value of festivals mainly results from the efforts made by their organizers to transform them into vivid expressions of a cultural paradigm that supports ecological systems through conservation, restoration, and sustainability strategies (Getz, et al., 2018).

Festivals have accordingly become sources of academic interest for all those concerned with the fostering of a more sustainable future (Browne, Jack, & Hitchings, 2019). According to Laing (2018), festival research centred on sustainability is significantly advancing and this situation expresses itself in the planning and management of sustainable festivals and in the application of strategic objectives linked to sustainability criteria. Given the growing acceptance of a fundamental linkage between festivals and sustainability, the concept of “sustainable event management” (SEM) has emerged (Gallagher & Pike, 2011; Collins & Potoglou, 2019). However, even though the concept of sustainable development - and the paradigm from which it originated - are widely acknowledged within the festival industry, it is a fact that many festivals do not routinely invest in SEM tools. According to Gallagher and Pike (2011), this may be a consequence of the ephemeral nature of festivals. More recently, Richardson (2019) has studied sustainability in festivals through the concept of “Corporate Social Responsibility” (CSR). Using Glastonbury in the UK as an example, this author has noted that, although social correlations are difficult to measure, there is a long-standing tradition of making contributions to social causes. This aim in European festivals, such as Glastonbury, constitutes a clear manifestation of the fact that these businesses proactively adopt social responsibility whenever their stakeholders align themselves with ethical and environmental values. However, Richardson (2019) also argues that whilst festivals are increasingly being ecologically audited, little research has been done on the application of management tools that also consider social responsibility. While larger festivals tend to establish policies that include the application of sustainable management tools, independent festivals still regard this as a possibility to explore. In accordance with these conclusions, the author proposes further research on the adoption of standards and SEM tools for festivals, namely ISO 20121:2012 for sustainable event management. ISO 20121 is a system for sustainable event management that was designed to improve the planning, organization and realization of festivals. This management system provides festival organizers with a structure that facilitates the identification and timely evaluation of negative social, environmental and economic impacts. The normative framework that this managerial system provides, has been designed in

order to improve the sustainability of events, regardless of their specific type or magnitude (ISO 20121, 2012).

Sustainability governance, industry collaboration and community building

In terms of the sustainability governance of festivals, the term “greening” has been defined as “investment in environmental strategies” (Mair & Laing, 2012; Bennett, Taylor & Woodward 2014). Bennett, Taylor and Woodward (2014) have defined as “green governance” the fact that festival organizers are increasingly recognizing the possibility of fostering social change by creating communities that advocate for a better environmental future. These communities are comprised of a wide diversity of stakeholders that include organizers, sponsors, suppliers, artists as well as onsite and online audiences. By recognizing this opportunity and as a response to the growing level of global awareness that characterizes environmental topics and issues; the music and arts festival industry is currently attempting to reconcile a business model with a sustainability approach through a process of “green governance” that includes environmental strategies such as carbon-neutral events, waste management programs and different types of ecological practices. Nonetheless, Zifkos (2015) emphasises the need to take festival sustainability beyond concrete environmental strategies in order to consider the general impact that these events have over the local economy, the wellbeing of the community and the protection and preservation of nature.

Sustainability should therefore mean much more than merely embedding “greening” or “eco-friendly” practices into the process of festival management. Sustainability practices should also address cultural aspects and make an on-going effort to promote social justice. When festivals advocate cultural diversity and cultural heritage, they create opportunities for attendee’s self-realization and for the construction and integration of communities within wider societal structures (Zifkos, 2015). This conclusion is supported by Wilson, et. al., (2017) who highlight the significant role that festivals play in the facilitation of social cohesion and social inclusion; as well as by Perry, Ager, and Sitas (2019) who envision festivals as transformative social phenomena that reinforce a sense of belonging among participants. Nevertheless, it is worth mentioning that some authors have argued that further research is needed to fully explore and understand the long-term legacy of festivals from a societal point of view (Mair & Laing, 2012); mainly because contemporary festivals still leave untouched many significant aspects of sustainability that emerge from cultural, ethical and societal structures (Zifkos, 2015). In line with these arguments, Laing (2018) proposes

that the concept of “social inclusion” should be used as a theoretical guideline for furthering festival studies. In the wake of an urgent and growing need for social, spatial, and environmental justice, other authors have highlighted the need to promote further research on the way in which festivals can become not only sites of community integration but also transformative social spaces (Perry, Ager, & Sitas, 2019). In relation to this idea, cross-cultural comparisons must be undertaken in order to fully understand the different ways in which festivals may play an important role in encouraging a more sustainable society (Mair & Laing, 2013).

The potential that festivals have in the construction of the social networks and stable relationships that are required in order to achieve sustainability has been analysed by many authors (i.e. Mair & Laing, 2013; Wilson, et al., 2017; Brennan, et al., 2019). In the realm of sustainability governance, Bodin (2017) describes the importance of collaboration and networking weaving. The author describes collaboration as the social mechanism that allows: 1) the generation of new knowledge through social learning, 2) the integration of different insights; 3) the dispersion of knowledge and best practices among actors. Network weaving, on the other hand, is conceptualized as the emergence of collaborative and non-static interlockings that continually evolve as actors adjust to different change drivers. The formulation of network ties can be stimulated by establishing collaborative venues where actors are invited to work together in order to address predefined issues. Dickson and Arcodia (2010) explore the role that festivals play as professional associations for the achievement of sustainability governance, concluding that the role played by industry collaborations in the definition of sustainable guidelines and policies has not been fully studied yet.

Academics have highlighted the importance of linking efforts between contemporary festivals and the tourist industry in order to successfully achieve sustainable development (Quinn, 2006; Dickson & Arcodia, 2010; Laing, 2018). These same authors have reflected upon the phenomenon of “festival tourism” concluding that the engagement of modern-day festivals with tourism must consolidate itself and develop around sustainable approaches. In addition to this, to be successful, a sustainability approach should prioritize long-term over short-term strategies. Dickson & Arcodia (2010) have even argued about the importance of creating associations between the event industry, including festivals, and the tourism industry in order to encourage international debate and action towards sustainability. Within this line of argumentation, Laing (2018) holds that an area of analysis that requires further exploration is the nexus that exists between festival industry, tourism, and resilience. Specifically, from an organizational level and

from the perspective of attendees and local communities. This author contends that further festival research should focus on the way in which festivals facilitate individual and collective adaptation to an increasingly volatile global environment.

Moreover, some scholars have stressed the need for further research on: 1) the development and attributes of the relationships that take place between different festival stakeholders (Zifkos, 2015); 2) the development of festivals as wide social networks, and 3) the emergence of the strategical partnerships that account for a successful festival legacy (Wilson, et al., 2017). Webster and McKay (2015) have brought to light the current lack of literature on the topic of “festival legacy”. From their point of view research efforts about the different ways in which festivals generate funds and encourage activism through the collaboration and creation of partnerships with non-profit organizations, are still deficient. In line with this, Brennan, et al., (2019) consider that further research could explore the relationship between culture and sustainability in the wider festival network. These authors highlight the potential implicit in analysing music festivals as hubs of experimentation and networking: as hubs through which otherwise disparate communities can become connected to each other in order to share and create ideas and strategies about diverse sustainability-related issues (Brennan, et al., 2019).

Alliances for sustainability governance

In the global North, sustainability governance within the contemporary music and arts festival industry is conceived in terms of strategic collaborations and associations between festival stakeholders, sustainability consultancies and public and international entities dedicated to foster a sustainable future. As an illustration, the UNEP and the non-profit organization Reverb,⁹ created a partnership that recognizes the power of live music and festivals for encouraging individual sustainable actions within and beyond the space of music concerts. In a joint press release these organizations stated that “music moves people to feel, to care, and moves us to action” (UNEP, 2019), reflecting their conviction that these spaces can effectively bring forward positive changes for people and for the planet by stimulating the participation of millions of music lovers in different efforts aimed at tackling today’s most pressing environmental and social issues.

⁹ <https://reverb.org/>

In Europe, diverse platforms within the festival industry have been created to build knowledge towards sustainable festival production. These platforms promote debates within the industry on environmental issues, seeking to define strategic actions for measuring, reducing, and mitigating the industry's ecological impact. An example is the GEX platform, which was launched during the early stages of the COVID-19 pandemic, recognizing the importance of addressing the current challenges through co-creative processes ("European Festivals Unite...", 2020). GEX seeks to rethink the production model of festivals and set the foundations of future festivals through the incorporation of life-cycle thinking into different stages and raising awareness about the importance of supporting healthy life ecosystems. Over a period of three years, this emerging platform aims to develop different methods that will allow festivals to become fully circular, focusing on two major topics in festival production: scenography and food (Green Europe Experience, 2020).

In line with this, several cross-industry and cross-country collaborations have emerged in the 21st century around Europe. Go Group¹⁰, A Greener Festival (AGF)¹¹, Green Music Initiative¹² and Green Events International¹³ constitute important examples. These platforms inspire the music and event industry to run operations in a greener way by promoting climate-friendly joint activities. Although these greener activities currently take place mainly in Europe, their influence has already reached the festival industries of other countries including Australia and Canada.

Specific examples of the wider initiatives put forward by these platforms include "A Greener Festival Award", created by AGF in 2007. Since the introduction of this award nearly 500 events across 5 continents have been recognized as festivals that have made significant steps in reducing their environmental impact (A Greener Festival, 2005). Another example, led by the Go Group, is the Green Operations Award, which seeks to recognize efforts aimed at developing more sustainable festivals (European Festival Awards, n.d.). Another widely recognized initiative is the Amsterdam Dance Event¹⁴, which congregates over 40,000 people to discuss sustainability, innovation, and social change in the electronic music industry (Green Events International, 2021).

¹⁰ <http://go-group.org/>

¹¹ <https://www.agreenerfestival.com/>

¹² <http://www.greenmusicinitiative.de/>

¹³ <https://greenevents.nl/en/about-us/>

¹⁴ <https://www.amsterdam-dance-event.nl/en/>

By catalysing a sector-wide strategic response to climate change based on the progressive management of the industry's carbon footprint, the UK's music festival industry has exercised a highly proactive leadership in the field of sustainability governance. This conclusion is supported by relevant authors who have studied the UK's historical leading role in the creation of industry-led initiatives aimed at addressing the particular environmental challenges that festivals represent (Brennan, et al., 2019). For instance, the platforms known as Julie's Bicycle¹⁵, Powerful Thinking¹⁶ and Vision 2025¹⁷ occupy leading positions in terms of sustainability governance. As an illustration, the non-profit organization Powerful Thinking emerged as a response to the 2015 United Nations Framework Convention on Climate Change. The initiative brings together festivals, suppliers, environmental organizations, and research partners in order to gather and distribute information on existing research about the environmental impacts produced by British festivals (Collins & Potoglou, 2019). It is important to note that these platforms have extended their reach beyond the music festival industry, and to the cultural and arts sectors at large. "Creative Carbon Scotland"¹⁸ constitutes a clear example of this broader scope by bringing artistic, cultural and sustainability organizations together with policy makers in order to explore different ways through which the cultural sector can contribute in the transition to a sustainable future (Creative Carbon Scotland, 2021; Brennan, et al., 2019).

Festivals as laboratories for raising awareness and creating change

As mentioned in the introduction, this research aims to analyse contemporary festivals as vehicles to raise awareness and to catalyse activism. In line with this objective, Bodin (2017: 2) argues that "addressing complex socio-environmental problems is benefited by the coming together of actors with different educational backgrounds, expertise, roles, and occupations". For Bodin collaborative learning is a process that involves sharing knowledge and experiences for the purpose of generating collective deliberation and strategic action aimed at solving socio-environmental problems. Bennett, Taylor and Woodward (2014) have argued that there is growing recognition of the important role that contemporary music festivals play as sites for raising public awareness and education on local and global socio-environmental and political issues. Getz (2010) believes that music festivals that are already enrolled in sustainability aspects tend to host

¹⁵ <https://juliesbicycle.com/>

¹⁶ <http://www.powerful-thinking.org.uk/>

¹⁷ <https://www.vision2025.org.uk/>

¹⁸ <https://www.creativecarbonscotland.com/>

exhibition spaces that promote various sustainability policy strategies that range from the establishment of waste recycling facilities to the promotion of educational talks on sustainability related issues. Furthermore, Zifkos (2015) argues that under a sustainability discussion, participatory life experiences, such as festivals, have the potential to transform audiences and communities by offering immersive experiences that enhance education on sustainability practices, and by posing opportunities for intellectual development and for the advancement of activism. For their part, Bennett, Taylor and Woodward (2014) consider that further qualitative research is needed on the role that contemporary festivals play as spaces of creative activism, awareness and advancement on sustainability issues. Reflecting on the value of festivals Getz et al., (2018) have concluded that there is growing recognition of the potential influence that festivals, through the transmission of social messages, can exert over the behaviour of attendees. However, without denying the potential that festivals have as promoters of changes in social behaviour through their capacity to produce and transmit socio-environmental messages, Laing (2018) postulates the need for further research on this issue.

Mair and Laing (2013), have also explored the role that this type of social event plays in the process of encouraging behavioural change in favour of sustainable lifestyles. Their analysis on sustainability is empirically supported by case studies taken from Australian festivals. These authors argue that any type of event can be used as a vehicle for delivering social messages in order to promote behavioural changes and in order to enhance collective action towards sustainability. According to these authors, events can act as stimulus and as sources of inspiration that can encourage self-evaluation by convincing attendees that pro-environmental behaviour is possible and achievable by individuals and communities. Their study reveals that events that promote pro-environmental behaviour are more likely to attract individuals that are already engaged with the topic. This makes behavioural change difficult to acknowledge as attendees may already have some form of environmental consciousness.

More recently, other authors have used British camping music festivals as experimentation sites for studying the ways in which attendees change their behaviour and their utilization of resources (e.g. including their adaptive capacities towards water consumption) in line with sustainability outcomes (Browne, et al., 2019; Hitchings, et al., 2018). While Browne, Jack, and Hitchings (2019) have recognized the need to draw valuable lessons from these experimental sites, on their previous study, Hitchings, Browne, & Jack (2018) have emphasized the fact that these studies have overlooked the different ways in which camping music festivals can serve as experimental

spaces in the case of lower resource-consuming forms of living. Nevertheless, there is consensus on the fact that valuable lessons on how societies cope with resource-utilization, in the context of the current and future environmental crises, can be drawn from this academic exercises. These studies conclude that while festivals enhance sustainability behaviour, they also represent an opportunity to explore the adaptive capacities that individuals have in relation to their everyday practices.

To summarize, the review of the academic literature on festivals and sustainability together with the analysis of the existing industry and cross-industry platforms is consistent with the urgent global call to achieve the UN SDGs. This is also consistent with a key conclusion reached in the context of the current pandemic. According to Arora and Mishra (2020), this conclusion implies considering sustainable development as a fundamental perspective or paradigm for addressing the root causes of the pandemic, and for understanding the various ways in which people, communities, industries, and governments have responded to the current crisis. It is clear that Climate Change and COVID-19, are realities that will shape the future of the global economy, as well as the future of political and cultural systems (Harari, 2020). The solution or the set of solutions that will be given to these problems will most certainly define the basic parameters around which the health and stability of our planet and our species will gravitate in the future (Quinney, 2020).

As has been mentioned in the introduction of this document, this research explores the role that music and arts festivals, operating as creative platforms for the enhancement of ideas directed towards the construction of an environmentally safe and socially just world, can play in the process of consolidating “sustainable development” as the world’s dominant development paradigm. In line with this, the next chapter introduces the theoretical underpinnings that shall be used to analyse the different ways in which festivals can effectively operate as promoters of new forms of environmental awareness, consciousness, behaviour and strategic action. The central objective is to explore the possibilities of transforming festivals into platforms through which collective thinking on environmental and social problems might become the source of specific vectors of private and public action aimed at confronting complex global challenges.

2.2 Building a theoretical framework

Three general theoretical models have been useful in the construction of the specific theoretical framework of this research. Each one of these models has provided analytical and methodological

support in the construction of specific research variables, all of which have been relevant in determining, at different levels of abstraction, the way in which contemporary music and arts festivals might operate as platforms for the enhancement of sustainable development. These three theoretical models are: 1) Doughnut Economics, 2) Social Sustainability, and 3) The Value of Festivals. The basic foundations and arguments of each one of these theoretical approaches will be introduced in the following pages.

2.2.1 Doughnut Economics

Raworth (2012), a British economist working in the field of sustainable development, has constructed a powerful theoretical approach known as “Doughnut Economics”. This theoretical perspective has emerged as a response to the urgently needed transformation of the world’s current model of economic development. The current global model of economic growth is characterised on excessive resource consumption and by deepened inequalities of income, gender, and power around the globe. The long-standing failures of the current economic model reflect in two main aspects. Firstly, in the possibility of exploiting natural resources in a recursive manner without creating the structural conditions for their regeneration. Secondly, in the failure to prioritise tackling poverty at the same time that allowing interests of powerful elites to dominate the interests of marginalised communities (Raworth, 2012).

In order to tackle the 21st century’s grand challenge of satisfying people’s needs without surpassing “Planetary Boundaries” (Raworth, 2012). To begin with, it is important to outline the precise meaning of the concept of “Planetary Boundaries” (PBs). The PBs framework was originally proposed by Rockström et al., (2009) to describe the impact of human activities on natural Earth systems. The framework defines the Safe Operating Space for Humanity (SOS) with respect to the Earth’s natural processes and represents a new approach for outlining the structural preconditions and limits of human development. The framework considers nine scientifically defined processes that have been systematically impacted by human-driven economic activities producing irreversible changes in Earth systems. These critical processes define the “boundaries” of human-driven activities and include, among others, climate change, biodiversity loss, ocean acidification, nitrogen and phosphorus cycles, and land use change. Three of these boundaries have already been traversed (i.e. climate change, loss of biodiversity, and nitrogen and phosphorus cycles) while others are dangerously close to being crossed. As the PBs are tightly coupled, if one boundary is exceeded other boundaries confront serious risks of following the

same path and this situation compromises human development. The consequences of transcending boundaries are devastating, in particular for those human groups whose livelihoods depend directly on natural resources and that, unfortunately, not only live under conditions of extreme poverty but also represent the largest majority of the world's current population (Rockström et al., 2009; Steffen, Rockström, & Costanza, 2011).

In essence, PBs provide a solid base for understanding the natural processes on which humanity depends in order to define development strategies and models capable of benefitting humans without endangering nature. Accomplishing sustainable development goals implies respecting the global commons –atmosphere, oceans, and ecosystems- in order to preserve their natural functional dynamics, as well as their potential for delivering the resources that humankind requires. In order to keep humanity within a safe operating space, the world's economy, from the local to the global level, must protect the commons (Steffen, Rockström, & Costanza, 2011). Furthermore, regardless of the fate of the PBs, it is highly questionable that just by respecting those ecological limits; equity and development goals will also be achieved. It is therefore clear that a more holistic and integrated approach is needed to tackle global-scale problems (Steffen, Rockström, & Costanza, 2011, Saunders, 2015).

In accordance with these fundamental ideas, the theoretical model proposed by Doughnut Economics provides a new holistic perspective in which economic development is bounded by both, human rights, and environmental sustainability. Doughnut economics is a perspective where inclusive and sustainable economic development is conceived as a strategy aimed at making the fulfilment of basic human rights - like health care, education, and housing - possible for all people. This implies granting everybody effective access to the natural resources that humanity requires to satisfy basic needs in terms of food, water, electricity and other sources of energy. The main challenge is to achieve these objectives while, at the same time, ensuring that the use of natural resources does not stress the natural processes of the Earth systems. As in the case of the PBs model, the theorization of development dynamics within the framework of Doughnut Economics is extremely challenging given the fact that social and planetary boundaries are interdependent, in the previously referred sense, that the stress experienced by one of them can be transmitted to others (Raworth, 2012).

Through the platform known as “TED Talks” Raworth has argued that moving into a sustainable future requires financial, political, and social innovations based on regenerative and distributive

designs centred around knowledge of the commons. In the words of Raworth, “the doughnut boundaries unleash potential for humanity to thrive with purpose, creativity, participation, culture, leisure and belonging” (Raworth K., 2018). The theoretical proposal of Raworth is important for this research because it defines the main concepts and arguments that configure the paradigm of sustainable development and, in this sense, they should work as the general framework of reference for the construction of the narratives of social and environmental awareness and action that are expected to emerge in contemporary music and arts festivals.

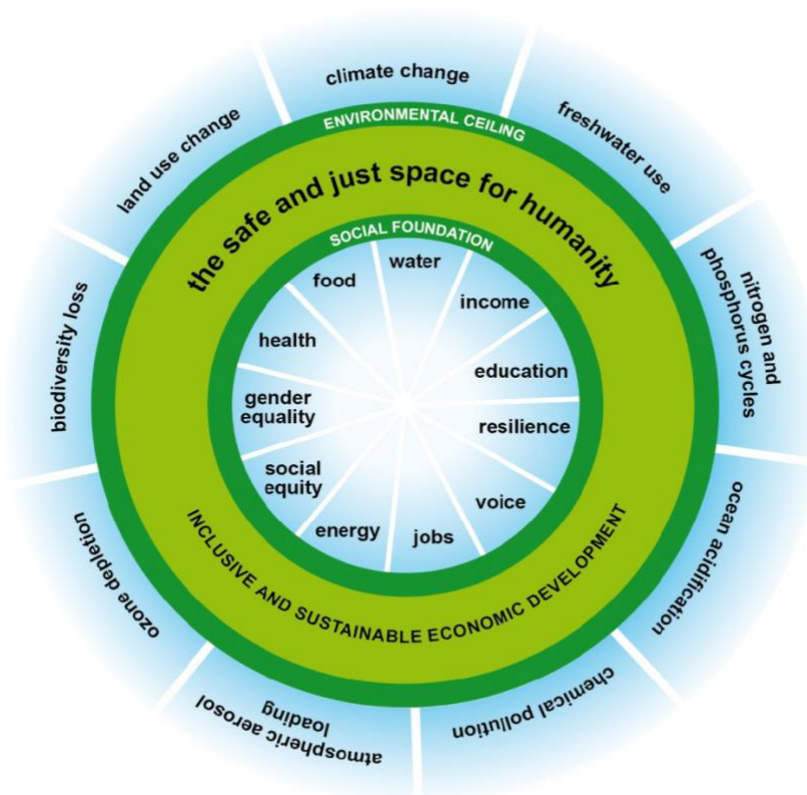


Figure 1. The theoretical framework of Doughnut Economics. (Raworth, 2012), OXFAM

In order to transform music and arts festivals into spaces capable of facilitating the emergence and consolidation of the ideological changes that social, spatial and environmental justice require; it is important to include in the analysis the impact that social processes and variables have over sustainable development as a whole. In accordance with this, the research also benefits from a theoretical perspective that explores the different elements and practices that can effectively contribute to the promotion of a culture of social sustainability.

2.2.2 Social Sustainability

The inclusion of socio-cultural variables is perceived as critical to attaining a broader holistic understanding of festivals. However, the assessment of these variables is challenging as they represent the intangible nature of festivals. These variables reflect the symbolic meaning of festivals in terms of identity, shared values and belonging, as well as their role in the prevention of exclusion and in the building of social cohesion and stability (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2009:3). There is a growing body of research focused on the potential that festivals and events have in terms of social capital development and social inclusion, understood as central aspects of social sustainability (Stevenson, 2016). Laing (2018) proposes further research in the field of “social inclusion” in the understanding that this concept can very well operate as a theoretical lens through which the social value of contemporary festivals and the role they play in the creation of subcultures can be adequately assessed. Similarly, de Jong and Varley (2018) and Stevenson (2016) have argued that the concept of “social capital” can also operate as a useful theoretical instrument or heuristic device for discovering the potential that events have in terms of social sustainability. These authors support their argumentation on Putnam’s definition of “social capital” as a form of “social organization” expressed through “networks, norms and social trust” through which “coordination and cooperation for mutual benefits” can be achieved (Putnam, 1995:67). Nevertheless, this basic definition is enriched with the idea that the concept of “social capital” also refers to the ongoing social processes of constructing relationships, networks and organizational capacities through which communities establish the bedrocks of their shared values and collective identities.

For the purpose of benefitting from these heuristic devices (social inclusion and social capital), the theory of social sustainability outlined by Weingaertner and Moberg (2014) will be included in the specific theoretical framework that informs this research. These authors conclude that there is no single definition of “social sustainability”, mainly because this essentially holistic concept has been used by many disciplines and, as a result of this, has been constructed from different perspectives. Nevertheless, despite the disciplinary variations in readings and understandings, there seems to be consensus around the idea that social sustainability means improving and maintaining people’s quality of life. In line with this conclusion, these authors propose a set of key themes that provide a platform or framework from which an overall conceptual understanding of social sustainability can emerge, despite the existence of various context-dependent interpretations. These key concepts are “social equity”, “social cohesion”, “social capital” and

“well-being”, and their common denominator is the positive impact that all of them have over the complex process of reconciling the individual and collective aspects of social sustainability. The following figure presents the key variables and themes proposed by these authors.

Table 1. Social Sustainability Aspects. Adapted from: Weingaertner & Moberg (2014)

Key themes	Social Sustainability variables
Social equity	<ul style="list-style-type: none"> • Accessibility (e.g. access to employment, open spaces, local services, resources) • Social inclusion (between and among different groups) • Fair distribution of income and employment • Local democracy, participation and empowerment (community consultation) • Education and training • Equal opportunities and equity • Housing and community stability • Connectivity and movement (e.g. pedestrian friendly, good transport links) • Social justice (inter-generational and intra-generational) • Attractive public realm • Local environmental quality and amenity • Equal opportunities • Human rights (e.g., forced labour, child labour, freedom of association) • Indigenous rights • Labour practices (e.g., fair salary, working hours, social benefits to employees) • Fair operating practices (including anti-corruption, fair competition and supplier relationships) • Technology development
Social cohesion	<ul style="list-style-type: none"> • Social cohesion (between and among different groups) • Local democracy, participation and empowerment (community consultation) • Cultural heritage (e.g. local heritage and listed buildings)
Social capital	<ul style="list-style-type: none"> • Social capital and networks • Education and training • Sense of place and belonging • Governance • Community involvement and development (e.g. accessibility, community engagement, de-localization and migration) • Consumer/product responsibility (e.g. satisfaction, privacy, complaints practices)
Well-being	<ul style="list-style-type: none"> • Health and well-being • Safety and security (real and perceived)

These four key themes will be used as theoretical lenses to assess the strategic role that contemporary festivals’ play in the promotion and consolidation of the socio-cultural aspects of sustainability.

2.2.3 The Value of Festivals

Getz, et. al., (2018) have encouraged the use of the “Value of Festivals” framework for further festival research and claim that festivals that combine elements of the framework tend to attract a wide variety of interests and tend to become more sustainable events. They explain that festivals have the inherent possibility of becoming “hallmark” sustainable events. Hallmark events are defined as those events that have the potential of becoming institutionalized within a given community or nation. These types of events are important in the sense that they have the capacity of communicating cultural values that, through their ideological effect on individuals and groups, act upon major domains of economic, environmental, and social exchange. The three interdependent perspectives that configure The Value of Festivals approach includes People, Economy and Environment. Andersson, Armbrecht and Lundberg (2017) have argued that the set of values that festivals promote can be considered from an intrinsic and extrinsic perspective from an individual (private) or a societal (public) axiological viewpoint. The intrinsic value perspective is derived from intellectual, emotional, and spiritual experiences and relates to the notion that something is valuable in itself. Intrinsic values are mainly perceived by those individuals who participate and/or engage in festivals (spectator, volunteer, participant, or performer). The attitudes and positions of stakeholders can provide the basic underpinnings for measuring intrinsic values. On the other hand, extrinsic values are essentially utilitarian and derive from exchanges that provide tangible benefits either to individuals (including social groups and subcultures) or to society as a whole. Getz, et. al., (2018) have noted that the perceived impacts of these extrinsic values can be either positive, neutral, or negative and that, in order for them to be detected, it is necessary to determine by whom are these values perceived and under which specific perspective. It is also necessary to consider that collective values that relate to society and culture are highly subjective in nature.

The value of festivals

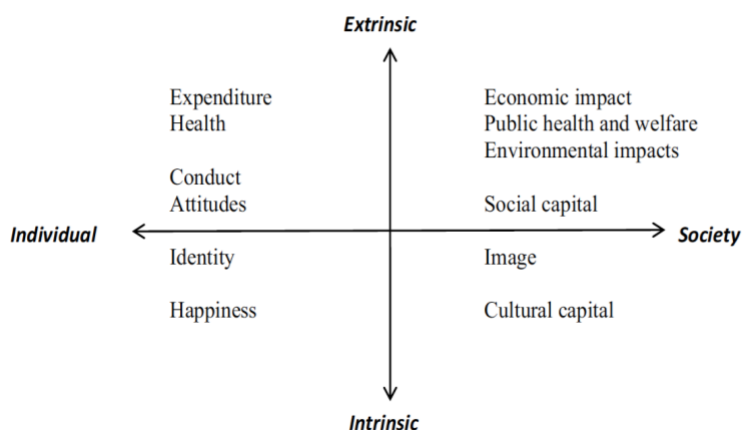


Figure 2. A two-dimensional illustration of major festival impacts. Source: Getz et al., (2018)

The value of festivals



Figure 3. Three main interdependent perspectives on festival studies. Source: Getz et al., (2018)

Given that this research aims to explore the different ways in which contemporary music and arts festivals enhance sustainable development, the combined utilization of the previously outlined theoretical approaches (Doughnut Economics, Social Sustainability and The Value of Festivals) will allow the analysis of the empirical findings from an integral and holistic perspective. While “The Value of Festivals” approach will be used in order to categorize the empirical findings on the basis of its three interdependent analytical perspectives (People, Economy and Environment); the “Doughnut Economics” model will provide the general conceptual framework through which these

three interdependent perspectives will be analysed in terms of their impact on sustainable development as a whole. This implies exploring the different processes and strategies through which festivals contribute to the generation of collective awareness and collective action towards the preservation of specific Planetary Boundaries such as climate change and land use change. Boundaries that act in an interdependent manner with social spheres in order to ensure the equal access of all people to those natural resources that are fundamental in terms of basic human rights. On the other hand, the “Social Sustainability” approach allows to further complement the “People” perspective in order to deepen on the analysis of the specific ways in which the utilization of festival platforms (as cultural and ideological spaces) may contribute to the advancement of key social themes (i.e. social cohesion, social capital, social equity and well-being).

Chapter 3. Research Methodology

3.1 Qualitative Research

Due to its exploratory and interpretative potential, a qualitative research method was selected for this study. As Denzin and Lincoln (2018) have pointed out, a qualitative approach is a creative and interpretive research methodology; “a tool to move from ideas to inquiry, from inquiry to interpretation and from interpretation to praxis action in the world”. Furthermore, a qualitative approach provides a “holistic” basis for evaluating sustainability in the festival domain (Zifkos, 2015). Through the utilization of an exploratory qualitative research strategy, this research analysed the way in which contemporary music and arts festivals can operate as platforms for enhancing sustainable development. In order to achieve this central objective and following the recommendations of Mair and Laing (2013), a selection of cross-cultural cases was identified in order to obtain useful empirical evidence of the different ways through which festivals can effectively contribute in the complex task of encouraging the development of a more sustainable social order in different cultural contexts. Two of these selected festival platforms are based in the global South (Cape Town Carnival and Greenpop) and one in the global North (Green Music Initiative). The cases presented in the following chapter (chapter 3.2), have been written in first-person in order to highlight the personal and spontaneous nature of the participation and communication strategies that made these research exercises possible. This is particularly important given the fact that the author of this study closely followed the development of one of the selected festival platforms and participated as an attendee in the other two. This “real-life”

perspective about the social and cultural experience that a festival entails, reinforced the researcher's idea of using a first-person narrative structure in order to better contextualize the different empirical cases.

As Ward, Comer and Stone (2018) have indicated, a qualitative research design is an exploratory journey that evolves throughout the duration of the study. This research had to evolve and adapt itself to the complicated global context that emerged from the outbreak of the COVID-19 pandemic. When the study began, the selected primary research methodologies included 1) interviews, 2) participant observation in the festivals offered by the platforms and, 3) assistance to the international workshop on "How can festivals make a difference?"¹⁹ co-organized by European platforms; Green Music Initiative and Go Group. However, as a consequence of the lockdown imposed by the handling of the pandemic, the festival events and the workshop that were selected as empirical referents got cancelled. Additionally, the social distance restrictions and the closing of borders in South Africa, limited the possibility of meeting in person with key actors of the selected organizations.

Given the sudden onset of these various restrictions, a new tactical approach for undertaking this research project had to be defined and implemented. Online interviewing became the primary research tactic. Secondary research involved the review and content analysis of shared documents and open-source materials from the selected cases. These documents were useful given the fact that they provided written accounts of the festival's organizational values, practices, and strategies. These different research tactics became part of the crystallization effort. As Tracy (2010) has noted, crystallization is the practice of gathering multiple data sources and applying multiple analytical lenses in order to enable the researcher to open up a more in-depth, albeit partial, understanding of the subject.

Denzin & Lincoln (2018) maintain that interviews are important methods of qualitative research within the social sciences. Interviews produce valuable social knowledge based on subjective descriptions and narratives that are fundamental for interpreting the emotions, values and ideas that define the attitudes and actions of key social actors. According to Cypress (2018), an interview is a conversation aimed at obtaining objective and subjective information from persons, events, organizations, and other entities, through which a broader and more in-depth picture of a

¹⁹ <https://www.roskilde-festival.dk>

given social phenomenon can be constructed. In this sense, it constitutes a thorough and profound form of inquiry that clearly differentiates itself from other, more general and superficial, approaches such as the analysis of non-human sources such as organizational reports and strategic plans to name a few. In the case of this research, a series of key actors from the festival industry were selected. The one-on-one semi-structured interviews were carried out online in the understanding that nowadays online platforms constitute valid and widely accepted tools for conducting qualitative research interviews (Denzin & Lincoln, 2018). The interviewed actors were purposefully chosen considering their role, knowledge, and expertise within the sphere of the social phenomenon under study.

In the case of Cape Town Carnival, in-depth interviews were carried out with Jay Douwes, the festival's Chief Executive Officer (CEO), and with Bradley Baard, its Creative Director. In the case of Greenpop, Claudia Waller, Events and Experiences Operation Manager, was interviewed. Finally, in the case of Green Music Initiative, Jacob Bilabel, founder, and CEO, was interviewed. All of these interviews were conducted via Zoom, a well-known online video-conference tool. Following the recommendations of Cypress (2018), all interviews were recorded under the authorization of the interviewees in order to facilitate their later transcription as well as the usage of software tools for qualitative data analysis. These semi-structured interviews were based on a guideline of open-ended questions supported by the theoretical foundations of this research and aimed at gathering empirically relevant information and data. Questions were accordingly aimed at understanding the history, philosophy, values, and sustainability practices of the different organizations. Some questions were altered where necessary and specific questions were tailored to each case. A list of sample interview questions and the interviewees consent form can be found in Annex III and Annex IV. The questions were qualitative in nature and were formulated to cover the following areas:

- The Organizations' values, mission and vision, with special attention to sustainability
- The evolvement of the festival's networks, relationships and community building processes
- The Organizations' perception on how they understand and engage with sustainability
- The Organizations' efforts on raising awareness, and on educating and/or generating knowledge on sustainability issues through festival platforms
- The Organizations' perceptions, implications and adaptation strategies to current global crises such as Covid-19 and Climate Change.

Frequently, the interviewees deepened in the answers to such an extent that further questions were answered before they were even raised by the interviewer. This flexibility allowed for exploration of unforeseen aspects in the course of the interviews. The interviews lasted an hour on average and after each one of them was concluded they were transcribed. As Cypress, (2018) has noted, transcripts provide a descriptive account of the study and allow the researcher to avoid biased interpretations through a precise and comprehensive analysis of the different sources of information. After all the relevant data was collected and organized, the empirical information produced by it was analysed at the light of the research's theoretical framework. As mentioned in the section 2.2 Building a Theoretical Framework, specific variables from three theoretical models were selected in order to analyse the qualitative data provided by the interviews. Although it is clear that current theory-building is gradually adopting a more holistic and wider interpretation of sustainable development (Perry, Ager, & Sitas, 2019), in the specific case of this study no single theoretical framework was able by itself to provide conceptual and methodological support for the totality of the research concerns. For this reason, the variables used in this research are supported by different theoretical perspectives that, nevertheless, form part of a single analytical framework. This strategy allowed the classification, analysis, and interpretation of the contents of the different transcripts from a wider and more holistic perspective.

In order to put the analysis of the data obtained from the interviews in motion, a particular coding method was used. According to Cypress (2018), coding lies at the heart of qualitative data analysis. Coding represents a process through which data is systematized and organized into specific themes in order to facilitate its analysis. Coding involves making sense of the interviews by developing themes, descriptions, and interpretations. Furthermore, this research adopted what Elo and Kyngäs (2008) refer to as a deductive approach, understood as a concept-driven form of coding where codes are previously defined in order to test theories, concepts, categories and hypothesis in different contexts. The codes of this research were defined in accordance with the academic interest in determining, through the utilization of different academic concepts and variables, the different ways through which contemporary music and arts festivals are impacting on the different spheres of sustainable development. A categorization matrix (Annex V) was accordingly constructed to organize the codes used in this academic exercise. This matrix includes concepts and categories provided by the theoretical framework that informs the research. Although the categorization of most analytical themes is obvious, in the case of others this process emerged from non-explicit statements which, nevertheless, were based on implicit ideas.

Furthermore, the analysis of the different interview-transcripts was supported through NVivo²⁰, a qualitative data analysis software designed for data management through visualization tools. By improving the efficiency of code development, this software allows a deeper analysis and reinforces the possibility of drawing clear conclusions.

All along the analysis process, an effort to establish the conceptual connections between the theoretical framework and the empirical data was done. Additionally, the qualitative research's general data analysis procedures proposed by Creswell and Poth (2017) were applied. These procedures included, among other things, sketching reflective thinking, constructing metaphors, and relating the different coded themes to their relevant analytical and theoretical framework. Carrying out these procedures is very important because they provide the process of qualitative data analysis with objectivity and therefore with academic credibility (Creswell & Poth, 2017; Cypress, 2018). Upon completion of the analysis, the findings were presented and discussed in order to answer the research's fundamental questions. The theoretical framework that was obtained from the process of literature review allowed the refinement of emerging ideas, as well as the critical comparison of the different perspectives and opinions that were obtained through the interviews with the central arguments of currently influential theories.

3.2 Contextualising the festival platforms, emerging in the experience.

In the realm of the social sciences there is no single understanding of “case” or “case study” and, as a result of this, the ways in which these concepts are defined and employed vary considerably across disciplines and fields of study. In its simplest sense a case is: “an instance, incident, or unit of something and can be anything – a person, an event, and organization, a location, etc.” (Denzin & Lincoln, 2018:600). Cases permit in-depth interpretative analyses and understandings of specific practices carried out at specific times or over specific periods of time, and within specific contexts (Milne, Tregidga, & Walton 2009). Through their potential to highlight common features and major variations among different instances of a given phenomenon, cases are valuable research tools that facilitate the processes of theory development and hypothesis generation (Denzin & Lincoln, 2018). Furthermore, Getz (2010) holds that almost all festival studies are normally based on the analysis of one or very few cases taken from the same cultural and environmental context. Getz (2018) proposes further cross-cultural festival analysis to generate

²⁰ <https://www.qsrinternational.com/nvivo-qualitative-data-analysis-software/home>

new ideas. This was taken into consideration and, in order to enrich the findings of this study, three complementary cases from different geographical regions were selected.

Two cases are from the global South (based in South Africa) and one from the global North (based in Germany). The cases were selected considering the definition of “festival” that has been used within the theoretical scope of this research. To summarize, this research characterizes “festivals” as leisure events, a concept that includes not only festivals but also carnivals, parades, and fairs. These types of events provide opportunities to resist and rewrite the dominant cultural narratives that shape individuals and societal lives (Sharpe, 2008). Festivals are a transformative social phenomenon that disrupt established ways of thinking and being by raising questions about the role that culture and ideology play in the construction of sustainable and just societies (Perry, Ager, & Sitas, 2019). In accordance with this, the cases that have been selected consider different aspects of festivals that include: their sustainability values, their years of experience, their capacity to mobilize diverse communities, their role in network creation, their potential to generate and share rich data and experiences and, finally, their effect over other social processes that transcend their temporal framework.

3.2.1 Cape Town Carnival

In its latest edition, which took place in 2019, this festival celebrated its 10th anniversary. This celebration took place in the same year in which South Africa celebrated 25 years of democracy. On the 16th of March, the parade corridor was packed hours before the carnival’s official opening. When the parade began, the streets of the Fan Walk route in Green Point, Cape Town, were flooded with smiles, colours, sounds and energy. I was one of the lucky tourists that witnessed and enjoyed this celebration, walking in the crowded streets and trying to get closer to the parade. I was amazed to see such a diverse public, families, and friends, gathering in the streets and restaurants and getting ready to see the spectacle and enjoy themselves. As the arts curator, Khanyisile Mbongwa, posits: “Cape Town Carnival reclaims public space, for everyone no matter who you are or where you live [...] the content of the parade provides a vehicle for collective reflecting and healing on our identity as South Africans” (Cape Town Carnival, 2019: 7). After this wonderful evening, I contacted the organizational committee for the purpose of including this festival in my research. I had been previously advised by my thesis supervisor, university lecturers and circle of friends, about the prominence this carnival has in the city and also about its embedded social sustainability values. At that moment, I wasn’t aware that the carnival day is just a reflection of the wider story, efforts, meanings, and values of the Cape Town Carnival.



Figure 4. Cape Town Carnival's map. Source: van Diemen (2019)

Cape Town Carnival (CTC) was launched in 2008, as a non-profit organization with the original purpose of bringing people together and building social cohesion. The central objective of the Carnival is to create networks and bridges across different cultural and linguistic groups in order to integrate diverse communities despite their geographic and/or historical divides. The Carnival believes in the power of creativity and considers arts as a form of cultural expression that brings people closer. Arts are used as a dynamic tool to explore and address shared social and environmental challenges, including those emerging from violence, race, gender, sexuality and so forth. Throughout the years, the Carnival has evolved into a platform that gives performers and their communities an opportunity to grow artistically while creating jobs and developing skills. These efforts are clearly seen through the yearlong strategies of a festival platform that is alive, and that cultivates and sustains social participation and community building. Creating spaces where everyone is equally heard, and where everyone can interact and co-create the carnival experience, is a key strategy of the organizational committee. The participating platforms, such as arts workshops, music, and performance groups, initiate their organization eight months prior to the opening of the event, through regular meetings where topics about culture and arts are discussed while designing and planning the carnival experience. Each year there are between

40 and 55 community groups that participate voluntarily, and groups are formed by 10, 50 or even 200 people. According to the CTC Review, in its 2019 edition, the carnival had 2,100 performers divided in 51 groups, and reached over 50,000 spectators (Cape Town Carnival, 2019). Despite the above, it should be mentioned that one of the drawbacks of this festival is the limited forms of public access to the venue. This situation complicates attendance for those people who do not have private transport, and this makes the festival less popular than it should be (Perry, Ager, & Sitas, 2019).

Moreover, every community group participates, through its leaders and deputy group leaders, in the creative process of developing the carnival's yearly theme. As an illustration, the yearly theme of the 2017 edition was "AMAZA! Ocean Odyssey". This theme was created to raise awareness about water scarcity and was aimed at encouraging people to take care of all the forms through which the life-giving liquid exists in our planet (Cape Town Carnival, 2017). In 2019, the yearly theme was "VUKA UKHANYA – Arise ´ n Shine", conceived as "a call to action to reflect on how we contribute to our beautiful country; on how we interact with our fellow South Africans; as well as how we as collective see ourselves overcoming fears and debilitating beliefs" (Cape Town Carnival: 2019: 5). In this sense, the Carnival conceives art, music, dance, and performance as cultural elements of converge through which South Africans can connect themselves to their past, present and future. An example of this is, the performance of the artist and healer, Vuyi Qubeka, which was aimed at cleansing internal and external spaces in order to illuminate the way forward. This healing intervention drew inspiration from an ancient Khoi proverb which states that "a dream is not a dream until shared by the entire community" (Cape Town Carnival, 2019: 23).

Furthermore, the creative and transformative vision of the Carnival is to stimulate everyone's capacity to create, participate and develop skills that are instrumental in finding job opportunities. The skills development program is designed as a co-working hub, situated in Maitland, Cape Town, where several workshops are carried out. These workshops are designed to build working aptitudes in fields such as metalwork, design, event planning, and music development. Funding is directly related to the capacity of the Carnival to create these workshops and to offer jobs, and it comes mainly from governmental sources that include: the local government of the City of Cape Town; the provincial government of Western Cape and the Department of Sports, Arts and Culture of the South African national government. Moreover, other forms of funding include media partners such as radio slots, television airtime, as well as newspaper and magazine publications. The financial funding from corporations has not been fully explored, nevertheless it is a fact that

different business firms have supported the carnival through in-kind contributions (Douwes, 2020). However, there have been tensions and controversy on the political divisions that characterise the carnival scene of South Africa. This situation is particularly clear in the case of the CTC and Kaapse Klopse platforms, which have been competing among themselves for available governmental resources and for the direction of public policy in this sector (Gregory, 2018).



Figure 5. South African pride, Miss Universe 2020 in Cape Town Carnival. Source: CTC online gallery



Figure 6. Cultural and colourful expression. Source: CTC online gallery (Chris Hitchcock)



Figure 7. "New normal" co-working hub 2020. Source: CTC online gallery, Workshop 3.



Figure 8. AMAZA! Ocean Odyssey. Source: CTC online gallery, Workshop 3.

3.2.2 Greenpop's Reforest Fest and Eden Festival of Action

Reforest Fest is a festival that performs as a celebration ritual for people with environmental concerns. This festival is re-created each year in the Platbos Forest Reserve, one of South Africa's natural assets. Platbos Forest Reserve plays homage to biodiversity as the home of very ancient trees, some of them over 1000 years old, and of a highly diversified fauna and flora that is endemic to the site. During the early hours of the day in which the festival opens its doors, attendants raise their tents with excitement for what lies ahead. Crew and volunteers have been preparing the site with anticipation for it to host a reforestation festival based on a holistic lifestyle that takes place along two weekends which are known as "Family Fest" and "Friends Fest". Before even arriving to South Africa, I was fortunate enough to be connected by a good friend with Greenpop, the social enterprise behind the production of this beautiful festival. I was invited as a guest speaker to the space known as "Thetha Conversation Canopy" to share my experience as a sustainability consultant for the entertainment and festival industry in Mexico. Because of my work and personal interests, I have had the opportunity of attending many festivals in diverse countries. In view of my experience, I am convinced that Reforest Fest constitutes a unique, heart-warming and eye-opening experience that provides invaluable evidence of the immense power

of the different forms of collective action, aimed at setting the cultural and ideological foundations of an environmentally safe future, that can emerge from festivals. From a first-hand impression, this evidence reflects the transformation experienced by attendees that effectively internalize sustainable lifestyle practices while, at the same time, achieving a sense of community belonging and ecological achievement that projects itself through the planting of thousands of trees, through the generation of new community networks and through the decision to pursue an environmental conscious lifestyle. Besides the core reforestation activities, the festival offers vegetarian food, live music, workshop, talks, guided forest walks, environmental storytelling, and campfire ceremonies. Nevertheless, it should be highlighted that, given the context of social exclusion that characterizes South Africa and that manifests itself, among other things, through the lack of access to employment opportunities, economic resources and basic social services that affects ample population sectors and, in particular, a historically disadvantaged black community (Mubangizi, 2018); these festivals are attended predominantly by white and privileged population sectors.

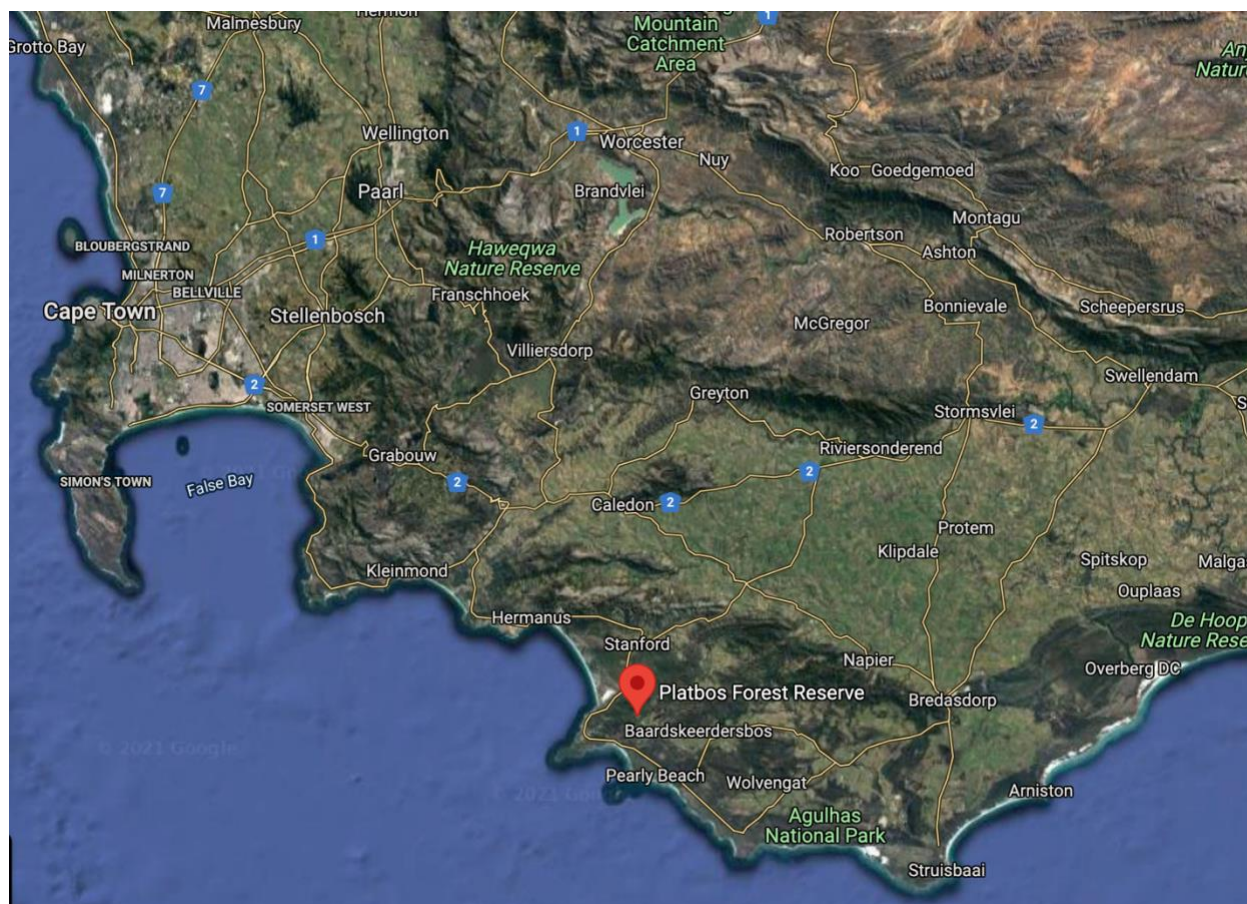


Figure 9. Platbos Forest Reserve, South Africa. Source: Google Maps screenshot

Greenpop (GP) is a South African non-profit organization, based in Cape Town, that promotes environmental stewardship by restoring ecosystems. Greenpop was founded in 2010 as a campaign organized by a small group of friends who wanted to carry out effective actions against environmental degradation. The campaign's initial mission consisted in planting 1,000 trees, within a time scope of one month, in different marginalized communities of Cape Town. After successfully achieving this objective, three group members became aware of the importance of promoting and preserving efforts aimed at connecting people to the planet through reforestation and through the construction of green urban spaces. As a result of this, Greenpop was formally created and since then the organization has planted over 90,000 trees at schools, urban sites and natural reserves located across South Africa, Zambia, and Tanzania. Greenpop has evolved as a platform that raises social and environmental awareness and connects environmentally conscious people through diverse sustainable projects, such as urban greening, forest reforestation, environmental education, and environmental art programs, in the Sub-Saharan region of Africa. GP believes in the power of environmental rehabilitation and active citizenship as useful vehicles for promoting work opportunities and community integration. Moreover, as part of their reforestation and environmental knowledge-generation strategies, the organization created two festival platforms: Reforest Fest²¹ and Eden Festival of Action²². These platforms encourage individuals to get actively involved in reforesting while, at the same time, bringing them together under the shared vision of protecting the environment while, at the same time, participating with their friends and families in different leisure activities such as dancing and singing. As Waller (2020), stated: "the objectives behind both festivals are to raise awareness about environmental topics and issues and to bring people together in the community, in a kind of immerse experiences to really integrate the learnings" (Waller,2020). While Eden Festival of Action is hosted in the Wild Spirit Backpackers of the Garden Route, Reforest Fest takes place in the Platbos Forest Reserve. The second one is an environmental reserve located in the Overberg region of the Western Cape, an area that has been severely damaged over the past 100 years as a result of unsustainable land-use practices. Greenpop aims to contribute to the improvement of the area's environment through the generation of critical discourses centred on the importance that sustainable land-use and reforestation have for enhancing local biodiversity, improving soil-health and water-security, and preserving a clean and oxygen-rich atmosphere.

²¹ [Greenpop Youtube - Reforest Fest 2019](#)

²² [Greenpop Youtube - Eden Festival of Action](#)

In summary, these festival platforms aim to connect people with nature, spread awareness about the importance of trees, and share best practices on how to successfully reforest and monitor impacts. GP is convinced of the strategic importance that students and young people in general have as promoters and leaders of the discourse of environmental-sustainability and, in accordance with this, it strives to attract their participation in festivals. An example of these efforts is the partnership with student groups, or as Greenpop names them, “change makers”, including a group of The Cape Town Environmental Trust²³ and students from Stellenbosch University²⁴. Also, Greenpop applies for funding from local municipalities to sponsor youths that, given their social backgrounds, would otherwise be incapable of participating in these types of events. Funding is therefore a key element for making the festival experience available to everybody through sponsorship packages that include the exchange of benefits between festivals and different supporting corporations and entities. These benefits include collaborative storytelling campaigns, onside brand activations, collaboration with local schools, and partnerships with conservation projects. Nevertheless, the fundamental energy that makes these festival platforms possible stems from the enthusiasm and synergy of volunteers and attendees. As an illustration of the collective power that arises when people - with a shared purpose - come together in a moment of celebration, the 2019 edition of the Reforest Fest in which a total of 9,500 trees were planted. This amazing result was made possible by the enthusiasm of over 520 families and 680 guests who came together to co-create the festival experience at the Family Weekend and Friends Weekend (Greenpop, n.d.).

²³ <https://cteet.co.za/>

²⁴ <http://www.sun.ac.za/english/>



Figure 10. Yoga session, Friends Weekend. Source: shared by Greenpop case



Figure 11. Friends Weekend, Reforest Fest. Source: shared by Greenpop case



Figure 12. Ancient trees at Platbos Forest Reserve. Source: shared by Greenpop case



Figure 13. A greener future for the young generations. Source: shared by Greenpop case

3.2.3 Green Music Initiative

Green Music Initiative started over 10 years ago out of the understanding that the music and festival sector in Europe faces a common challenge expressed as its urgent need to achieve a sustainable production. Several actors came together around key questions such as: how to make sense of energy use in the industry? how to understand crew, talent, and attendee's mobility? and what can be done with waste management? The founder, Bilabel (2020), reflects on the fact that in those days there was no experience in making and answering these types of questions. Hence, the Green Music Initiative came together as a pan-European network to embark upon an innovation journey for sustainability production, centred on the exchange of ideas and best practices (Bilabel, 2020). As a sustainability consultant for the entertainment industry in Mexico, I have closely followed the work of Green Music Initiative. In 2017, I had the opportunity to visit Berlin, the city in which the organization is based, and to meet Bilabel in person. Since then, he has been a source of inspiration and knowledge for the Mexican festival industry. This is why, since the writing of my research proposal, I considered Green Music Initiative as one of the cases to be included in my dissertation.

Green Music Initiative (GMI) was officially launched in Berlin in Germany two decades ago (2010). Since its early days it has exercised, through its several strategies and joint activities including consultancy for clubs and festivals, networking platforms, industry initiatives and more, a profound influence in the organization of festivals all around Europe. GMI advocates in favour of the powerful communication channel that music festivals and clubs represent as spaces where attendees experience - while being detached from their daily routine for hours or even days - important recycling and environmentally-relevant actions such as dancing in bicycle-powered stages and charging their phones in solar stations. Nowadays, GMI has presence and ongoing projects in many European and Latin American countries. A renowned collaboration project of GMI is GO Group, an organization centred on sustainability governance in the festival industry that was mentioned in the literature review section of this document. GO stands for Green Operations and operates as a pan-European and cross industry think-tank created by several platforms (i.e. GMI, Green Events Europe Conference, the European Festival Association and Bucks New University). GO Group's vision is to inspire people in the music festivals and events industry to run operations in a more sustainable and responsible way.

Since 2011, GO Group yearly hosts open workshops series and festival field trips in Europe. The workshops series aim to create and share within the industry collective knowledge on international best practices and innovations in the field of sustainability. Additionally, the workshop series have enabled the emergence of a networking platform through which relationships and sustainability projects between industry and cross-industry actors take place (Go Group, 2019). Furthermore, GMI has been creating open access and peer to peer knowledge of commons, including the Green Touring Guide²⁵. A guide that points out possibilities and suggestions for reducing the carbon footprint mainly for tours but also for clubs, concerts, and festivals. The Green Touring Guide has been created on the understanding that the emissions generated by the music industry cannot be compared with those of other sectors such as the agricultural or transport industries. Nonetheless, GMI acknowledges the power that musicians, as role-models, can exercise on many people. In their own words: “those who manage to turn their fans into loyal green partners, who themselves become “sustainability ambassadors” by developing a sharp eye for socio-ecological merchandise products, sustainable catering options, travelling decisions... have already achieve a lot!” (Green Touring Guide, 2019:46) Furthermore, and as has been detected in the other cases, funding has also represented a challenge for Green Music Initiative. In the early stages of the initiative, when people still did not believe in the benefits of the platform’s sustainability innovations, GMI was funded entirely by its founders. Nowadays, GMI benefits from different income sources that are linked to diverse services and projects. Among these: paid consultancy for festivals and events, running projects for ministries (e.g. Environmental Ministry and the Cultural Ministry of Germany), donations (occurring since the initiative became non-profit), the Eurovision Song Contest, the Green Club label, and diverse European research projects.

²⁵ [Green Touring Guide, Green Music Initiative](#)



Figure 14. Let's Take a Stand! Campaign for social cohesion. Source: shared by Green Music Initiative case



Figure 15. Melt Festival 2013, a sustainability laboratory. Source: shared by Green Music Initiative case

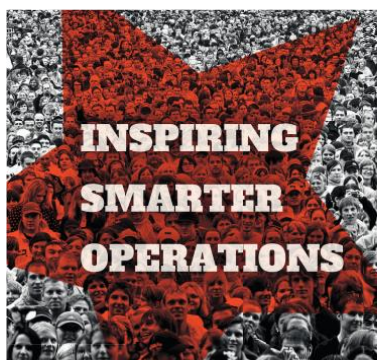


Figure 16. Green Music Initiative networking platforms. Source: shared by GMI case

Chapter 4. Findings & Discussion

This chapter presents the results of the analysis of the findings that were obtained from each one of the three selected empirical cases. As has been described in the theoretical section of this thesis, the Value of Festivals approach is the leading guide for the categorization of key findings. In accordance with this, the findings are presented according to the three interdependent perspectives of the approach which are: People, Economy and Environment. In the first part of this section, the embedded sustainability narratives of each case will be presented. Afterwards the findings obtained from the Environment perspective will be introduced, in order to follow with those obtained from the Economy and People perspectives. The People perspective is presented at the end due to its relevance for the purpose of this study. This relevance derives from the fact that it is precisely at the level of individual and community awareness where the urgently needed cultural change, that is needed to operate an effective transition to a sustainable society, is most likely to take place. It is in the social aspect where a paradigm shift must take place first in order to foster the collective action required for setting the structural foundations of an environmentally safe and socially just future. For its part, the Doughnut Economics framework is used to complement the People and Environment perspectives and, more precisely, to determine if

festivals can contribute to the generation of collective thinking and action towards the procurement of Planetary Boundaries. Finally, the Social Sustainability approach is employed in order to explore the way in which festivals platforms might contribute in terms of any of the spheres of the approach (i.e. social capital, social cohesion, social equity and well-being). Despite the categorization of key findings, it is important to remark that the different perspectives that constitute the Value of Festivals approach are interconnected, as well as the main pillars of sustainability. In essence, a value can be categorized by more than one perspective and each value can impact other themes and values. Lastly, the repercussions of the current COVID-19 pandemic in terms of implications and meaningful learnings for the festival industry are also portrayed.

Table 2. Key findings applying the lens of the three selected theoretical frameworks. Adapted from Value of Festivals (Getz et al., 2018)

Environment	Economy	People
<ul style="list-style-type: none"> • Experimenting possible sustainability solutions • Activism • Strategies to combat climate change and land use change. 	<ul style="list-style-type: none"> • Jobs generation • Social capabilities • Social capital 	<ul style="list-style-type: none"> • Social Cohesion • Creativity as a tool

The three organizations were founded with a social and/or environmental purpose in mind. All of these cases use festivals as moments of celebration and gathering through which different core strategies for the achievement of social and/or environmental purposes can be put forward. The embedded sustainability narratives of each case are central for achieving the main objective of this study which is to fully understand how music and arts festivals are approaching sustainability and how they may become platforms that contribute to the process of paradigm change that is implicit in sustainable development. Brennan, et. al., (2019) and Zifkos (2015) have argued that in the field of festivals, “sustainability” is a contested concept in the sense that different events have different notions of what this concept is or should be. This argument was taken into account in this research and, as a result of this, the interviews that were carried out discuss the concept of sustainability from different perspectives. While Green Music Initiative and Greenpop formulated their answers from the conceptual perspective offered by the conventional three pillars

– financial, environmental, and social sustainability – Cape Town Carnival discussed the notion from the perspective of a fundamentally self-financing conceptualization. Being an environmental non-profit organization, Greenpop prioritizes environmental protection in every project, and this is reflected in the production of its festivals. As it was mentioned above, GP visualizes its festivals as environmental action gatherings, hence their organization implies distinct environmental procuring strategies such as waste management and sustainable land-use. When discussing sustainability, GP shared that its festival production efforts go beyond environmental considerations and include socio-economic strategies such as community involvement, environmental education improvement of environmental life conditions. Comparatively, GMI assessed the concept of sustainability from the angle offered by the three pillars. Nonetheless, the innovative and creative value of GMI was observed through the way in which sustainability has been interpreted by the organization. GMI added a fourth sustainability pillar envisioned as “future proof”. This term is used by the organization in order to explain the need of the festival industry to transform itself into a resilient actor in view of all the changes and challenges that are currently taking place in the world. Conversely, CTC conceptualized sustainability merely as the self-funding of their activities in order to persist. CTC shared that the organization’s key values which are social cohesion, and skill and job generation justify in themselves their access to funding from sponsors and governmental institutions. Even though the CTC interviewee provided a narrow interpretation of the sustainability concept; the analysis of data at the light of Zifkos’s (2015) sustainability idea made evident that this organization addresses fundamental sustainability issues. As Zifkos (2015) has emphasised, the concept of sustainability is generating acknowledgement within the broader festival industry of the importance of preserving natural resources, encouraging social participation, and fostering change. These aspects, which are central in determining the different forms through which music and arts festivals can become platforms for enhancing sustainable development, are covered by the three selected research cases. These aspects clearly emerge from the different festival strategies that the interviewees shared.

4.1 Environment – festivals role in the struggle against climate change and land use change through collective experimentation, learning and activism.

The environmental perspective posed by the Value of Festivals framework concentrates precisely on the social value that derives from the preservation of the environment and from the safeguard of ecological systems through sustainability. Getz, et al., (2018) argue that the environmental values of festivals reflect a variety of elements that range from education on environmental sustainability issues to the restoration and conservation of ecological systems. Furthermore, the legacy of festivals in terms of built-environment can be perceived through different strategies such as: physical developments that go from the scale of a single building to large-scale urban redevelopment, transformation of festival venues into heritage buildings or landmarks, repositioning of cities, raising of awareness and the direction of education towards environmental issues, and the utilization of festivals as role models for implementing sustainability standards (Andersson, Armbrrecht & Lundberg, 2017; Getz, et al., 2018). The cases considered in this research take into account different environmental strategies in the design and production of their festival platforms. These strategies can be conceived as environmental values that go beyond mere sustainable production efforts, in the sense that they encourage collective experimentation, learning and action on environmental sustainability and also contribute to the solution of concrete environmental crises such as climate change and land use change.

To begin with, festivals represent a microcosm where the global issues that relate to environmental resource use and management themselves (Gallagher & Pike, 2011). The interviews that were carried out, show that in all the cases studied, there was awareness and act upon the main environmental impacts of festivals listed by Brennan, et. al., (2019): carbon emissions, waste generation and water consumption. Besides stressing the efforts that have been carried out for reducing these listed impacts, the interviewees echoed what Perry, Ager and Sitas, (2019) describe as the opportunity that festivals represent for imagining alternative futures by raising questions about the role they play in the construction of a sustainable society. As an illustration of this, Bilabel (2020) discussed the important role that festivals play as cultural products through which societies and communities can rethink and rebuild the possibility of a sustainable future. Bilabel (2020) also argued for the important role that festivals can have in the process of creating the cultural and ideological background that will be required for the emergence of a “new normality” after the current pandemic. In his words “festivals are in a big transformation right now, whatever we do is trying to come up with a possible new normal by sitting together and raising questions on ways to do things better” (Bilabel, 2020).

Interviewees claimed that experimentation is key for transforming festivals into “cultural laboratories” (Hitchings, Browne, & Jack, 2018) and discussed the important role that festival platforms play in the generation of environmental knowledge throughout what Getz (2010) describes as the promotion of spaces and mechanisms for experimentation. Bilabel expressed the experimental value of festivals:

The weird thing is whenever we made surveys and asked: “why do you attend the festivals?”, nobody said “I attend this festival because of the music”. They attend festivals to meet other people, to be part of that social experiment, because a festival is a social experiment by definition. You go there to experiment with everything. I mean, you even pay to become part of an experiment! Where do you have that? (Bilabel, 2020)

The three empirical cases offer clear examples of the value of festivals as role models for carrying out experimentation and education on environmental sustainability (Andersson, Armbrecht & Lundberg 2017; Getz, et al., 2018). As an illustration of the experimental role-model that these festivals can perform, Waller (2020) narrated the way in which Greenpop festivals are operating as laboratory sites for the implementation of solutions to current socio-environmental crises. These festivals function as experimental spaces for a wide variety of strategies, that can be replicated in everyday life and in the future—that ranges from waste management to complex techniques such as the restoration of eco-systems and the management of land in a sustainable way. Waller (2020) presented Greenpop festivals’ “zero-waste” as an example of this, noting that this strategy lies at the heart of their production. This strategy is carried out along with their initiative partner, Waste Ed²⁶, and in collaboration with festival attendees who, as part of the experience, have to sort their waste during the festival days. This strategy serves as an example of what Richardson (2019) refers as “co-creation of festival experiences”, understood as processes through which the consumers engage in activities that promote patterns of interaction and sets of values. Getz, et al., (2018) describe consumers as those who exchange something of value (money, time, skills, effort) for co-created experiences with shared meanings, values and/or lifestyle practices. Waller (2020) explained in the interview that

²⁶ <https://waste-ed.co.za/>

Even though people might find it difficult to come to the festival and be zero waste, [...] the change in their mind set is something that they will take into their normal lives [...] So, it is not just only sustainability for the festival itself but also taking that throughout their lives. You know, for example, deciding not to drink water from plastic bottles any more (Waller, 2020).

This same association of environmental sustainability experimentation - together with festivals' role in knowledge generation and in imagining alternative futures- is seen in the case of both, Green Music Initiative and Cape Town Carnival. Bilabel (2020) shared the different ways through which GMI, despite having started on a totally uncharted territory, has been trying to understand the challenges implicit in achieving a sustainable music and festival industry. The organization followed a process of "learning by doing" aimed at both: creating a better alternative and sharing learnings. In accordance with this, the Green Music BBQ²⁷, includes a series of events organized by GMI where representatives from music, politics, science, media, and environmental associations get together to discuss how the music and entertainment industry can guide society - through positive examples and practical solutions- towards a more environmentally-friendly future. Furthermore, Bilabel (2020) discussed the social legacy of the organization in terms of the role it plays in positioning festivals as cultural laboratories that demonstrate that sustainability is achievable. This is, by validating that sustainability efforts such as sorting and recycling waste, using compostable toilets, treating water for second use, charging phones with solar energy, dancing in bicycle-powered stages, and eating vegetarian food to reduce carbon emissions are achievable and enjoyable. In his own words:

There will be a few big rocks in our future legacy. Hopefully, we will be able to show that sustainability can be done. Because the biggest challenge when dealing with sustainability, is that people tend to think it can't be done [. . .] Secondly, we will be also be able to show that a sustainable world is a beautiful world, it's a fairer and more fun world. (Bilabel,2020).

From their part, Cape Town Carnival interviewees expressed that the carnival is doing efforts to educate on the importance to safeguarding the environment through environmental messages and production efforts such as waste and water management. Douwes (2020) expressed how CTC has been achieving environmental efforts within their production:

²⁷ https://issuu.com/thema1/docs/dr_bbq-2014-08-15-4

We do recycle all our materials. We recycle costumes, we are very mindful of all our resources and this it is felt in everything we do. Also, at the event itself, we sort and recycle and we turn our organic waste into biofuels. For the past few years, we have been “zero waste to landfill” and “zero municipal water use” as well. (Douwes, 2020)

Markedly, this research shows that these cases are creating spaces where diverse actors are coming together not only to learn and become inspired but to take collective action in order to contribute to the complex process of overcoming environmental sustainability crises. Bodin (2017) argues that collaborative learning and collaborative action are the main ways of addressing complex socio-environmental crises, and that these processes become stronger when diverse actors come together and share different educational and expertise backgrounds. This is clearly seen in the strategies of GMI and GP, whose organizational mission and vision sets environmental stewardship as a priority and as a core purpose in their operations. Both organizations are directly and indirectly encouraging action and activism. Defining action as the process of doing something, especially when dealing with a problem and difficulty (Cambridge Dictionary, 2020) and understanding the concept of activism as taking active part and using vigorous campaigning to bring about social or political change (Cambridge Dictionary, 2020).

The framework provided by Doughnut Economics is of great value to understand which specific environmental sustainability crises these festivals are contributing to solve through the encouragement of environmental activism. As Raworth (2012) has pointed out, this framework highlights the potential of humanity “to thrive with purpose, creativity, participation, culture, leisure and belonging” in the construction of a sustainable future, and this potential can be seen through the different aims and strategies that have been put forward by GMI and GP. Both organizations are using their festival platforms to generate knowledge, encourage strategic actions and build resilience in response to climate change and land use change. Two processes that, as has been stated before, form part of the Planetary Boundaries.

These two boundaries are being severely trespassed and as a result of this process, profound social and ecological crises have been activated. According to the United Nations, “Climate Change” is the most pressing issue of the contemporary international agenda on environmental problems. Climate Changes continues to exacerbate the frequency and graveness of natural

disasters that currently affect more than 3.8 billion people through massive wildfires, droughts, hurricanes, and floods. In an equally important manner, land use change is currently affecting 3.2 billion people mainly through the impact that the degradation of more than two billion hectares has had over agriculture. Land use change is also exercising a deeply negative impact over the world's climate, and this has contributed towards the extinction of many animal and vegetable species. As a result of this, these two interconnected socio-ecological sources of global crises have been included in the United Nations 2030 Agenda for Sustainable Development (goals #13 and #15). It has therefore been necessary to establish the need to “take urgent action to combat climate change and its impacts” and to “protect, restore and promote the sustainable use of terrestrial ecosystems, the sustainable management of forests to halt and reverse desertification, land degradation and biodiversity loss” (UN SDGs, 2016, UN Climate Change, n.d.). The interview with Greenpop emphasized the role that festivals can play in terms of environmental conservation and resilience building against current socio-ecological crisis. Waller (2020) expressed the way in which their festivals are bringing people together with the purpose of restoring ecosystems through reforestation. Waller (2020) also emphasized that now is the optimal moment for carrying out these environmental actions.

What we are really trying to achieve in the festivals is to entice people, with music and immerse experience, in living in certain ways and in understanding how to restore ecosystems (Waller,2020).

Now more than ever, we need to be restoring ecosystems for our future and for future generations to come [. . .] and this is exactly what we are doing in the festivals [. . .] The UN decade on ecosystems restoration is starting in 2021, this will put big pressure on forest restoration. The current time is greater than any other (Waller, 2020).

Furthermore, the importance of taking action through festival platforms in the struggle against climate change was discussed by the interviewees of these two cases. Particularly, Bilabel (2020) referred to GMI's contribution in the effort to reach goal #13 of the United Nations 2030 Agenda. In the opinion of this interviewee, GMI contributes to the achievement of this strategic goal that emphasises climate action, through campaigns that educate the festival community about the importance of “switching to green energy and green touring”. Similarly, Waller (2020) from GP expressed: “I think, it couldn't be a better time than now to promoting and advocating for action against climate change. That is exactly what we want in our festivals” (Waller, 2020). Both

organizations generate spaces that are crucial for opening up possibilities for conversation and action. These spaces are designed for sharing experiences and building knowledge on environmental issues, as well as for proposing solutions.

Bilabel (2020) talked about the two main purposes aimed at halting climate change that GMI is currently pursuing. These purposes are solving the current energy challenge and encouraging the emergence of a circular economic culture. After years of understanding the energy requirements of the music and festival industry and exploring alternatives, GMI is currently working on hydrogen projects. Bilabel (2020) shared that, projects like these will transform the way in which the European festival industry relates to energy consumption. This project draws attention to a process centred on “a radical re-imagining of the sector-wide changes towards events that actively curtail carbon emissions” (Brennan, et al., 2019). It is therefore clear that GMI envisions a profound transformation in the music and festival sector: a transformation that entails a shift from conventional energy use to hydrogen-based electricity. This shift would mean creating and using electricity with zero carbon emissions. Moreover, GMI understands the importance that transiting towards a sustainable economy has over the process of fighting climate change. As a result of this, GMI has designed a large project that encourages the substitution of the current economy paradigm, within the festival industry, with a new perspective based on the configuration of a “circular economy”. A circular economy paradigm is centred on a self-renovating process of material use and waste generation (two economic stages that generate carbon emissions) aimed at allowing the sustainable management of natural resources (Shifting Paradigms, 2016). The project of circular economy that has been designed by GMI has benefitted from the participation of several European festivals. In relation to the main purposes of these projects, Bilabel established that:

With our hydrogen project we will be able to deliver emission free energy to off-grid festivals of the future and even with more energy, but with energy that comes from renewable resources (Bilabel, 2020).

Our big project on circular economy [. . .] is not on the first level of our Climate Action Program but nevertheless it is very important because it helps people to understand what a circular economy is and the benefits it generates, and how a circular culture could look like in the future. (Bilabel, 2020)

To emphasize the strategies to encourage environmental activism; Bilabel (2020) referenced GMI's creation of the Green Touring Guide²⁸ and the Love your Tent²⁹ campaign. The first one is a guide designed to explore and communicate different tools and possibilities for reducing carbon emissions without falling in "greenwashing³⁰". The second one, is a campaign which aims to reduce the waste derived from the single use of tents in festivals, and to reduce the greenhouse gases emissions implicit in the production of new tents. Waller (2020) talked about the way in which GP is trying to encourage activism, in a gentle way, in their two festivals. As Waller (2020) explained, the strategy of GP is to step away from the distressing language used by many environmental activists and institutions in order to focus on convincing attendees of the positive environmental impacts that can derive even from the introduction of small changes in our everyday life practices and actions, as in the case of adequate waste management and reforestation. According to Waller:

The objective behind both of our festivals is to raise awareness about environmental topics and issues, and to bring people together in a kind of immerse experience to really integrate learnings through experience [. . .] throughout music and arts we are able to create a kind of accessibility into environmentalism (Waller, 2020).

The strategies followed by GMI and GP in order to encourage environmental activism are consistent with an ongoing theoretical debate about the way in which contemporary festivals facilitate the emergence of creative forms of social mobilization (Sharpe, 2008; Bennett, Taylor & Woodward, 2014). The experience of both organizations reveals the power that the immersive experiences provided by festivals have for enhancing education on sustainability practices, for generating opportunities for the advancement of activism (Zifkos, 2015), and for creating spaces through which young people can effectively engage with environmentalism (Bennett, Taylor & Woodward, 2014). Furthermore, it can be sustained that both organizations understand the interconnectedness of the social and environmental spheres due to the fact that, within the framework of their respective interviews, their environmental strategies were described as part of the social-legacy of their platforms. As an illustration of the structural linkage, Waller (2020) asserted that: "restoring ecosystems in general is something that will affect everyone in a social

²⁸ https://issuu.com/thema1/docs/greentouringguide_en

²⁹ <http://go-group.org/?p=1034>

³⁰ Behaviour or activities that make people believe that a company is doing more to protect the environment than it really is (Cambridge Dictionary).

context. If we lose the ecosystems that we are living and habiting in; then we will also lose our livelihoods, food, water sources...”.

While GP festivals are mainly directed at supporting the restoration of ecosystems and the sustainable use of land; the strategies of GMI are primarily focused on solving the energy challenge currently faced by the festival industry and in sowing the seeds that will allow the emergence and consolidation of a development culture based on the notion of “circular economy”. Apart from their strategic differences, it is clear that both organizations are aware of the festival’s potential to guide individuals, groups and societies, through positive examples and practical solutions, in the direction of an environmentally safe future. In this sense, all of these strategies are clearly in line with arguments posed by Browne, Jack and Hitchings (2019) in the logic that festivals are increasingly seen as spaces that, through different efforts and strategies, demonstrate the historical feasibility of environmental sustainability through collective learning and action.

4.2 Economy: festivals shifting from jobs generation to building social capabilities

The Economy perspective of the Value of Festivals framework concentrates on traditional variables such as: jobs, entrepreneurial opportunities, and business and economic growth from a local, regional, national, and international scope. This perspective also considers other variables associated with the festival’s capacity to generate opportunities for the establishment of networks and partnerships among different sectors of economic activity such as hospitality, tourism, and entertainment (Getz, et al., 2018). However, this research supports that the economic values of festivals should be consistent with sustainable development concept. It is now widely recognized that conventional growth indicators are not inextricably linked to development as the current economic paradigm accelerates inequality. Therefore, the new sustainability paradigm conceptualizes development as the pursue of an equitable future that leaves no one behind and provides sustainable solutions to economic problems (UCLG b, 2019). Therefore, and considering that this research is exploring the different ways in which music and arts festivals can contribute to the promotion and reinforcement of the cultural and ideological values that support sustainable development, the Social Sustainability approach was deemed useful to strengthen the Economy perspective of the Value of Festivals framework. This approach considers “social capital” as a study lens that includes concepts such as: education, training, creation of a sense of place and belonging, community involvement and development, as well as network generation and

governance (Weingaertner & Moberg, 2014). The empirical cases considered in this research implement strategies that can be considered as socio-economic values given the fact that they not only contribute in the creation of temporal jobs but also, and in a very important manner, exercise a positive impact on the promotion of social capital and on the generation of social capabilities.

The interviews carried out with Cape Town Carnival and Greenpop revealed that job generation is a highly appreciated value. Both organizations recognized the importance of creating jobs in the current context of high unemployment that affects South Africa. According to statistical data provided by Trading Economic, South Africa's unemployment rate keeps on growing. In the third quarter of 2020, the country's unemployment rate rose from 23.3% to 30.8%, reaching its highest figure since 2008 (Trading Economics, 2020). One of the interviewees of CTC shared that the carnival's model of organization was set up after some city officials and business people went to the carnival and became aware of its potential in terms of community integration and employment generation. In accordance with this, since the establishment of CTC as a non-profit organization one of its central objectives has been precisely the creation of jobs. In Douwes (2020) words: "we say our objective is to host a world class spectacle which creates jobs but also creates a platform for community-based arts and culture to showcase". In fact, both organizations are fully aware that unemployment needs to be addressed through a combination of governmental and private efforts. As a result of this, both referred to the ways in which their respective festivals platforms are going beyond the mere creation of temporal jobs to develop capabilities that will allow people to find better employment opportunities. The next interview extracts clearly demonstrate this way of thinking:

Unemployment is a massive problem that needs to be addressed at a governmental level. Although we are creating from 250 to over 1000 jobs in a year cycle, we are like a tiny drop in the ocean. Despite this we work in a place where we can help people to gain confidence so they can look for jobs. And we also offer training which is an important part of what we do. (Douwes, 2020)

I think the Festival of Action, specifically, encourages local entrepreneurship, because we are hiring and training local staff in the sites where we work, so they can maintain the sites and monitor the reforestation results. (Waller, 2020)

The observed economic value - jobs creation - is consistent with the academic literature that supports that festivals are platforms for employment generation (Webster & McKay, 2015). However, CTC and GP highlighted the fact that the majority of jobs that festivals are currently creating are temporal and, as a result of this, they do not represent an ongoing sustainable economic solution for individuals. This observation echoes Getz, et al., (2018) recognition of the fact that, in order for festivals to be significant in terms of employment, their platforms must develop the capacity to generate a sustainable demand of jobs by coming together in order to join their different, capacities, forces and resources. In this sense, developing skills and creating capabilities for a broader job market can be perceived as a significant socio-economic value of festivals; a value that is consistent with the academic literature that conceives festivals as spaces that develop new skills, stimulate entrepreneurship, and foster new economic activities (Negrusa et al., 2016).

The term “capability” refers to a person’s ability to perform valuable acts or to reach valuable states of being. It is concerned with the opportunities and freedoms that are needed in order “to achieve what an individual reflectively considers valuable” (Simpson & Basta, 2018:58). Capability can also be defined in a more simple and general manner as the ability and power to do something (Cambridge Dictionary, 2020). From the combined perspective offered by the Value of Festivals approach and the social capital lens provided by the Social Sustainability approach, it is evident that these festival cases are building human capabilities through several strategies. These strategies include the creation of opportunities for skills development, the gaining of experience and the generation of new sources of income through temporary jobs, the creation of platforms for community development, and the creation of different types of networks and partnerships.

GMI builds capabilities in the form of skills generation and by sharing its best practices on festivals’ sustainability production. The building of capabilities takes place through workshops offered by GMI and its partners, with the aim of expanding skills and providing tools for sustainable production. As Bilabel (2020) explains: “the Go Group is the workshops series [. . .] we do once a year, where we tell anything, we know and invite everybody and try to exchange and make it grow” (Bilabel, 2020). Furthermore, networking and community building also unfold through festival platforms. The three studied cases increase social capital by playing connective roles and by creating shared experiences. These aspects open up possibilities for the emergence of conversations, interactions and joint efforts among individuals, organizations and other social sectors. Diverse actors encounter one another and actively engage in projects, directly or

indirectly linked to the festival's event days, that include open workshops, creativity sessions, and performance practice meetings. The efforts of networking and community building may result in the connection of skilled people with working opportunities. Networking strategies are particularly evident in GMI as the organization came together with the purpose to create networks for sustainability innovation in the music and festival industry. This aim is consistent with the importance of creating associations within the event industry in order to encourage international debate and social action towards sustainability (Dickson & Arcodia, 2010). Bilabel (2020) describes the way in which the organization has evolved into a big network of "cross sectoral activists" that is catalysing sustainability knowledge and expertise into workshops, projects, festivals, and studies. In the words of this interviewee, "we try to build GMI as a decentralized and distributed structure. The more nodes we have, the more network, the bigger the network, the more effective our activities are" (Bilabel, 2020). Similarly, CTC discussed their contribution in terms of skills generation and community development through a series of workshops that take place all year long. Additionally, GP shared the way in which the festival days represent an opportunity for bringing together other non-profit organizations and environmental enterprises interested in raising awareness and expanding their impact by attracting volunteers and funding. Waller (2020) manifested the importance of "using the festival as a way of network, to find new partnerships, ways on learning and to create more impact". Waller (2020) also presented some examples of the organizations that are currently using Greenpop festivals for the achievement of these strategic objectives. These organizations include Active Leadership³¹, 350.org³², Greenpeace³³, and Two Oceans Aquarium³⁴. All these organizations relate with the festivals through different forms of value exchange aimed at benefitting both parties (i.e. social media advertising). These processes bring attention to the further economic values that have been defined by Getz, et al., (2018) as those that emerge from the power to attract volunteers for altruistic involvement in festivals, and from the power to use these events as spaces for the design and implementation of marketing strategies. These values are congruent with those arguments

³¹Organization that has benefited more than 2,500 young South Africans with training programmes designed to improve their lives and the world they inhabit. More information available: <https://www.activateleadership.co.za/>

³² An international organization that connects ordinary people through campaigns aimed at putting an end to the age of fossil fuels in order to establish the foundations of a new era based on renewable energy for all. More information available:

<https://350africa.org/>

³³ A global network of independent campaigning organizations that use peaceful protest and creative communication to expose global environmental problems and to promote solutions. More information available:

<https://www.greenpeace.org/africa/en/>

³⁴ One of Cape Town's top tourist attractions, an aquarium that shows the enormous bio-diversity that characterizes the Indian and Atlantic Oceans. More information available: More information available:

<https://www.aquarium.co.za/content/page/volunteer>

that stress the potential of festivals to raise funds for non-profit organizations through awareness campaigns and partnership promotion efforts (Webster & McKay, 2015, Richardson, 2019,).

4.3 People –creative capacities for socio-environmental awareness, education and social cohesion

Finally, the People perspective refers to those values of festivals that can be transferred from an individual to a societal level. These values adopt the form of community development processes, cultural and ideological constructions, and political activities. The People perspective also includes values which are relevant in terms of social integration (generation of communitarian identities and lifestyles based on specific ideological constructions) and of governmental cohesion (promotion of active citizenship, the making of place/image, and the fostering of national pride) (Getz, et al., 2018). As several authors have argued, festivals can be used as vehicles for delivering social and environmental messages with the aim of encouraging social action and behavioural change towards sustainability (Mair & Laing, 2013; Bennett, Taylor & Woodward 2014; Stevenson, 2016). Some authors have argued that festivals of all kinds can be embedded into relevant ideological frameworks, values and lifestyle practices (Andersson, Armbrecht & Lundberg 2017; Getz, et al., 2018). It is therefore clear that the power inherent in festival practices, messages and commitments can be considered as an integral part of their potential social legacy. Bearing this in mind, this section uses the People and the Social Sustainability theoretical lenses to explore the role played by festivals in the construction of ideologies of sustainability and in the promotion of social cohesion.

Festivals represent opportunities for raising questions about the role of culture in sustainability, for re-engaging with the past and for imagining alternative futures (Perry, Ager, & Sitas, 2019). In relation to festivals, the concept of sustainability should “vibrate” with creativity and “shine” with hopeful promise (Zifkos, 2015). The analysis of the different interviews reveals that the three selected empirical cases have in common the design and implementation of strategies aimed at promoting ideologies of sustainability, by raising awareness and fostering education on socio-environmental issues, through creativity. Bilabel (2020) referred to the way in which festivals constitute platforms that open the possibility of imagining alternatives for the construction of a better world:

Very often in interviews, I get asked; "Jacob, do you think people attend festivals to forget about their lives? Their shitty lives or their shitty work?" And my answer always is no! They attend the festival to remember how life should be! (Bilabel, 2020).

Baard (2020), from Cape Town Carnival, discussed the fundamental role played by the creative department in setting across environmental and social messages. The following quotes illustrate the depth of the feelings displayed by the interviewee when questioned about the link between creativity and the rising of awareness on socio-environmental topics:

That has been the approach we've taken and definitely is the belief I operate from and that Cape Town Carnival operates from [. . .] the Cape Town Carnival's purpose is to inspire joy and unity through creativity [. . .], as the vehicle or the experiential avenue for that to happen." (Baard, 2020)

The spirit of, "we're in this together, we are all intelligent, we are all creative, we are all passionate, so let's hear everybody, let's get input!" has influenced the participation in the creative development of the carnival. And then, the messaging that gets prioritized and created to be visible in the actual Carnival itself, is also chosen on the basis of it having either a unifying message and environmental message, an inspiring message, or an identity affirming purpose." (Baard, 2020)

Furthermore, festivals that are already characterised by sustainability aspects tend to host exhibition spaces through which educational talks and workshops on sustainability related issues are carried out (Getz, 2010). Bennett, Taylor and Woodward (2014) note that contemporary festivals tend to offer a variety of musical and artistic content, as well as creative activities such as workshops, theatre and debate platforms. These features are present in the three cases under analysis and manifest themselves not only in the festivals as such, but also in the further networks and projects that are created through their organizational platforms. As has been previously mentioned, the organizational committee of CTC promotes workshops where creativity presents itself as a tool for planning and producing the different carnival elements, including debates on socio-environmental issues. GMI also creates workshops, conferences, and events where creativity and innovation constitute key elements for the improvement of sustainability in the music and festival industry. Moreover, GP festivals have developed strategies destined to "entice people, with music and arts" and to stimulate participants to "fully immerse in the experience"

(Waller, 2020). As an illustration of its creativity efforts, Greenpop organizes educational talks and discussions, puppet shows, and reflective sessions designed to make people feel comfortable and safe when posing questions on complex and conflictive socio-environmental topics. In relation to this point the interviewee mentioned that:

Organizations come and are big part in making these socio-environmental issues known. Two Oceans Aquarium, for example, they will come and always have a stand in pollution of marine ecosystems [...] They also do a puppet show, such a lovely way to interact and converse with children about these topics” (Waller, 2020).

It is equally important to establish that the cases considered in this study strongly suggest that festivals promote social cohesion and cultural diversity by offering inclusive and integrative spaces for celebration and communication of experiences. Social cohesion is portrayed by CTC as “bringing people together to cooperate regardless of cultural or economic backgrounds” (Douwes, 2020). Weingaertner and Moberg (2014) introduce the “social cohesion” lens of the Social Sustainability approach which facilitates the understanding of the role played by festivals in the inclusive and integrative process of creating shared values, and a sense of belonging and commitment between and among different groups of people. In accordance with these authors, social cohesion implies a process of community participation and empowerment based on the effective promotion of the well-being of everybody, and on the construction of a common cultural identity. In line with this, Getz, et al., (2018) have affirmed that social integration and cultural legacy (understood as the passing of traditions among generations) constitute key values of festivals. For its part, Cape Town Carnival recognized social cohesion as a central objective of the carnival’s organization and stressed the potential of festivals for exercising social influence in complex political contexts like the one characterising contemporary South Africa. Baard (2020) also talked about the way in which “cultural heritage constitutes a rooted strategy of the carnival”, as culture has been part of the creative and production efforts since the early years of the carnival. Baard (2020) shared that the participation of the Khoekhoe Khoisan chief³⁵ in the parade of the 2020 edition of the carnival, was planned as part of the social cohesion objective. Moreover, Baard (2020) highlighted the importance of reinforcing cultural identity and belonging in South Africa by sharing the overall experience of participations such as the one of the Khoekhoe Khoisan chief:

³⁵ Leader of the Khoekhoe, traditionally nomadic indigenous population of southwestern Africa.

In other words, over time, through Apartheid and through colonization; cultural connection with people's heritage has been damaged, deleted, erased, squashed, messed up. And, in his experience, restoring that awareness is absolutely transformative for the people that he has worked with [. . .] That was an exciting new layer, that we gathered recently, people reflecting on our space, and our culture, and our place of power relative to each other. (Brad, CTC, 25:31min)

The CTC's social cohesion objective supports the work of Zifkos (2015) who notes that contemporary festivals provide opportunities for community building within wider societal structures. It also brings attention to Sharpe's (2008) understanding of festivals as avenues for social change, where social emancipation constitutes a central experience for individuals that identify with each other to achieve a stronger form of engagement with the civic and political spheres of their social existence.

Furthermore, social cohesion and social inclusivity, are themes that also emerged in the conversations held with GP and GMI interviewees. Waller accentuated the importance that inclusivity, and the building of a sense of community, have within Greenpop festivals: "I think inclusivity in this kind of events is very important, especially for youth, who will not necessary be able to attend due to financial restrictions[...] and it's a nice way to get exposure to different communities" (Waller, 2020). Similarly, GMI highlighted the way in which festivals allow the emergence of an experience of social cohesion and, as a result of this, can be used as platforms for the encouragement of social inclusivity through debates centred on environmental and social issues. Bilabel (2020) even considered that festivals represent an "utopian platform for social justice and social decisions"; an idea that clearly reflects the fact that festivals constitute important sites for promoting social justice and for encouraging the social action that the creation of a more democratic and more equitable world demands (Stevenson ,2016).

4.4 COVID-19 implications

The COVID-19 pandemic's overall impact has gone well beyond healthcare systems, affecting economic, political, and cultural structures (Harari, 2020). As stated in the introduction of this study, the current pandemic has been an eye-opener for the festival industry in terms of reinvention and resilience (Green Europe Experience, 2020). Each festival has gone through complex and multifaceted processes of adaptation and resilience-building sparked by the need to

confront the multiple complications and constraints generated by the pandemic outbreak. The implications and meaningful learnings, for the festival industry, that have emerged from these adaptation strategies emerged as an important theme that came out of the research.

All three selected empirical cases were unable to undertake their yearly festival editions in 2020. All of these scheduled events had to be cancelled as a result of the strategies of social distancing, travel restrictions and lockdown that governmental authorities were forced to implement in order to face the crisis. CTC cancelled its 2020 and 2021 carnival editions named “Incredible Journey” and “SiyiAfrika”, whose purpose was to express, through creativity and performance, the history of South Africa in an effort to foster a sense of proud belonging. GP also cancelled its two festival editions for 2020 and, up until now, the 2021 edition of Reforest Fest. Lastly, GMI cancelled its 9th International GO Group Workshop, which was scheduled to take place in Denmark in partnership with Roskilde Festival³⁶. In addition to this, GMI also cancelled an important hydrogen fuel cells project due to the fact that 15 festivals, where the project was going to be presented, were also cancelled in the summer of 2020. All these unforeseen circumstances forced the three organizations to reinvent themselves in order to find alternatives for their survival.

Although these survival efforts have been central for all of these organizations, the particular socio-economic context faced by each festival platform has produced a different set of difficulties. This brings attention to Quinney’s (2020) debate on how the current pandemic has evidenced the existence of inequitable models and strategies of socio- economic development. GMI had the opportunity of bringing the European music and festival industry together, through online workshops, in order to discuss resilience strategies and the future of festivals. Similarly, CTC applied the same strategy to transit to online workshops as the case of “Carnival Connekta”. CTC, for its part, discovered that offering online activities actually represented an opportunity to connect with persons that would normally be unable to attend their workshops, as well as an opportunity for people to start experiencing and engaging with the overall carnival message even before the initiation of the event day. In Beard’s (2020) words: “online workshops meant that further people could participate, even if they were not performers, participants, or artists, and could engage or recognize the social, environmental and cultural phenomena”. Nevertheless, bringing the carnival community online has not been easy considering the existence of socio-economic contexts where many people do not have access to an email, mobile, computer or internet data. This obstacle

³⁶ <https://www.roskilde-festival.dk/en/>

forced the carnival to create a new strategy and objective focused on keeping the community connected through training in digital skills, providing free airtime and facilitating assistance to navigate on the online platforms.

Another example of an important response strategy emerged from the production of the Reeperbahn Festival³⁷ that took place in September 2020 in Hamburg with the collaboration of GMI. Bilabel (2020) shared in his interview that complying with the strict German pandemic rules was a strange experience. Big stages and dance floors were built in open spaces and people had to respect a safety distance of two meters between them. Bilabel expressed the way in which the festival industry is experiencing a significant transformation as a result of COVID-19 and its diverse and complex implications.

In general terms, all the festival platforms are seeking to gain positive learnings from the impacts of the current pandemic in their organizations. Specifically, GMI considers that the current global pandemic represents an opportunity for the festival industry to evolve in a positive sense. CTC interviewees shared that the pandemic made the carnival organization more conscious of the importance of community-building in desperate times. For this organization, the crisis demonstrated the importance of weaving strong networks in which people should not be defined by their history or current socio-economic context, but rather by their capacity to establish relevant connections among each other based on mutual respect, support, and a profound sense of belonging. In Douwes (2020) own words, “we got to keep the network going, otherwise we go back to a whole bunch of people sitting without jobs, motivation or support”. In this sense, CTC celebrated the way in which the festival’s sense of community, based on a solid sense of belonging, was strengthened by the experience of the pandemic. Similarly, GMI and GP interviewees discussed the importance of keeping their communities alive by envisaging a post-COVID19 world marked by the emergence and strengthening of a new cultural framework in which environmental and social concerns will be central in the definition of economic policies and development strategies. Particularly, Bilabel (2020) expressed that the current pandemic is an opportunity for the festival industry to become “future proof” though the emergence of a new version of the industry in which sustainability is doable.

³⁷ <https://www.reeperbahnfestival.com/en/frontpage>

Chapter 5. Conclusions

The purpose of this study was to explore the role that contemporary music and arts festivals play in the much-needed paradigm change that sustainable development demands. This involved theorizing festivals as spaces through which individuals and communities can generate the cultural and ideological awareness and knowledge deemed necessary to operate a successful transition to an environmentally safe and socially just world. Moreover, this study has been based on the conceptualization of festivals as experimental spaces capable of fostering the collective thinking and action that is required to confront current socio-environmental challenges. In accordance with this, the conclusions of this study have been organized around the following five main lines of argumentation.

Firstly, this study has argued that creativity constitutes a powerful tool for socio-environmental awareness and education. The different festival cases that were considered in this research show the different ways through which creative experiments and imaginative responses to local and global challenges can raise awareness and promote education on central sustainability issues. These festivals use creativity (in the form of a festival theme, arts, performance, music, self-expression, workshops, and discussion platforms) as a strategy aimed at enabling immersive experiences among attendees. The different forms of collective dialog and thinking that these immersive experiences provide, allow the emergence of creative solutions to current problems and crises. This key learning goes hand in hand with the growing academic recognition that contemporary festivals represent sites for creating public awareness and promoting knowledge on local and global socio-environmental issues (Bennett, Taylor & Woodward 2014), and for raising critical questions about the role that culture and ideology play in sustainability (Perry, Ager, & Sitas, 2019).

Secondly, this research also demonstrated that festivals provide spaces of conversation and action that are crucial for fostering activism. Festivals allow the sharing of experiences, the building of knowledge, and the process of experimenting with the alternative solutions that the emergence of an effective form of activism requires to successfully tackle complex social and environmental problems. Festivals can catalyse activism by, among other things, encouraging people to take active part in the implementation of co-created efforts such as waste management, reforestation during the festival days, and vigorous campaigning to bring about social and political change. Zifkos (2015) remarks the benefits of these immersive experiences in terms of enhancing

education on sustainability topics and practices. This activism reflects itself in everyday life changes (e.g. waste management and preservation of water sources), in efforts to produce festivals in a sustainable way, and in the coming together of organizations, communities and individuals in order to share their cultural heritage while, at the same time, recovering the use of public spaces. This study claims that the encouragement of activism is one of the key social legacies of the selected festival platforms. This specific finding is in line with those theoretical and academic arguments that consider festivals as ideal platforms for the advancement of social and environmental activism (Zifkos, 2015; Webster & McKay, 2015), and for the promotion of active forms of engagement in civic and political public spaces (Sharpe 2008).

Thirdly, music and arts festivals can catalyse ideas and strategies aimed at confronting current socio-environmental challenges by allowing experimentation with alternative solutions to concrete global crises such as climate change and land use change. This is made possible by adapting their festival platforms to specific objectives aligned with the pursue of environmental sustainability and by promoting the creation of networks for discussion and action on specific environmental challenges. Some of the festival efforts aimed at fighting climate change and land use change are transforming clubs, concerts, and music and arts festivals into sustainable events and spaces; measuring, reducing and controlling carbon emissions; inducing a circular economy culture in the festival industry, and using moments of celebration to inspire strategic activities as reforestation and land protection. These processes imply rallying individuals, companies, governments, agencies, and NGOs through the festivals' networks.

Fourthly, festivals contribute to the process of building social capital and human capabilities by creating opportunities for the development of specific skills, by offering temporal jobs that allow individuals to gain experience, by creating platforms for community development, and by offering different types of networks and partnerships. These last two strategies, play connective roles by creating shared experimental experiences and by opening up possibilities to connect, converse, debate, organize and build communities that share specific values or pursue specific objectives. In addition to this, they also contribute by sharing best practices that professionalize the sustainability field allowing the offer and demand of skilled and permanent jobs. The networking and community-building capacities that emerged from the empirical research are attuned with Brennan, et al., (2019) and Dickson and Arcodia (2010) theoretical conviction that festivals constitute hubs to connect otherwise disparate communities in order for them to experience sustainability, and also play a key role as professional associations for sustainability governance.

Lastly, this research argues that the nature of festivals as inclusive and integrative spaces that promote cultural diversity, collective celebration, experimentation, and that allow open communication, can play an important role in the process of building social cohesion. This central objective can be achieved through their effect on the promotion of shared values, and through their effect on the fostering of a sense of belonging and commitment between and among different groups of people.

In the context of the COVID-19 pandemic, this research allowed to conclude that, despite the complexity and profundity of this global emergency, the empirical cases that were explored and analysed demonstrate that it offers a valuable opportunity for enhancing awareness about the paramount importance of environmental sustainability, and about the way in which the absence of healthy ecological systems will seriously undermine the future development of humanity. The pandemic also offers a valuable opportunity for renovating the festival industry over more solid social and environmental foundations.

As the Doughnut Economic framework contends, the social, economic, and environmental spheres of life are organically interconnected and, as a result of this, the exacerbation of a crisis in one structural dimension can affect other dimensions as well. In accordance with this, confronting a crisis of such magnitude requires the synergic and coordinated participation of many actors, including public and private institutions, as well as a profound process of cultural transformation capable of producing an effective change in the ideological framework that supports the current dominant development paradigm. As has been argued throughout this document, it is precisely within the axis of cultural transformation that music and arts festivals - understood as temporary spaces of celebration, connectivity, experimentation, reflection, and exchange - play their most significant role in terms of sustainable development.

This study concludes that the strategic reinvention of contemporary music and arts festivals can transform them, in the near future, into cultural spaces capable of effectively promoting the socio-environmental awareness, knowledge and action that the transition to an environmentally safe and socially just world demands.

References

"Action". Cambridge Dictionary. 2020. <https://dictionary.cambridge.org/es/diccionario/ingles/action>

"Activism". Cambridge Dictionary. 2020. <https://dictionary.cambridge.org/dictionary/english/activism>

Andersson, T., Armbrrecht, J., & Lundberg, E. 2017 Linking event quality to economic impact: A study of quality, satisfaction, use value and expenditure at a music festival. *Journal of Vacation Marketing*, 23(2), 114–132. Available: <https://doi.org/10.1177/1356766715615913> [14 September 2020]

Arora, N. K. & Mishra, J. 2020 COVID-19 and importance of environmental sustainability. *Environmental Sustainability*. 117–119. Available: <https://doi.org/10.1007/s42398-020-00107-z> [8 June 2020]

A Greener Festival. 2005, available: <https://www.agreenerfestival.com/about-us/> [2020, May 23].

Baard, B. (2020). Interviewed by: Camila López [Zoom software] 16 October.

Bennett A, Taylor J, Woodward I 2014, *The Festivalization of Culture*, Ashgate Publishing limited, Farnham England, Chapter 9 The Greening of the Music Festival Scene (169-183) Available: <https://doi.org/10.4324/9781315558189> [22 September 2020]

Bilabel, J. (2020). Interviewed by: Camila López [Zoom software] 7 October.

Bodin, Ö. 2017 Collaborative environmental governance: Achieving collective action in social-ecological systems. *Science (American Association for the Advancement of Science)*. 357 (6352), 659. Available: <https://science.sciencemag-org.ezproxy.uct.ac.za/content/357/6352/ean1114> [24 August 2020]

Brennan, M., Scott, J., Connelly, A., & Lawrence, G. 2019. Do music festival communities address environmental sustainability and how? A Scottish case study. *Popular Music*, 38(2), 252–275. Available: <https://doi.org/10.1017/S0261143019000035> [18 August 2020]

Browne, A., Jack, T., & Hitchings, R. 2019 'Already existing' sustainability experiments: Lessons on water demand, cleanliness practices and climate adaptation from the UK camping music festival. *Geoforum*. 10316–25. Available: [10.1016/j.geoforum.2019.01.021](https://doi.org/10.1016/j.geoforum.2019.01.021) [11 October 2020]

"Capabiliity". Cambridge Dictionary. 2020. <https://dictionary.cambridge.org/dictionary/english/capability>

Cape Town Carnival. n.d. Gallery. Available: <https://capetowncarnival.com/gallery/> [2021, October,8].

Cape Town Carnival. 2017. Cape Town Carnival annual review. City of Cape Town. (Yearly printed review, shared by the case as secondary data)

Cape Town Carnival. 2019. Cape Town Carnival annual review. City of Cape Town. (Yearly printed review, shared by the case as secondary data)

Collins, A., & Potoglou, D. 2019. Factors influencing visitor travel to festivals: challenges in encouraging sustainable travel. *Journal of Sustainable Tourism*, 27(5), 668–688. Available: <https://doi.org/10.1080/09669582.2019.1604718> [14 June 2020]

Creative Carbon Scotland. 2021. Available: www.creativecarbonscotland.com [26 November 2020].

Creswell JW, Poth CN. 2017. *Qualitative Inquiry & Research Design: Choosing Among Five Approaches*. 4th ed. Thousand Oaks, CA: Sage Publications

Cypress, B. 2018. Qualitative Research Methods: A Phenomenological Focus. Dimensions of Critical Care Nursing, 37(6), 302–309. Available: <https://doi.org/10.1097/DCC.0000000000000322> [12 February 2021]

de Jong, A. & Varley, P. 2018. Food tourism and events as tools for social sustainability? Journal of place management and development. 11 (3), 277–295. Available: <https://doi.org/10.1108/JPM-06-2017-0048> [9 September 2020]

Denzin, N., & Lincoln, Y. 2018. The SAGE handbook of qualitative research (Fifth edition.). Los Angeles: SAGE. Available: <https://us.sagepub.com/en-us/nam/the-sage-handbook-of-qualitative-research/book242504> [1 February 2021]

Dickson, C., & Arcodia, C. 2010. Promoting sustainable event practice: The role of professional associations. International Journal of Hospitality Management, 29(2), 236–244. Available: <https://doi.org/10.1016/j.ijhm.2009.10.013>. [4 August 2020].

Douwes, J. (2020). Interviewed by: Camila López [Zoom software] 7 October.

Elo, S., & Kyngäs, H. 2008. The qualitative content analysis process. Journal of Advanced Nursing, 62(1), 107–115. Available: <https://doi.org/10.1111/j.1365-2648.2007.04569.x> visited [31 October 2020]

European arts festivals: Strengthening Cultural Diversity (2011). European Commission Research and Innovation. Brussels, Belgium. Available: <https://doi.org/10.2777/48715> [28 September 2021]

European Festival Awards. n.d. Available: <https://www.europeanfestivalawards.org/> [23 May 2020].

European Festivals United to Create a Greener Future. 2020. Available: <https://www.iq-mag.net/2020/05/european-festivals-unite-to-create-greener-future-gex/#.XyK1CZ77Ts1> [20 May 2020]

Eventbrite. 2015. Millennials Fuelling the Experience Economy. Available: http://eventbrite-s3.s3.amazonaws.com/marketing/Millennials_Research/Gen_PR_Final.pdf [2020, May 20].

The Festival Academy. 2020. Festivals for solidarity. <https://www.thefestivalacademy.eu/en/covid-19/> [2020, May 26].

Gallagher, A., & Pike, K. 2011 Sustainable Management for Maritime Events and Festivals. Journal Of Coastal Research, 158–165. Available: https://www.researchgate.net/publication/261981645_Sustainable_Management_for_Maritime_Events_and_Festivals [11 October 2020]

Getz, D. 2008 Event tourism: Definition, evolution, and research. Tourism Management, 29(3), 403–428. <https://doi.org/10.1016/j.tourman.2007.07.017> [16 June 2020]

Getz D. 2010, The nature and scope of festival studies, International Journal of Event Management Research Available: <http://www.ijemr.org/wp-content/uploads/2014/10/Getz.pdf> [14 May 2020]

Getz D, Tommy D. Andersson, John Armbrrecht, Erik Lundberg. 2018
The value of festivals from: The Routledge Handbook of Festivals Routledge
Available: <https://www.routledgehandbooks.com/doi/10.4324/9781315186320-3> [14 April 2020]

GO Group, 2019, 8th GO Group workshop on Festival and event sustainability. Thema1: Accelerating Social Change, published March 26th 2019, available at: https://issuu.com/thema1/docs/practical_info_8th_go_group_worksho_5b1f7830d432e3 [2021, February 15].



Google Maps. 2021. Platbos Forest Reserve, Western Cape, South Africa. Available: <https://goo.gl/maps/92uzijNRNtRkut3a6> [2021, October 7]

Green Europe Experience. 2020. Building tomorrow's festival. Press release, May 2020, available: <https://greeneuropeexperience.eu/2020/05/20/press-release-digital-launch/> [2020, May 23].

Green Events International. 2021. Available: <https://greenevents.nl/en/about-us/> [23 May 2020]

Gregory, J. 2018. A musical ethnography of the Kaapse Klopse carnival in Cape Town, South Africa. Queen's University Belfast Available: [3 February 2021]

Greenpop. 2019. Reforest Fest Festival. Available: <https://greenpop.org/reforest-fest-2019-2-days-9800-trees/> [2021, January, 26].

Greenpop. n.d. About section. Available: <https://greenpop.org/about-us/> [2021, October, 21].

Gursoy, D., Kim, K., & Uysal, M. 2004. Perceived impacts of festivals and special events by organizers: an extension and validation. *Tourism Management*, 25(2), 171–181. Available: [https://doi.org/10.1016/S0261-5177\(03\)00092-X](https://doi.org/10.1016/S0261-5177(03)00092-X) [28 October 2020]

Harari Y N, 2020. The world after coronavirus. *Financial Times*. Article. Available: <https://www.ft.com/content/19d90308-6858-11ea-a3c9-1fe6fedcca75#comments-anchor> [13 May 2020]

Henderson, S., & Musgrave, J. 2014 Changing audience behaviour: Festival goers and throwaway tents. 5(3), 247–262. Available: <https://doi.org/10.1108/IJEFM-11-2013-0031> [12 October 2020]

Hitchings, R., Browne, A., & Jack, T. 2018. Should there be more showers at the summer music festival? Studying the contextual dependence of resource consuming conventions and lessons for sustainable tourism. *Journal of Sustainable Tourism*, 26(3), 496–514. Available: <https://doi.org/10.1080/09669582.2017.1360316> [17 June 2020]

Hudson, S., Roth, M., Madden, T., & Hudson, R. 2015. The effects of social media on emotions, brand relationship quality, and word of mouth: An empirical study of music festival attendees. *Tourism Management*, 47(C), 68–76. Available <https://doi.org/10.1016/j.tourman.2014.09.001> [8 July 2020]

ISO 20121, 2012. Popular standards ISO 20121 Sustainable Events. Available: <http://www.iso20121.org/> [2021, October 5].

Laing, J. 2018 Festival and event tourism research: Current and future perspectives. *Tourism Management Perspectives*, 25, 165–168. Available: <https://doi.org/10.1016/j.tmp.2017.11.024> [23 November 2020]

Mair, J., & Laing, J. 2012. The greening of music festivals: motivations, barriers and outcomes. Applying the Mair and Jago model. *Journal of Sustainable Tourism*, 20(5), 683–700. Available: <https://www.tandfonline.com/doi/abs/10.1080/09669582.2011.636819> [24 July 2020]

Mair, J., & Laing, J. 2013. Encouraging pro-environmental behaviour: the role of sustainability-focused events. *Journal of Sustainable Tourism*, 21(8), 1113–1128. Available: <https://doi.org/10.1080/09669582.2012.756494> [3 July 2020]

Mair J & Laing, J. 2015. Music Festivals and Social Inclusion – The Festival Organizers' Perspective. *Leisure Sciences*, 37(3), 252–268. Available: <https://doi.org/10.1080/01490400.2014.991009> [21 August 2020]

- Milne, M., Tregidga, H., & Walton, S. 2009. Words not actions! The ideological role of sustainable development reporting. *Accounting, auditing, & accountability*. 22 (8), 1211–1257. Available: <https://doi.org/10.1108/09513570910999292> [10 November 2020]
- Mubangizi, John (2018) Poverty and Social Exclusion in South Africa: implications for human rights and sustainable development. *Loyola journal of social sciences*. 32 (2), 25. Available: <https://search-ebscohost-com.ezproxy.uct.ac.za/login.aspx?direct=true&db=sxi&AN=135253413&site=ehost-live> [9 October 2021].
- Negrusa, A., Toader, V., Rus, R., Cosma, S., & Negrusa, A. 2016. Study of Perceptions on Cultural Events' Sustainability. *Sustainability*, 8(12), 1269–1269. Available: <https://doi.org/10.3390/su8121269> [6 July 2020]
- Perry, B., Ager, L., & Sitas, R. 2019. Cultural heritage entanglements: festivals as integrative sites for sustainable urban development. *International Journal of Heritage Studies*, 1–16. Available: <https://doi.org/10.1080/13527258.2019.1578987> [29 June 2020]
- Powerful Thinking. 2018. The Show Must Go On, The environmental impact report and vision of the UK festival industry. Available at: <http://www.powerful-thinking.org.uk/resources/the-show-must-go-on-report/> [20, May, 2020]
- Putnam, R. 1995 Bowling Alone: America's Declining Social Capital. *Journal of democracy*. 6 (1), 65–78. Available: <https://muse-jhu-edu.ezproxy.uct.ac.za/article/16643> [19 October 2020]
- Quinn, B. 2006. Problematising “Festival Tourism”: Arts Festivals and Sustainable Development in Ireland. *Journal of Sustainable Tourism*, 14(3), 288–306. Available: <https://doi.org/10.1080/09669580608669060> [16 May 2020]
- Quinney, M. 2020. COVID-19 and nature are linked. So should be the recovery. *World Economic Forum*. Available: www.weforum.org/agenda/2020/04/covid-19-nature-deforestation-recovery/ [17 November 2020]
- Raworth, A. 2012 A Safe and 22 Just Space for Humanity, Oxfam Discussion Paper. Available: https://www-cdn.oxfam.org/s3fs-public/file_attachments/dp-a-safe-and-just-space-for-humanity-130212-en_5.pdf [25 August 2020]
- Raworth, K. 2018. A healthy economy should be designed to thrive, not to grow: Kate Raworth, TED Talk series. [Video file]. Available: https://www.ted.com/talks/kate_raworth_a_healthy_economy_should_be_designed_to_thrive_not_grow [25 May 2020].
- Richardson, N. 2019 Corporate social responsibility or sustainability in music festivals. *International Journal of Organizational Analysis*, 27(5), 1257–1273. <https://doi.org/10.1108/IJOA-03-2018-1368> [13 August 2020]
- Rockström J, Steffen W, Noone K, Persson A, F. Chapin S, Lambin E, ... Jonathan A. Foley. (2009). A safe operating space for humanity. *Nature*, 461(7263), 472–475. Available: <https://doi.org/10.1038/461472a>
- Saunders, F. (2015). Planetary boundaries: at the threshold... again: sustainable development ideas and politics. *Environment, Development and Sustainability*, 17(4), 823–835. Available <https://doi.org/10.1007/s10668-014-9577-y>
- Sharpe, E. 2008 Festivals and Social Change: Intersections of Pleasure and Politics at a Community Music Festival. *Leisure sciences*. 30 (3), 217–234. Available: <https://www.tandfonline.com/doi/abs/10.1080/01490400802017324> [22 September 2020]

Shifting Paradigms. 2016. 5 Ways the circular economy can help to mitigate climate change. *The Guardian*. Available: <https://shiftingparadigms.nl/articles/the-guardian-5-ways-the-circular-economy-can-help-to-mitigate-climate-change/> [17 December 2020]

Simpson and Basta. 2018. Sufficiently capable for effective participation in environmental impact assessment? *Environmental Impact Assessment Review* 70 (2018) 57–70.

Steffen, W., Crutzen, P., & McNeill, J. 2007. The Anthropocene; are humans now overwhelming the great forces of nature? *Ambio*, 36(8), 614–621. Available: [https://bioone.org/journals/ambio-a-journal-of-the-human-environment/volume-36/issue-8/0044-7447\(2007\)36%5b614%3aTAAHNO%5d2.0.CO%3b2/The-Anthropocene--Are-Humans-Now-Overwhelming-the-Great-Forces/10.1579/0044-7447\(2007\)36\[614:TAAHNO\]2.0.CO;2.short](https://bioone.org/journals/ambio-a-journal-of-the-human-environment/volume-36/issue-8/0044-7447(2007)36%5b614%3aTAAHNO%5d2.0.CO%3b2/The-Anthropocene--Are-Humans-Now-Overwhelming-the-Great-Forces/10.1579/0044-7447(2007)36[614:TAAHNO]2.0.CO;2.short)

Steffen, W., Rockström, J., & Costanza, R. 2011. How defining planetary boundaries can transform our approach to growth. *Solutions* 2(3). Available: <https://thesolutionsjournal.com/2016/02/22/how-defining-planetary-boundaries-can-transform-our-approach-to-growth/>

Stevenson, N. 2016. Local festivals, social capital and sustainable destination development: experiences in East London. *Journal of Sustainable Tourism*, 24(7), 990–1006. Available: <https://doi.org/10.1080/09669582.2015.1128943> [12 September 2020]

Tracy, S. 2010. Qualitative Quality: Eight “Big-Tent” Criteria for Excellent Qualitative Research. *Qualitative Inquiry*, 16(10), 837–851. Available: <https://doi.org/10.1177/1077800410383121> [8 February 2021]

Trading Economics 2021. South Africa Unemployment Rate 2000-2020 Data. Available: <https://tradingeconomics.com/south-africa/unemployment-rate> [24 January 2021].

Toraldo, M., Islam, G. 2019 Festival and Organization Studies. *Organization Studies*, 40(3), 309–322. Available: <https://doi.org/10.1177/0170840617727785> [28 August 2020]

United Cities and Local Government (UCLG a). 2019. Manifesto the Future of Culture. Durban: United Cities and Local Government. Available: https://www.uclg.org/sites/default/files/en_manifesto_culture.pdf [10 March 2021].

UCLG b. 2019. The Future of Equality Beyond Beijing +25. Durban: United Cities and Local Government. Available: https://www.uclg.org/sites/default/files/manifesto_en_gender.pdf [10 March 2021].

United Nations Educational, Scientific and Cultural Organization (UNESCO). 2009. Festivals Statistics, key concepts and current practices handbook. 3th ed. UNESCO. Available: <http://uis.unesco.org/sites/default/files/documents/festival-statistics-key-concepts-and-current-practices-handbook-3-2015-en.pdf> [12 September 2020]

United Nations Environmental Programme (UNEP). 2012. Sustainable Events Guide: give your large event a small footprint. Available: <https://www.oneplanetnetwork.org/resource/sustainable-events-guide-give-your-large-event-small-footprint> [20 July 2020].

UNEP. 2019. Engaging the music community to take action for the environment. News and Stories: 7 March 2019. <https://www.unenvironment.org/news-and-stories/press-release/engaging-music-community-take-action-environment> [26, May 2020].

UNEP. 2020. There are no winners in the illegal trade in wildlife. Ecosystems and biodiversity. Available: <https://www.unep.org/news-and-stories/story/there-are-no-winners-illegal-trade-wildlife>. [19, May, 2020].



United Nations Human Rights [UNHR]. 2020. Available: <https://www.ohchr.org/EN/Issues/Environment/SREnvironment/Pages/AboutHRandEnvironment.aspx> [17 October 2020].

United Nations. n.d. *Climate Change* (CC). Available: <https://www.un.org/en/sections/issues-depth/climate-change/> [26 October 2020].

United Nations Sustainable Development Goals [UN SDGs]. 2016. Available: <https://sdgs.un.org/goals> [11 October 2021].

van Diemen, E. 2019. Cape Town Carnival Road closures: all you need to know. News 24. 12 March. Available: <https://www.news24.com/SouthAfrica/News/cape-town-carnival-road-closures-all-you-need-to-know-20190311> [2021, October 7]

Waas, T., Huges, J., Verbruggen, A., & Wright, T. 2011. Sustainable Development: A Bird's Eye View. *Sustainability*, 3(10), 1637–1661. Available: <https://doi.org/10.3390/su3101637>

Waller, C. (2020). Interviewed by: Camila López [Zoom software] 22 September.

Ward, J., Comer, U., & Stone, S. 2018. On Qualifying Qualitative Research: Emerging Perspectives and the “Deer” (Descriptive, Exploratory, Evolutionary, Repeat) Paradigm. *Interchange*, 49(1), 133–146. Available: <https://doi.org/10.1007/s10780-018-9313-x> [7 February 2021]

Webster E., & McKay G. 2015 From Glyndebourne to Glastonbury - The impact of British music festivals, *Arts and Humanities Research*. Available: <https://doi.org/10.6084/M9.FIGSHARE.3413836.V2> [13 October 2020]

Weingaertner, C, Moberg, Å. 2014 Exploring Social Sustainability: Learning from Perspectives on Urban Development and Companies and Products. *Sustainable development* 22 (2), 122–133 Bradford, England. Available: <https://doi.org/10.1002/sd.536> [20 Nov 2020] .

Wilson, J., Arshed, N., Shaw, E., & Pret, T. 2017. Expanding the Domain of Festival Research: A Review and Research Agenda. *International Journal of Management Reviews*, 19(2), 195–213. Available: <https://doi.org/10.1111/ijmr.12093> [23 November 2020]

World Commission on Environment and Development. 1987. *Our Common Future Report* Oxford: World Commission on Environment and Development. Available: <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>

Württemberg B. & Green Music Initiative, 2019. *Green Touring Guide, Accelerating Social Change*. Available: https://issuu.com/thema1/docs/greentouringguide_en [15 February 2021].

Zifkos, G. 2015 Sustainability Everywhere: Problematizing the “Sustainable Festival” Phenomenon. 12(1), 6–19. <https://doi.org/10.1080/21568316.2014.960600> [21 September 2020]

ANNEX

Annex I. Ethical considerations, limitations and constraints

Prior to the initiation of this research, the Research Ethics Committee of the Faculty of Science provided the project upon which it is based with the required research ethics clearance, confirming that this academic exercise is neither sensitive nor harmful in any way. The approval code number is FSREC 006-2020 and the document can be found as Annex II. The three organizations selected as empirical cases were initially contacted via email and, after holding physical and remote meetings, they signed an informed consent of participation and agreed to share with the researcher their internal documents. These organizations also granted us with open-access to different internet links that allowed us to gain a deeper understanding of their institutional values and objectives. All interviewees participated voluntarily after listening to our presentation of the purpose and scope of this research exercise, and provided us with their formal authorization through the signature of a written consent-form that included their agreement to be recorded on a specific video & audio format for the purpose of allowing the production of the necessary transcripts. Furthermore, it is important to mention that none of the interviewees expressed their desire to remain anonymous.



Annex II. Research Ethics Approval



UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA • UNIVERSITEIT VAN KAAPSTAD

Faculty of Science
University of Cape Town
Rondebosch
South Africa 7701

E-mail: shari.day@uct.ac.za
Tel: 021 650-2880

19 February 2020

Camila Lopez Gomez
Department of Environmental and Geographical Science

Music Festivals as a platform to boost Sustainable Development

Dear Camila Lopez Gomez

I am pleased to inform you that the Faculty of Science Research Ethics Committee has approved the above-named application for research ethics clearance, subject to the conditions listed below.

- Implement the measures described in your application to ensure that the process of your research is ethically sound; and
- Uphold ethical principles throughout all stages of the research, responding appropriately to unanticipated issues: please contact me if you need advice on ethical issues that arise.

Your approval code is: **FSREC 006 - 2020**

I wish you success in your research.

Yours sincerely

Signature Removed

Dr Shari Daya
Chair: Faculty of Science Research Ethics Committee

Cc: **Dr Rike Sitas (Supervisor)**

Annex III. Sample interview questions

Interview guideline is created in order to cover the next themes:

- A. Festival / organization origins & motives**
- B. Sustainability governance**
- C. Raising awareness, education & knowledge generation on sustainability matters.**
- D. Network, relationships & community building**
- E. Current global crisis: COVID & Climate Change**

- **Interviewer introduction**

- Can you please tell me your name and your role in the organization?

- A. Festival / organization origins & motives**

- Can you tell me about the story of the organization, how it started?
- From your perspective, what are the driving forces behind the festival's creation?
- What is the mission and vision of the organization?
- How is the organization economically sustainable? / What are the main founding sources of the festival platforms?
- Is there involvement of public institutions?
- What are the characteristics of the public attracted to the festival?

Specific for Cape Town Carnival creative department

- What is the importance of having a creative department in a festival platform?
- Can you tell me about the creative process? How are the themes of each year decided?

- B. Network, relationships & community building**

- From your perspective, what is the value / importance of community building for the festivals?
- Does the festival / organization involve the attendees and/or the local community in the development of the event?

- C. Sustainability governance**

- How does the organization (from the festival perspective) understand sustainability?
- Is the festival platform supporting any environmental or social causes?
- Is the organization generating sustainability knowledge and/or catalyzing sustainable ideas?
- What strategies are being done to experiment sustainability at the festival?
- Do you believe festivals play a role in encouraging a more sustainable society? -
- Are there strategic alliances for joint efforts towards sustainability?

- B.1 Environmental axis

- Does the festival / organization implement strategies to protect the environment?
 - o B.2 Socio-cultural axis
 - What do you consider to be the long-term social legacy of the festival / organization?
 - From your perspective, what are the main socio-cultural impacts of the festival / organization?
 - o B.3 Economic axe
 - What do you believe are the main economic impacts of the festival?
- D. Raising awareness, knowledge & discourse generation on sustainability matters.**
- How is the festival/s raising awareness about environmental or social topics?
 - Does the festival / organization advocates for specific causes and / or politics?
- E. Current global crisis: COVID & Climate Change**
- How is the organization coping with the global health crisis, which resilience strategies have emerged? (Resilience strategies)
 - From your perspective, which meaningful changes have emerged since the “new normality”?
 - Do you believe festivals play a role in the solution for the current crises, COVID-19 or Climate Change?
 - What is expected to happen with the festival platform for next year edition?

Annex IV. Interviewees consent form



**UNIVERSITY OF CAPE TOWN
SCIENCE FACULTY RESEARCH ETHICS STATEMENT
Student No. LPZCAM001
Camila Lopez Gomez**

Thesis research: Music Festivals as a platform to boost Sustainable Development.

This thesis proposal emanates from the reflection of the global social-environmental crisis and from the questioning of which creative spaces exist to raise awareness about it. From the questioning of how to use a moment of celebration and culture encounter, such as music festivals, to sow the seeds to transition into a sustainable future.

This research looks at the role of music festivals in promoting a more sustainable and socially just future. The main objectives are to:

- 1: Explore the role of festivals in sustainable development.
- 2: Assert the importance of thinking of sustainability at festivals beyond the economic and environmental axes, but as from the social and cultural axes as well.
- 3: Look at examples, in the global North and global South, of the potential of festivals to provide a creative platform to make long-term changes not only in the festival industry but in culture to trigger a more social just and environmentally safe future.
- 4: Explore the adaptation and resilience strategies of festivals towards the current global crisis, COVID & Climate Change.

Research methodology:

This thesis will use explorative qualitative research methodologies as a “tool to move from ideas to inquiry, from inquiry to interpretation and from interpretation to praxis action in the world” (Denzin & Lincoln, 2018). The criteria for excellent qualitative research proposed by Sarah Tracy (2010) will be taken into consideration in the developing of the research. Some of the author’s proposed criteria are; worthy topic, rich rigor and sincerity. The literature review will focus on exploring the role and the current trends of the creative industry, specifically music festivals, towards sustainability. With particular interest in strategies carried out to measure and reduce the ecological footprint, the strategies to rise social-environmental awareness and, the strategies to create a social legacy.

Three case studies have been chosen for this study: one from the global North and two from the global South. [Green Music Initiative](#) in Germany, [Greenpop](#) and [Cape Town Carnival](#) in South Africa. The case studies from different continents and with a different context are chosen to enrich the diverse of the research.

The following methods will be used:

1. **Semi-structured interviews.** Interviews made to the platform’s directors or/and to head of departments (such as sustainability, art and communication departments), and to people directly involved in the social or environmental strategies of the festival productions.
2. **Participant observation:** if possible the researcher will attend the festivals or other platforms offered by the Study Cases to understand their work and to have photographic evidence to narrate its perceptions from the sustainability efforts.
3. **Analysis:** empirical data developed through comparing cases with use of open coding technique to look for similarities and differences (Denzin & Lincoln, 2018, pp 323).

Annex V. Deductive categorization matrix

Doughnut Framework		Social Sustainability Approach	Triple Bottom Line
Planetary boundaries	Social Boundaries		
<ul style="list-style-type: none"> • Climate Change • Change in Land Use 		<p>Social Cohesion*</p> <p>Variables according to Social Sustainability Approach:</p> <p>Social cohesion (between and among different groups)</p> <p>Local democracy, participation and empowerment (community consultation)</p> <p>Cultural heritage (e.g. local heritage and listed buildings)</p> <p>Other definitions: Degree of social integration and inclusion in communities and society at large, and the extent to which mutual solidarity finds expression itself among individuals and communities.</p> <p>“bringing people together to cooperate regardless of cultural or economic backgrounds” – Jay, CTC</p> <ul style="list-style-type: none"> - Works toward the well-being of all its members - Fights exclusion and marginalisation - Creates a sense of belonging - Promotes trust 	<p>*People (social axis)</p> <p>Characteristics according to festival studies literature:</p> <p>Celebrate different forms of cultures, expressions, meanings, histories and identities; intangible heritage becomes a key socio-cultural impact of festivals.</p> <p>The intangible heritage builds systems and frameworks of contemporary ideas throughout art, creativity, free expression, culture and ecological sustainability (Perry, et al., 2019).</p> <p>Learning of new set of ideas and skills, spaces to address contemporary issues related to social injustice and ecological unsustainability (Perry, et al., 2019)</p> <p>Transformational socio-cultural benefit: health, wellbeing, harmony and integration of multiculturalism.</p>

		<p>- Offers its members the opportunity of upward mobility (rising from a lower to a higher social class or status)</p> <p>Social Capital*</p> <p>Variables according to Social Sustainability Approach:</p> <p>Social capital and networks</p> <p>Education and training</p> <p>Sense of place and belonging</p> <p>Governance</p> <p>Community involvement and development (e.g. accessibility, community engagement, de-localization and migration)</p> <p>Consumer/product responsibility (e.g. satisfaction, privacy, complaints practices)</p> <p>Definitions from Lit. rev: “Social organization such as networks, norms and social trust that facilitate coordination and cooperation for mutual benefits”- (Putnam, 1995, p.67).</p> <p>“communities’ ongoing social processes of building relationships, networks and organizational capacities that over time creates shared values, obligations and a sense of community” (de Jong & Varley, 2018; Stevenson, 2016)</p> <p>Other definitions:</p>	<p>Social integration and inclusion by providing <u>opportunities for local communities’ participation</u>, attendees participation and promotion of up-and-coming talent.</p> <p>Moreover, festivals impact also on inclusion by <u>promoting mutual understanding</u> between different participants and by showing diversity acceptance within the festival community (Perry, et al., 2019; Negrusa, et al., 2016; Mair & Laing, 2015).</p> <p>Knowledge and discourse generation as they represent spaces for individual and collective reflection and experimentation (Getz, 2010; Gursoy et al., 2004).</p> <p>advocacy of causes and politics (Getz, et al., 2018, Webster & McKay, 2015).</p> <p>Contributions to social causes (Richardson, 2019)</p> <p>*Planet (environmental axis)</p> <p>Characteristics according to festival studies literature:</p> <p>Festivals represent a microcosm of the global issues relating to environmental resource use and management (Gallagher & Pike, 2011).</p>
--	--	---	--

		<p>“The networks of relationships among people who live and work in a particular society, enabling that society to function effectively” (Oxford Language dictionary)</p> <p>Social Equity*</p> <p>Variables according to Social Sustainability Approach:</p> <p>Accessibility (e.g. access to employment, open spaces, local services, resources)</p> <p>Social inclusion (between and among different groups)</p> <p>Fair distribution of income and employment</p> <p>Local democracy, participation and empowerment (community consultation)</p> <p>Education and training</p> <p>Equal opportunities and equity</p> <p>Housing and community stability</p> <p>Connectivity and movement (e.g. pedestrian friendly, good transport links)</p> <p>Social justice (inter-generational and intra-generational)</p> <p>Attractive public realm</p> <p>Local environmental quality and amenity</p> <p>Equal opportunities</p> <p>Human rights (e.g. forced labor, child labor, freedom of association)</p>	<p>These impacts are carbon emissions, waste generation, water consumption (Brennan, et al., 2019) and ecological damages in form of degradation of local flora and noise pollution (Henderson & Musgrave, 2014).</p> <p>Attendees’ long-term perceptions: conservation of the area where the festival takes place, generation of ecological awareness and the improvement of public infrastructure by the involvement of public institutions in the improving public spaces, and restoration of urban spaces Negrusa et al., (2016)</p> <p>spaces to raise environmental awareness by demonstrating the efforts and strategies that can be done in order to reduce their negative environmental impacts. (Browne, et al., 2019)</p> <p>Many festivals do not routinely invest on SEM tools. Sustainable Event Management Tools. (Gallagher & Pike, 2011).</p> <p>*Profit (economic axis)</p> <p>Characteristics according to festival studies literature:</p> <p>Festival sector is often co-dependent with the corporate world as sponsorship is a major</p>
--	--	--	---

		<p>Indigenous rights* Labor practices (e.g. fair salary, working hours, social benefits to employees)</p> <p>Fair operating practices (including anti-corruption, fair competition and supplier relationships) Technology development</p> <p>Other definitions: Social equity is rooted in the idea that each person is equal and has inalienable rights</p> <p>A concept concerned with the fair and equitable provision, implementation, and impact of services, programs, and policies</p> <p>The principle that each member of society has a right to be given fair, just, and equitable treatment by the political system in terms of public policies and services.</p> <p>Well- being</p> <p>SS approach definition:</p> <ul style="list-style-type: none"> - Health and well-being - Safety and security (real and perceived) 	<p>funding source (Getz, et al., 2018).</p> <p>capacity to generate economic impacts including; employment, increase in brands revenues, attraction of tourism to the site of the festival and attraction of investment for local projects (Getz, et al., 2018; Webster & McKay, 2015; Getz 2008).</p> <p>local entrepreneurship is also stimulated as residents tend to develop new economic activities to collaborate in the festival production (Negrusa et al., (2016)</p> <p>funds for non-profit organizations, throughout awareness campaigns and fundraising efforts in partnership with specific initiatives (Richardson, 2019, Webster & McKay, 2015).</p>
--	--	--	--