

Environmental and socio-cultural impacts of small-scale open-air festivals

Bachelor Thesis for Obtaining the Degree

Bachelor of Business Administration in

Tourism, Hotel Management and Operations

Submitted to Eva Aileen Jungwirth-Edelmann, MA

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Vienna, 21st June 2020

Affidavit

I hereby affirm that this Bachelor Thesis represents my own written work and that I have used no sources and aids other than those indicated. All passages quoted from publications or paraphrased from these sources are properly cited and attributed.

The thesis was not submitted in the same or in a substantially similar version, not even partially, to another examination board and was not published elsewhere.

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Date

Abstract

Topic: Environmental and socio-cultural impacts of small-scale open-air festivals

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Content:

Festivals are great economical contributors and their importance has risen in the previous decades, hence former literature has primarily based its research on the economic factors. However, festivals equally have the power to influence the socio-cultural and the environmental sphere of the area they occur.

Therefore, the main aim of this thesis is to investigate positive and negative impacts festivals may have on their socio-cultural and natural environment. These issues will be considered by focusing on the perception of the host community, the festival-goers and the festival organisation. A mixed methods approach was implemented to collect sufficient data and knowledge in order to support the developed hypothesis and the aims. More precisely, a survey targeting festival-goers was developed and interviews with three festival organisers in Austria were conducted.

The findings imply that festivals undeniably have an effect on their socio-cultural and natural environment. However, socio-cultural outcomes seem to be rather positive whereas environmental outcomes tend to be relatively negative. Furthermore, a positive correlation between the condition of the natural environment and the wellbeing of individuals can be detected. Negative environmental outcomes such as a great amount of waste left behind or a higher traffic congestion may lead to a negative perception of festivals.

Supervisor: Eva Aileen Jungwirth-Edelmann, MA

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List of Abbreviations

GDP – Gross Domestic Product

ELF – Electric Love Festival

1. Introduction

1.1 Motivation and cognitive interest

According to Cudny (2016), festivals have always been an important element in communities as a means of celebrating a variety of occasions and of social bonding in a community. In ancient times, festivals were primarily a motive to assemble individuals, where common beliefs and interests could be collectively shared (Cudny, 2016). Over the course of time, the number of festivals has grown. As festivals' popularity and attractiveness has risen, their importance in the tourism sector has risen subsequently. Nowadays, festivals alter in their dimension and are attractive to locals as well as out-bound visitors. Festivals appear in diverse sizes and forms. Some take place annually and others only once. Each festival is based on a different topic and communicates different values and ideas and therefore attracts various audiences (Cudny, 2016).

Many authors have focused on this growing phenomenon and have primarily analysed the economic impacts festivals have on their environment. However, festivals are not only crucial for the economic development in a community; social and cultural impacts are equally present and important (Arcodia & Whitford, 2006). Furthermore, natural impacts are a growing issue nowadays, to which festivals are considerable contributors. According to Gibson and Wong (2011), fewer research has been conducted in regard to this matter and has only become an area of interest recently. In the past decades, festivals have acquired an increasing emphasis in the tourism sector as they are an important economic driver and can have an extensive financial impact on communities. As festivals' popularity and attractiveness has risen, their importance in the tourism sector has risen equally (Richards & Wilson, 2004).

Small, Edwards and Sheridan (2005) underline that the measurement of social and cultural consequences is of great importance since they are the immediate outcome of the confrontation between the host-community and tourists. Socio-cultural interaction is especially to be assumed during festivals or during similar type of events.

Festivals are great economic contributors to local communities. However, this phenomenon appears to be insufficient for the host community. Social and cultural impacts

have to be positive for total acceptance and recognition. Societal issues have the power to reshape local customs and beliefs, thus may lead to a loss of traditions that augment satisfaction of a growing number of visitors (Small, Edwards & Sheridan, 2005). In addition, another central issue is natural degradation generated by festivals. According to Getz (2010) “the paucity of articles on festival or event environmental impacts can only be described as appalling”. Environmental impacts appear to be neglected for a long period of time. Important topics concerning this issue have only gained attention recently (Getz, 2010).

1.2 Outline of the thesis: Aim, research questions, hypothesis and its limitations

The importance of festivals has notably risen in previous decades. As festivals serve as important contributors to local economies, former literature has primarily based its research on the economic impact. However, festivals generate changes within other sectors that seem to be underestimated. Social capital, culture and ecology are equally important factors that need to be studied. Moreover, in comparison to other European countries, Austria presents only limited data concerning the outcomes of festivals regarding this subject. Therefore, the focal point of this thesis is the analysis and the significance of the outcome festivals have on their socio-cultural and environmental surroundings in rural Austria.

In order to evaluate this point, a support by secondary aims will be required. The following topics have to be researched and defined:

- A global understanding of festivals is vital; diverse characteristics of festivals, festival-goers and their motivations will be analysed
- The understanding of social capital and culture in order to analyse their importance and outcomes in a community
- The impact on the environment and the extent of ecological damage produced by festivals

- To examine whether environmental deterioration deriving from festivals can affect the social and cultural capital in a host community

According to the primary and secondary aims of the thesis, the following research questions were developed:

- To which extent do festivals affect their socio-cultural environment?
- To which extent do festivals affect their ecological environment?
- How are these effects perceived by the host community?
- What challenges have to be taken into consideration in order to create a viable environment during the time of a festival and after?

From the information and the research questions mentioned above, the following hypothesis was developed:

Festivals are major socio-cultural and environmental influencers thus important elements to be considered for a positive development of a region; ignoring them will have a negative impact on the host community.

These research aims are to gather meaningful data and information to analyse the impacts that festivals have on their natural and socio-cultural environment. To conduct this research, mixed methods will be applied. Wherein both, qualitative and quantitative methods will be implemented. However, a couple of limitations have to be taken into consideration in regards to this study.

Qualitative research methods require a great amount of time to be conducted. As qualitative data outcomes cannot be generalised to an entire population and can often be understood subjectively, quantitative data will equally be conducted. Nevertheless, the use of qualitative data collection can also include a couple of limitations such as low response rates or the challenge to gather in-depth insight. Furthermore, information about festivals in Austria is very limited, in particular regarding socio-cultural and environmental outcomes. The aforementioned issue can equally represent a possible barrier to the study as it is based on the evaluation of attitudes towards this matter in

Austria. It is moreover to be recognised that the researcher dealing with this study is not experienced in this field of research. However, meaningful information can be gathered through data collection and interviews with specialised individuals in this field.

2. Literature Review

In order to create a global understanding, the following chapter involves literature specific to this field studies. The literature review will be divided into three main parts. The first section of this chapter will be based on festivals and their complexity. In order to understand festivals and the importance of the impact they have, it is crucial to study their history, their bright variety, their place in the tourism industry and the attendants. Since the main aim of the study is the analysis of festivals' impacts on their socio-cultural and natural environment, the second part will be based on the understanding of these two spheres of analysis. The chapter will end with the analysis of the festival sphere in Austria.

2.1 Festivals

In the past couple of decades, the number of festivals has experienced a significant increase. Nowadays, cities all over the world have become hosts of one or more festivals, and it has become challenging, almost impossible, to establish the exact number of festivals worldwide (Quinn, 2005). Their importance and their influence have risen on various degrees. They provide a great economic advantage and have the ability to create a new image and perception of the place they occur in (Getz, 2010). Andersson and Getz (2008) claim that festivals equally play an important role in the social and cultural sphere of a community. They are perceived as important tourism attractions and are used as means for place advertising and destination image-building (Andersson and Getz, 2008). Festivals represent a meaningful sub-category in event studies. They appear in various forms and in a broad variety of themes (Getz, 2010). The following chapter will provide a deeper understanding and analysis of the festival phenomenon.

2.1.1 History and definition of festivals

The origin of the term “festival” comes from the Latin word “festum” which implies amusement, festivity and social diversion (Falassi, 1987). As well as the etymology of the term, the origins of festivals can be traced back to the antique. Archaic societies had customs comparable to contemporary festivals. Significant societal or personal occasions such as sacred feasts or births were celebrated (Cudny, 2016). In ancient Greece, festivals of greater culture and art emerged. At that time, festivals were often the occasion to commemorate the gods including sacrifices but also an occasion to celebrate other happenings in the community. During these festivities, some people assembled to only watch whereas others attended the event in order to participate. Music, theatre, poetry and various tournaments were part of such events (Cudny, 2016). Festivals were equally observed in later historical eras such as the Middle Ages and the Renaissance. With the industrialisations and the introduction of new technologies, festivals started flourishing around the world (Cudny, 2016). The author refers to a “festival boom” after the end of the Second World War. At this point, different types and dimensions of festivals started to develop worldwide (Cudny, 2016).

Several definitions of festivals have been introduced. According to Getz, festivals could be simply defined as „themed, public celebrations “. However, he also stresses that festivals carry a deeper complexity, thus merit a profound analysis (Getz, 2007, p.31). Cudny provides a more complex definition of the festival phenomenon where the fundamental structural factors are reflected. He describes a festival as an “organised socio-spatial phenomenon that is taking place at designated time - outside the everyday routine - increasing the overall volume of social capital and celebrating selected elements of tangible and intangible culture” (Cudny, 2014, p.643). Falassi, an author frequently cited in the event management field (Getz, 2007), accentuates the importance of the social aspect of a festival where individuals, belonging to the same community, attached to each other through their nationality, the language they speak, their religion or history, merge and share their beliefs. In addition to this, Falassi claims that festivals represent occasions for individuals to escape reality and to get involved

with situations that alter from their routine full of limitations and schedules (Falassi, 1987). The definition of a festival that Falassi proposes is the following: “Festival commonly means a periodically recurrent social occasion in which, through a multiplicity of forms and a series of coordinated events, all members of a given community participate directly or indirectly and to various degrees, united by ethnic, linguistic, religious, historical bonds and sharing a worldview” (Falassi, 1987, p.2).

From a visitor’s perspective, a festival is a particular place of amusement where individuals get together and share the same experience. Festivals create a feeling of community and affiliation through the act of sharing the same interest, most commonly in culture, music and food (Gibson, Connell, Waitt & Walmsley, 2010). The motivation of each individual to visit a festival varies depending on multiple factors. Every type of festival will attract a specific group of participants. However, there are some regular motives that will drive one to attend a festival such as the wish to escape from daily life, the desire to seek new experiences, meet with other individuals, share similar interests or solely attend a particular festival because of its theme (Báez & Devesa, 2017).

Cudny, Korec and Rouba (2012), have agreed on several elements that characterise festivals on a general basis. These elements are the following:

- They are diverse, unique happenings, detached from work
- They celebrate essential features of a community
- There is usually a connection to the culture and the religion of the local community
- They are usually a mixture of many various social and cultural events
- They are often associated with art and culture
- They are periodic events
- They can occasionally be associated to competition

Cudny, Korec and Rouba, 2012



Figure 1: The Elements of Festivals

Source: Cudny, 2014

In a later publication, Cudny (2014) has equally presented the main elements of festivals that are illustrated on Figure 1. These elements include social components such as the unification of communities, the creation of social capital, the support of interpersonal relationships through amusement, and are taking place outside the daily routine. The author claims that festival features are also associated to human culture

including arts, values, beliefs, principles, laws and habits. Organisational elements such as the theme, the regularity and the location are equally considered (Cudny, 2016).

2.1.2 Types of festivals

Even though the main objectives of festivals are related, different festival characteristics can be detected. Getz (2010) claims that a universal perception of the term festival has not been established yet as they can appear in various schemes depending on their theme, place and time. Additionally, the understanding of a festival depends on the angle of perception. They can be evaluated on a cultural, social, personal or economic level (Getz, 2010).

Festivals appear in various types. In fact, some festivals solely attract individuals from the community whereas other festivals may draw attention from visitors from different parts of the world. Festivals equally alter depending on their focal point and their theme (Cudny, 2016). According to Cudny (2014) modern festivals can be characterised depending on various criteria.

The first criterion presented by Cudny (2014) is the attitude to religion and depends on the motive of the festivity is part of a secular or a religious celebration. The second criterion presented by the author depends on the location. The place of the festival equally seems to play an essential role in the classification. In this case, city and provincial festivals are being differentiated. The third criterion mentioned by Cudny (2014) is based on social class structure, power distribution and social roles thus divides festivals through the distribution of authority and social class aspects. For this matter, festivals are illustrated as organised gatherings: “by the people for people”, “by the establishment for the establishment”, “by the establishment for itself”, “by the establishment for the people” and “by the people against the establishment” (Cudny, 2014, p. 650). The fourth criterion is based on the important moments in life. Here the celebration is based on particular events in ones life such as birth and marriage or the celebration of ancient cultures and different customs. The fifth criterion mentioned by the author is based on seasons. This type of festival depends on the time of the year

in which a festival is held (e.g., summer or winter). The seventh festival classification proposed is based on the scale, the status and the rank. In this case festivals depend on the extent, the area, the subject, the intention and the promoter. The last criterion mentioned by the author is based on the topic of a festival. For this matter, nineteen different festival topics were suggested: art, art and music, dance, drama, film, general arts, key arts, jazz, music, agriculture, food, food and wine, cheese and wine, wine, identity-based, tourism, sport and special interest festivals (Cudny, 2014).

In a later publication, Cudny (2016) presents an addition to festival typologies. Next to the criteria serving festival segmentation mentioned above, the author proposes an extension for the distinction of festival typologies:

- **Festival venues:** are differentiated depending on the physical environment of the occurrence. Festivals can be organised in indoor venues, outdoor sites, in cities or the countryside.
- **Scale and importance:** this classification is subdivided into three further parts:
 - 1) large festivals which are internationally known with an important media presence and a large number of visitors (1000 or more).
 - 2) medium-scale festivals which are attended from a smaller number of visitors (less than 1000), have a less significant media presence and are only known on the national level.
 - 3) small festivals are not very popular and attract only a limited number of visitors.
- **Repeatability:** this categorisation deals with the regularity of a festival. Some festivals take place repeatedly whereas others take place only once.
- **Form of organising and financing the event:** there are various forms of financing and organising a festival. Some festivals are supported by independent authorities such as sponsors or by the public sector such as the municipality or the state. However, some festivals may be financed by both.
- **Structure of the festival guests and visitors:** for this category, the audience of the festival is taken into consideration.

- **Theme:** as for the theme of festivals, the author presents here more classifications regarding this manner. It can be distinguished between art festivals (music, film, literature...), folk festivals, fashion events, festivals of science and technology or festivals devoted to different sexual directions (LGBT events, gay prides).
- **The historical situation and the geographic situation of special events:** this categorisation is based on the historical and geographic position of a place. This festival typology is subdivided into four further parts:
 - 1) **local heritage festivals** are based on the historical heritage of a region. These festivals are built upon topography and time.
 - 2) **national heritage festivals** are equally linked to the history of a region but not to a particular location.
 - 3) **place-specific and place non-specific festivals** are both exclusively based on the geographical aspect. The place specific festivals are associated to local space and occur in a particular geographical and heritage context whereas non-specific festivals are not linked to a particular location and can be held nearly anywhere.
 - 4) **traditional and modern festivals:** traditional festivals are based on religious practices, agriculture and the reproduction of historical celebrations. They refer to history and traditional customs. On the other hand, modern festivals refer to contemporary history and amusement and are often a tourist attraction.

Cudny, 2016

Cudny considered elements such as time, place, customs, religion, history, geographic and historical dimensions for the classification of these festival types (Cudny, 2016).

In addition to the classification presented above by Cudny, South East Arts (Bowdin, Allen, O'Toole, Harris & McDonnell, 2011) has equally established seven classifications for festivals in their area depending on the type and the dimension. However, these categorisations can also be implemented to classify festivals in other areas. The categories are the following:

- **High-profile general celebrations of the arts:** this kind of festival is intended to reach an important number of individuals, to reach the media and to generate high profits.
- **Festivals that celebrate a particular location:** festivals aiming to assemble individuals from the same community for a common celebration often by promoting local groups. They can be organised by voluntary groups as well as local authorities.
- **Art-form festivals:** they are aiming to share a specific art form with the public. A potential development of this particular art form may occur through this action.
- **Celebration of work by a community of interest:** festivals featuring the work and creation done by a particular group of individuals such as disabled people, young people, people from different minority backgrounds. These festivals primarily consist of workshops.
- **Calendar:** festivals based on culture and religion.
- **Amateur arts festival:** concerts and other types of performances held by amateurs. These festivals can also involve a large number of visitors and seem to represent potential competition.
- **Commercial music festivals:** festivals based on commercial and pop music.

Bowdin et al., 2011

The above mentioned festival classifications have shown that festivals are a complex phenomenon and can depend on various factors. History and the richness of human

culture have shaped and have contributed to the great diversity of the festival sphere nowadays (Cudny, 2016).

2.1.3 Festival-goers and their motivation

“A motive is an internal factor that arouses, directs, and integrates a person’s behaviour. A decision to visit a festival is a directed action which is triggered by a desire to meet a need. Although they are only one of multiple variables that explain behaviour... motives are the starting point that launches the decision process.” (Crompton & McKay, 1997). As festivals have become major attractions for specific areas and provide exceptional adventures to the public, it is necessary to understand the motives that encourage a person to visit a festival in order to provide a unique experience by meeting their expectations. From an organisational perspective, the awareness of the motives to visit a festival may lead to higher financial benefits, a better operational practice and improvement of social aims (Kim, Uysal & Chen, 2002). Individuals travelling to visit a festival often only want to get in touch with a new culture and experience its local customs. Derrett (2004) claims that festival participants believe that a festival visit “will give them entrée to the ways of life of a particular place” (Derrett, 2004, p.38).

However, every individual has different needs that are important to be understood for an efficient creation of festivals (Yolal, Woo, Cetinel & Uysal, 2012). Multiple theories have been developed and different studies have been conducted in order to understand these motives. Two very popular concepts are the theory of push and pull factors and Iso-Ahola’s motivation theory (Crompton & McKay, 1997). Iso-Ahola’s approach includes two major components influencing individuals’ actions being the notions of “escapism” and “seeking”. Escapism, in this case, implies the necessity to escape the daily routine wherein seeking refers to emotional compensation through the act of travelling in another environment (Dikmen, 2012). There is a relation between Iso-Ahola’s theory and the push and pull factors theory where the concept of escapism could be represented as a push factor and seeking as a pull factor (Crompton & McKay, 1997). However, Crompton and McKay (1997) stress that Iso-Ahola’s theory

offers clarification by stating that the pull factor refers to deeper inherent needs rather than only implying simple interests.

A more recent study conducted by Formica and Uysal (1996) shows five motivational elements after a survey conducted at the Jazz festival in Umbria. The study was based on identifying motivational factors from locals and foreigners. These factors were classified in five main sections and determined as:

- Excitement & Thrills
- Socialisation
- Entertainment
- Event Novelty
- Family togetherness

Formica and Uysal 1996, p. 178

These factors represent about 55% of the overall variance (Formica & Uysal, 1996). Nevertheless, not every group of individuals is animated by the same agents. Formica and Uysal (1996) equally noted differences between visitor categories. Out of region visitors are more likely to be driven by the feeling of “entertainment” whereas locals are more likely to be inspired by the sense of “family togetherness” (Formica & Uysal, 1996).

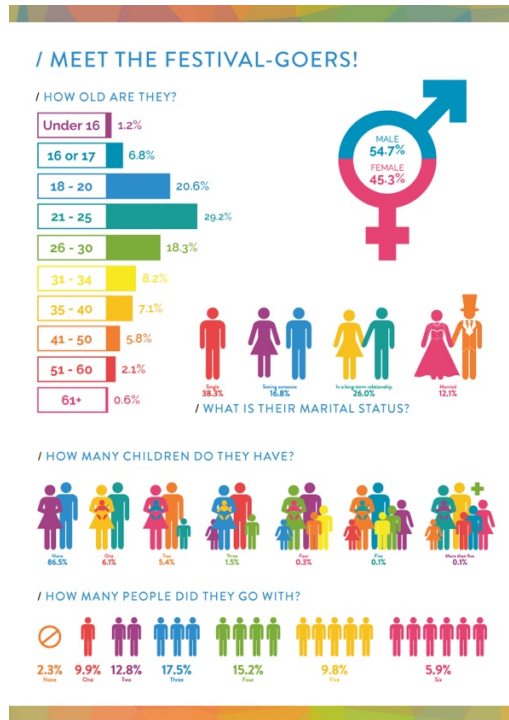


Figure 2: The Festival-Goers
Source: Festival Insights and UK Festival Awards, 2017

However, Yolal et.al (2012) claims that motivational factors can equally depend on demographic elements such as age, gender, education or their marital status.

What did you love most about the festivals you attended this summer?

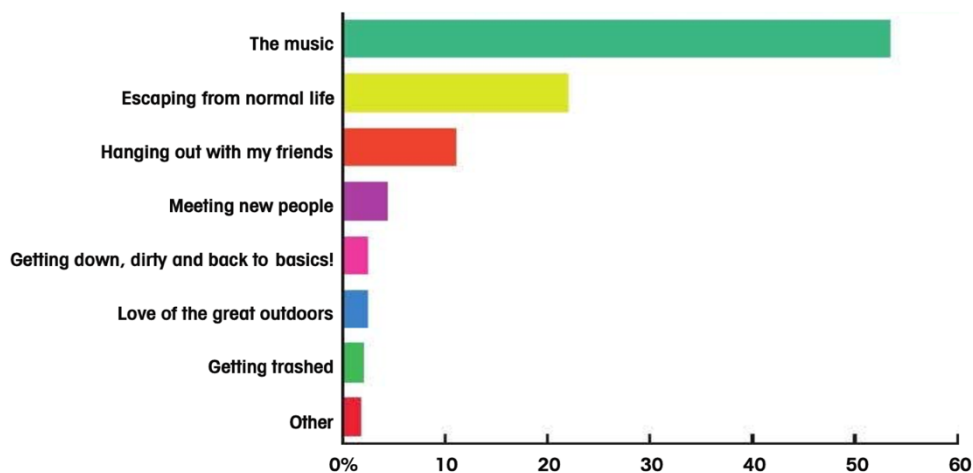


Figure 3: Reasons visitors attend music festivals

Source: Redlich, n.d.

A study conducted in 2013 by the UK Festival Census reveals the most common motives of individuals to attend a festival. The results from the study were driven from the responses of 3380 festival-goers in the United Kingdom. 53% responded that the music was their main motive. Two other important factors attracting people to visit a festival are escaping from their daily routine and meeting friends. More than 33% of the responses were related social interaction with other individuals. Arts as well as a sense of community appear to be the principal motivators to visit a festival (Redlich, n.d.).

2.1.4 Festival tourism

The phenomenon of travelling has always been present in humanity. Individuals have always travelled for several reasons. Commerce, religion and war are some examples of factors that triggered individuals to travel from one place to another. In the Roman period, new forms of travelling appeared. Wealthy individuals travelled for leisure to various resorts in order to escape from the high temperatures in summer. Over the years, travelling continuously developed and has now reached a new peak. With the beginning of the industrial revolution and the introduction of new means of transportation, travelling became affordable for the majority of the population (Theobald, 2004). Tourism can now be defined as a complex phenomenon that occurs when individuals travel to visit a particular place outside of their common environment excluding the purpose of becoming a local (Cruz, 2006). Tourism is equally perceived as a combination of individuals, locations, different institutions and organisations needed to create a tourism experience (Cooper, 2008). Through the interaction of multiple sectors, tourism has become one of the most important economic drivers worldwide. For instance, in 2018 the travel and tourism sector generated 10,4 of the global GDP and provided over 319 million jobs (World Travel and Tourism Council, 2019). However, other important spheres are equally affected. Tourism has an important effect on the natural and man-made environment, the local community but also the visitors (United Nations, 2010).

Types of tourism

Within the tourism sphere, a couple of visitor categories can be identified which will lead to a development of this field and the introduction of various tourism typologies. As a result of understanding different motivations that individuals have to travel, various types of tourism can be detected (Williams, 1998). According to Williams (1998), the two main reasons for travelling are recreation (which implies activities that contribute to amusement) or business. However, the author indicates further reasons for which individuals travel such as health and medical treatments, education, socialisation or religion. Moreover, nearly all categories mentioned can be subdivided in additional categories. For instance, recreational tourist may travel to understand unfamiliar cultures or simply to relax. However, the author claims that these categories cannot be decisive as most of the tourists integrate more than one practice in their journey. William (1998) proposes four main categories of tourist:

1. ***The organised mass tourists*** travel to places that they already know through past adventures or the media. These kinds of tourists heavily rely on the travel industry by purchasing packaged trips which require only basic arrangements from their side. This type of tourist is mostly a recreational tourist.
2. ***Individual or small-group mass tourists*** rely on the support of mass tourism but will plan some parts of the travel by themselves. These kinds of tourists show a bigger excitement to discover new elements but are predominantly still intrigued by familiar experiences. These types of guests are mostly recreational and business travellers interested in cultural and educational activities.
3. ***Lone travellers and explorers*** plan their trip by themselves and try to escape from each aspect regarding mass tourism. They are attracted to other cultures and seek to explore something particular. Travellers with special intentions such as health or religious tourists could be categorised as such type of travellers.
4. ***Drifters*** travel mostly alone to areas that are still not discovered from other travellers. The trips are planned by themselves and aim to explore the cultures

they travel to. They avoid other tourist groups and do not see themselves as typical tourists.

Williams, 1998

The analysis of the different types of travellers and their motivation has led to a categorisation of various types of tourism which are:

- Recreational tourism
- Business tourism
- Health tourism
- Educational tourism
- Cultural tourism
- Social tourism

Williams, 1998, p. 14

For the aim of this thesis, only the understanding of cultural tourism will be taken into consideration.

Cultural tourism

Cultural tourism is a type of tourism where individuals seek to explore the history and the heritage of a particular location. Thus, it can be explained as the movement of an individual to a location away from the usual place of residence in order to collect new knowledge for the personal satisfaction of cultural needs (Richards, 2016). Mousavi, Doratli, Mousavi and Moradiahari (2016) provide three further definitions of culture related to tourism:

- ***Art tourism*** is perceived as the most transparent form of cultural tourism. It combines various forms of art and performances such as theatre, ballet, museum visits, opera, concerts and festivals.

- **Heritage tourism** embodies a combination of locations connected to historical happenings and historical personalities, architecture and preserved archaeological sites.
- **Place-specific tourism** implies mutual beliefs, perspectives and attitudes of social groups.

Mousavi, et.al, 2016

Cultural tourism is one of the types of tourism which continues to grow continually. The World Tourism Organisation stressed that cultural tourism encompasses 37% of global tourism and estimates an increase of 15% yearly (Richards, 2016).

Festivals are categorised as components of cultural tourism as they are seen as cultural motivators for travelling (Esu & Arrey, 2009). Getz (2008) has equally introduced an event typology where festivals are classified as cultural celebrations and a part of leisure travel.

Festival tourism

As rapidly growing phenomenon, festivals have gained a crucial significance in the last decades. Besides entertaining, festivals have additionally become important economic drivers (Quinn, 2005). For a further economic development, multiple cities choose the implementation of festivals as they have become important attraction factors for tourists, enhance the cultural image of the city and provide a wider spectrum of recreation activities to the local community. The development of festivals, their myriad, their power and the diversity they provide is called festivalisation (Cudny, Korec & Rouba, 2012).

Pre-eminently, festivals and events were programmed in the low touristic season as mediums to generate additional income in these regions. They have become a very popular phenomenon attracting individuals from various destinations. Furthermore, festivals can manage to retain the local population of travelling to another destination

during this period. By combining festivals with the beginning or the ending of touristic seasons, they may equally serve as instruments of lengthening (Bowdin et.al, 2011). According to Statista (2019), the European festival market size is predicted to reach a value over 4,1 billion euros in 2020 which is almost the double of the festival market size in 2016 of 2,3 billion euros.

Festivals are often used as promotion tools to increase the image of a particular place. New perceptions are being produced to attract potential visitors (Getz, 2010). However, this approach might evoke the opposite as places may then appear as conventional and not authentic (Quinn, 2009).

2.2 Festival impacts

Festivals have become very significant societal elements as they provide a place of amusement to the host community as well as to tourists. They create unique travel destinations intriguing visitors from all over the world (Gursoy, Kim & Uysal, 2004).

When it comes to the evaluation of festivals and the benefits they provide, the economic impacts are mostly considered. This is because festivals serve as important income sources and attract a considerable number of visitors by promoting the image of a specific place (Getz, 2010). However, Getz insists that „we need to examine outcomes and impacts at the personal and societal levels, and also in terms of cultural and environmental change “ (Getz, 2008, p. 419).

In the following section of the thesis, socio-cultural and physical impacts of festivals will be taken into consideration. Festivals can have positive as well as negative effects on their surroundings. Social encounter through communication with other individuals and recreational activities may result in a positive development and lead to social union and an enhancement of social integrity. However, the opposite may equally occur. Negative effects such as obscene attitude, destruction and overpopulation may also result (Small, 2007). Negative impacts regarding the physical environment are additionally a product of such occurrences. Land deterioration, pollution and littering only represent a small number of outcomes (Viviers & Slabbert, 2012). Taking into consideration the meaning that a festival has on the community, positive outcomes are crucial for further approval from the local population (Small, 2007).

2.2.1 Defining impacts of tourism

In tourism, an impact represents „the change in the state of something related to tourism over time“ (Hall & Lew, 2009, p.3). Hall and Lew (2009) equally stress that it is not a one-sided commitment. Every party present in this exchange gets affected by tourism. These impacts may appear on an economic, political, social or environmental level. However, it is uncommon that tourism affects a community only in one of these

dimensions. Often two or more are being involved at various extents (Hall & Lew, 2009).

In order to get a holistic perspective of this issue, Fredline, Reybould, Jago and Deery (2005) claim that it is important to firstly understand the difference between the „impacts“ and their „indicators“. For this matter, the definition of impacts related to tourism Fredline et.al (2005) provide is the following: „the effects or influences that tourism has within the region identified as being the destination“. The definition is separated into three further parts showing the areas that can get affected by tourism:

- Economic impacts - impacts on the local economy through the introduction and the flow of the capital
- Social impacts - impacts through tourism on the society
- Environmental impacts - impacts through tourism activities affecting the ecological environment of a region

Fredline et.al, 2005

The indicators serve as measures to indicate the degree of the influence through the impacts. Some impacts can be easily measured whereas others require further means to be evaluated. The authors reveal that the evaluation of the socio-cultural effects may present more difficulties than the evaluation of the environmental or economic impacts (Fredline et.al 2005).

2.2.2 Impacts of festival tourism

According to Arcodia and Withford (2006), positive and negative outcomes are identified during festivals on the economic, physical, political and socio-cultural sphere. Outcomes from festivals on the economy of a region seem to be important as they generate income, new jobs and encourage the positive development of the image of a city or region. However, festivals may lead to an increase in prices and to a disruption of regular businesses. According to the authors, negative physical impacts imply an increase in environmental pollution and land degradation. However, they equally claim that festivals can be responsible for the promotion of ecology and the installation of new infrastructure which can help increase the quality of life in the community (Arcodia & Withford, 2006). Regarding political impacts, festivals may contribute to the fight against discrimination and the promotion of some political parties. However, festivals may lead to possible conflicts and may be perceived as instruments for the advertisement of alternative political philosophies of subcultures rather than means for a positive socio-cultural development. Socio-cultural impacts can on one hand contribute to the positive development of a community and on the other hand, socio-cultural impacts of festivals may include disruption of the local lifestyle, vandalism and crime (Arcodia & Withford, 2006).

Cudny (2013) has also presented a slightly distinctive approach of festivals' impacts. The author treats festival tourism as an independent sector of the tourism industry as they are often the main motivation for an individual to visit a particular place. Thence, Cudny (2013) provides a different understanding of festival impacts based on their tourism space, including the following four aspects: natural heritage, cultural heritage, infrastructure and people as a subject of tourist space. Festival tourism has positive as well as negative outcomes on these factors (Cudny, 2013).

| Tourist space element according to Włodarczyk (2009) | Festival tourism functions | Festival tourism dysfunctions |
|--|---|--|
| Natural heritage | Promoting ideas of natural environment protection and sustainable development. | Threats to the natural environment (water, atmosphere, climate), caused by heavier environmental pollution. Possible degradation of green areas in the case of open-air festivals. |
| Cultural heritage | Attracting new visitors to material heritage facilities, such as museums or galleries. The possibility to cultivate and develop the local and regional cultural heritage. Enabling tourists to have contact with the cultural heritage. Promoting high culture, e.g. during art festivals. | Losing the authenticity of the local and regional heritage by adjusting it to the tourists' needs. Danger connected with presenting false cultural heritage, "tailored" to satisfy the tourists' expectations. |
| Infrastructure | Building facilities for the purpose of organizing large festivals, development of tourist infrastructure related to culture and entertainment. The development of accommodation and catering infrastructure for the purpose of satisfying the festival tourists' needs. | Faster wear of certain elements of infrastructure, e.g. transport, caused by heavy tourist traffic. Possible damage to the infrastructure as a result of vandalism. |
| Man as a subject of tourist space | Creating a place where tourists may spend their free time in an interesting way and pursue their interests. An area of exchange of ideas and views, as well as education. A place where interpersonal relations are started and developed. Promoting the idea of multiculturalism through festivals, which is particularly important in multi-ethnic societies. Creating space for sexual minorities to express themselves. Creating jobs for the local population in the festival services sector | Possible conflicts between festival tourists and the inhabitants of the areas where the festivals are held. The possibility of excluding a part of the unaccepted inhabitants from the space occupied by the festival. Alcohol and drug abuse during some festivals. Crimes committed during events, riots. |

Table 1: The main functions and dysfunctions of festival tourism in the context of tourist space elements.

Source: Cudny, 2013

The table above presents the functions and dysfunctions of festival tourism regarding the four elements of tourism space mentioned above and listed in Table 1. Natural heritage implies the outcomes of festival tourism only on the natural environment whereas infrastructure implies outcomes on the man-made environment. Cultural heritage involves all material (museums, theatres or galleries) and nonmaterial aspects deriving from human culture. The last element of the tourist space are people perceived as subjects that define the tourist space with their choices and actions (Cudny, 2013).

2.2.3 Socio-cultural impacts

Festivals receive visitors with a variety of cultural backgrounds. Through social interaction and cultural exchange, festivals generate the sensation of one being part of a community. This exchange can evoke various outcomes and impact the host community on a socio-cultural level (Morales Pérez & Pacheco Bernal, 2017). Socio-cultural impacts appear after the interaction of the visitor with the place and its community (Small, Edwards & Sheridan, 2005). Festivals are often perceived as a favourable tool to enhance a region's economy. Economic modifications usually will lead to a socio-cultural development. However, without the personal interaction among festival attendees and the residents, social and cultural impacts would only remain limited. Both parties experience an influence on their perception due to the social interaction during the time of the festival. These effects can then result as favourable or unfavourable for the community (Tassiopoulos & Johnson, 2009).

To illustrate the socio-cultural impacts deriving from the festival industry, definitions from the tourism sector are being adopted since festivals are a subfield of events and an important tourist attraction (Balduck, Maes & Buelens, 2011). Transformations in customs, personal actions, relations to other individuals, the way of life, moral standards and traditions are seen as consequences on the host community as a result of tourism activities. However, there is a distinction between social and cultural impacts. Cultural impacts display long-term changes in moral and ethical ideals. Outcomes may not be directly evident, yet they will appear in the future. Social effects imply short-term consequences with prompt changes in the quality of life of the residents (Teo, 1994).

2.2.4 Socio-cultural impacts of festivals

Negative impacts

Festivities are social phenomena that can support communities with various benefits, however, potential negative contributions are likewise possible (Arcodia & Withford, 2006). Festivals can be responsible for some negative socio-cultural outcomes directly affecting the host community. For instance, events and festivals can have the power to transfer other beliefs and lifestyles, thus completely changing the perception and the character of a whole social group (Getz, 2007). Other negative impacts such as crime, violence, illegal drug use and community disconnection may occur (Arcodia & Withford, 2006).

Cultural differences are not only visible when comparing two different countries but also ensue within a country. In fact, cultural distinctions appear as important motivators for individuals to travel and explore a particular place. The eagerness to explore as much as possible of a culture may lead to an invasion of locations not devoted to touristic activities, thus penetrate into the personal lives of the host community. The contact between host communities and visitors can provoke unfavourable effects resulting in social and cultural changes in the long run (Archer, Cooper & Ruhanen, 2005). In some regions, a considerable number of tourists can lead residents to escape to other more tranquil places. Furthermore, the constant contact with other cultures may totally modify their lifestyle. As festivals, and in more general events, attract and assemble a considerable number of individuals in a particular location, the confrontation between the local community and the tourists may lead to mischief, crime, and other negative encounters. The fact that travellers are perceived as strangers, creates the possibility for tourists to become victims of theft. The transmission of various diseases, such as AIDS, is also perceived as an issue emerging through the act of travelling (Archer, Cooper & Ruhanen, 2005).

Positive impacts

Besides the unfavourable effects arising through festivals, Arcodia and Withford (2006) claim that festivals also provide a great extent of positive outcomes on the host community. As public celebrations, in order to properly function, festivals demand the

cooperation of multiple local agents. The collaboration during the organisation of the festival can result into a fusion of different communities, thus introduce new social networks. Further comprehension and a raise of consciousness towards a particular society can lead to a favourable development in the host community. Societies, where festivals take place, are introduced to new competencies and different processes of acting through personal interplay. Additionally, by expressing through various art forms and celebration, festivals tie individuals with different beliefs from different societies and cultures (Arcodia & Withford, 2006).

However, Getz (2007) claims that effects (positive or negative) are perceived differently by each individual as the information delivered can alter. It is difficult to calculate the extent of the impact as Acordia and Withford (2006) recognise a more significant extent of favourable outcomes that can emerge from festivals. Festivals create a feeling of union while celebrating and cluster various groups during the organisation. Individuals get more conscious about the knowledge and the competences of their own community and get further inputs through the interaction with other individuals belonging to other social groups. This can result into a favourable development within the socio-cultural sphere (Acordia & Withford, 2006). Festivals also have the power of establishing social union by strengthening the connection within a community. Through the celebration of what a society believes in, festivals increase the social and cultural identity of a particular place. Thus, festivals strengthen pride and generate cultural integrity (Gursoy, Kim & Uysal, 2004). Festivals are also perceived as important contributors to what is called sense of community. Sense of community shows the involvement and the understanding of an individual within a community (Winkle & Woosnam, 2013). It combines a community's idea, value, spirit, dignity, relations and its bonds (Derrett, 2003). Derrett (2003) claims that festivals create a sense of community through the creation of personal contact, acceptance and encouragement.

2.2.5 Environmental impacts

Events and festivals are a rapidly growing industry and represent an important economic development for communities. If, however the physical impacts of these events

are left unnoticed, negative implications can ensue, leading to long-term environmental degradation. This occurs from the point an individual determines to attend a festival (Dávid, 2009). In order to meet personal desires, individuals have continuously contributed to environmental degradation for instance throughout travelling and participating in several recreative activities. Nevertheless, people have become aware of the existing environmental issue thus start being more conscious while making resolutions of this kind (Stern, 2000). Events and festivals start adopting a more sustainable philosophy in order to minimise the negative effects on the environment and to develop a different way of thinking and acting during these kinds of happenings (Getz, 2007).

2.2.6 Environmental impacts of tourism

In general, tourism can create negative impacts on its surrounding when the number of tourists and their needs surpass the capacity of the environment. Typical tourism activities that are not frequently regulated can endanger an important number of natural areas worldwide (Sunlu, 2003). Transportation represents one of the most crucial components that contribute to the growth of greenhouse gas emissions, destruction of biodiversity emerging from habitat loss, utilisation of resources and deterioration of different kinds of environments such as provincial regions, small islands, the seaside, mountains and forests (Wong, 2004). Furthermore, travellers are equally seen as important contributor to this issue. It may happen that tourists unwaresly, but often purposely, destroy crops, perturb local farm animals and create a great amount of litter. However, tourism can equally have some positive outcomes by encouraging the maintenance of the environment of the visited area. In order to minimise the negative effects mentioned above, a lot of attention has to be payed on the planning, the management and the development of tourist knowledge towards the environment (Archer, Cooper & Ruhanen, 2005).

2.2.7 Environmental impacts of festivals

Festivals and the number of festival attendees have not experienced a decline over the past couple of years. They are constantly increasing. Between 2012 and 2104, the United Kingdom has experienced a growth of 26% of individuals attending a festival (Collins & Cooper, 2017). Festivals have predominantly a negative effect on the environment which arises when the capacity of the milieu cannot keep up with the number of attendees. Pollution, deterioration of the land, deregulation of the natural environment, littering and an important consumption of natural resources are only a small number of the impacts festivals can create (David, 2009).

The effects on the environment provoked by events are differentiated and branched into two main categories: impacts on the natural environment and impacts on the man-made environment.

According to Dávid (2009) the most significant effects on the environment due to festivals are:

- **Air quality** is significantly disturbed by gas emissions deriving from primarily transportation. The lodging industry together with the food and beverage industry are also significant contributors to air quality pollution. Naturally, the bigger the festival, the more significant will be the emission of gases such as CO₂ adding to the greenhouse effect.
- **Geological conditions** are modified through individuals leaving rubbish behind. Next to a disagreeable scenery created, littering can lead to intoxication of the soil. The water equilibrium in the soil can furthermore be damaged as a result of the considerable number of individuals stepping on the terrain. In addition, the high level of influx through various transportation ways sets heavy metals free leading to undesirable effects on the natural habitat.
- The **pollution of water** has also become a significant issue. Events and festivals seem to be actively contributing to this phenomenon and one of the most eminent reasons imply the management of litter. A big volume of waste lands in the water level located nearby. New technologies are suggested to be developed for the

purification of the polluted water. In case that this is not accomplished, inhabitants and the natural environment will be both negatively impacted.

- As a result of this rapid growing industry a **depletion of natural resources** is occurring. The exhaustion of resources derives from sectors using non-renewable energy such as transport or lodging. Water represents a good example of a natural resource that is being mismanaged, thus undergoing a serious shrink in its reserves.
- **Flora and fauna** are not solely negatively impacted. Through various protection plans positive effects essentially in maintenance of the natural habitat can occur. However, it is not unusual that festival-goers cause a deregulation in the unaffected environment during the time of the festival.

Dávid, 2009

Festivals demand a great need of resources in order to satisfy the need of festival-goers. The sudden need to accommodate a great number of individuals, the transportation and the consumption of resources (water, electricity, heating...) will not only leave its traces on the natural environment but will also affect the inhabitants (Dàvid, 2009).

The following section presents the elements leading to these negative environmental impacts deriving from festivals.

2.2.8 Elements affecting the environment

Transportation

Transportation in general is a fundamental contributor to air pollution by the emission of CO₂ gasses. To attend a festival, individuals use diverse ways of transportation including train, aircraft, automobile or bicycles. Each mode of transportation has an impact on the environment, however the degree of the impact alters (Dàvid, 2009).

The location of the festival will play an important role to determine the way of transportation. It is more likely for festival-goers to use public transports if the festival is located in the city. If, however the festival is located in a rural area or in an area that

is more challenging to reach, individuals will prefer other means of transportation (Klein, 2015).

Food

It is not only the food consumption, yet the whole process of food production that determines to which extent food affects the environment. From the moment of food consumption, individuals will somehow impact the environment. The industrial creation of food can lead to pollution on multiple levels, therefore to environmental degradation. Additionally, to the production, food packaging likewise represents a considerable issue leading to superfluous littering of the land (Dàvid, 2009).

Waste

Waste represents a big issue for festivals. One of the main causes of littering during festivals is the lack of adequate garbage systems. The largest proportion of waste created during festivals derives from food and beverages packaging, food leftovers and single-use plastic cutlery (Dàvid, 2009). Alternative waste creations in festivals come from the big number of camping tents, and other camping material, left behind. Multiple reasons are given for this action. The amount of waste production during festivals all over the world has gained a considerable amount. In the United Kingdom alone, festivals yearly produce 23,500 tonnes of waste (Klein, 2015).

Water

This natural resource is essential for numerous activities in an individual's day to day life, thus has become limited and has developed into a universal concern (Klein, 2015). Water is an essential feature and is being used for multiple purposes. Besides for drinking, individuals use water also for cooking and for sanitary purposes (Dàvid, 2009). However, not the consumption of water alone has negative effects on the environment but the transportation and the packaging as well. Water is often filled into plastic bottles that later end up on water surfaces due to bad waste management during festivals. The presence of plastic has also become considerably higher in the previous years and has led to a great degree of ocean pollution (Klein, 2015).

Energy

To properly operate, festivals require a considerable amount of energy. A total of 0,6 litres of diesel has been estimated to be needed by a person on a festival per day in the United Kingdom (Klein, 2015). Energy utilisation is needed for the whole construct of the festival and for the equipment in order to deliver. Furthermore, attendees consume energy during the time they spend on the festival (lodging and food) and for the transportation (Dàvid, 2009).

The previous factors have shown through which behaviours festivals can be unfavourable for the environment. They are partly responsible for water, air and land degradation, thus damaging the natural habitat of humans and animals living nearby. To minimise these negative effects, guidelines have been presented to festival planners (Dàvid, 2009). Festival organisers have become aware of this issue and promote their festivals with “green credentials”. Five means have been recommended in order to create more sustainable festivals (Cummings, 2014). The first step stressed by the author is education about the way of organising festivals to be more sustainable. This knowledge will be then transferred to the artists, the suppliers and the festival-goers. The second step for festival organisers is to create good cooperation between all the collaborators including the artists, the festival management, the suppliers and the festival-goers. In order to achieve the goal of creating a sustainable festival, the mutual effort of the supply chain is crucial. The festival organisation needs to spread the message in a way that appears feasible and advantageous. The third approach by the author implied the collaboration of multiple festival organisers in order to change the mindset of the main stakeholders and the vast population. Cummings (2014), equally claims that the successfulness of these festivals is fundamental in order to confirm the taken initiatives and inspire others to equally consider this pattern. Finally, it is fundamental that the information is understood by the broad public. However, it unquestionably depends on the festival visitors if they want to take the issue into consideration and act upon it (Cummings, 2014).

Multiple festivals have considered this reality and have introduced more sustainable procedures. The reduction of diesel consumption, alternative energy suppliers, the introduction of reusable cup systems or the remuneration and support of individuals that use trains and bicycles to reach the festivals are only a small number of the measures festival organisers have taken to reduce unfavourable impacts on the environment. However, an important number of festivals have not taken any actions yet and remain ignorant towards this issue (Klein, 2015).

2.3 Festivals in Austria

2.3.1 Overview of festivals in Austria

Austria has a long festival tradition. Austria has equally played an important role in the evolution of the modern arts festivals with the inauguration of the Salzburger Festspiele in 1920. The Salzburger Festspiele offered a prosperous musical schedule by hosting popular musicians and artists interpreting great classical compositions for art enthusiasts (Quinn, 2005). Nowadays, numerous festivals with a wide variety of musical and artistic focuses take place in Austria every year. Many of them are internationally recognised and attract an important number of visitors from abroad (Schnabl, Mateeva, Titelbach & Zucker, 2012). The overview of the festival activities in Austria reveals a wide range of programs. In 2017 a total of 2422 performances and 1.32 million visits of Austrian festivals were reported. In this year, the most popular festivals were the Salzburger Festspiele with a total of 262 000 visitors followed by the Bregenz festival with a total of 216 000 visitors. The highest number of visitors were attracted to musical theatre, dance (43%), concerts (32%) with both serious and entertainment music and drama and cabaret (12%). The difference to 100% are unknown events (Statistik Austria, 2019).

Not only musical art is being appreciated in Austria. Dance and Film festivals have equally high prominence. The ImPuls Tanz Festival has become one of the most significant dance festivals in Europe. The festival takes place yearly in Vienna and is the

host of over fifty productions presented in Vienna’s most influential venues such as the Burgtheater, the Volkstheater or the Museums Quartier (Austria Info, 2019).

In 2019, the ImPuls Tanz festival had a total of 140 000 visitors with a total occupancy rate of more than 97% (Ploebst, 2019). In the past couple of years, the number of film festivals in Austria has equally substantially risen. In 2015 Austria counted 43 active events that can be characterised as film festivals where two thirds have been launched in the last twenty-five years. A total of 287 123 visitors were recorded visiting a total of twenty-two different film festivals in 2015 (Zachar & Paul, 2016). In 2017, the most popular film festivals were the Viennale with 91,700, the Diagonale with 31 200 and the Crossing Europe Film Festival Linz with 23 000 visits (Statistik Austria, 2019).

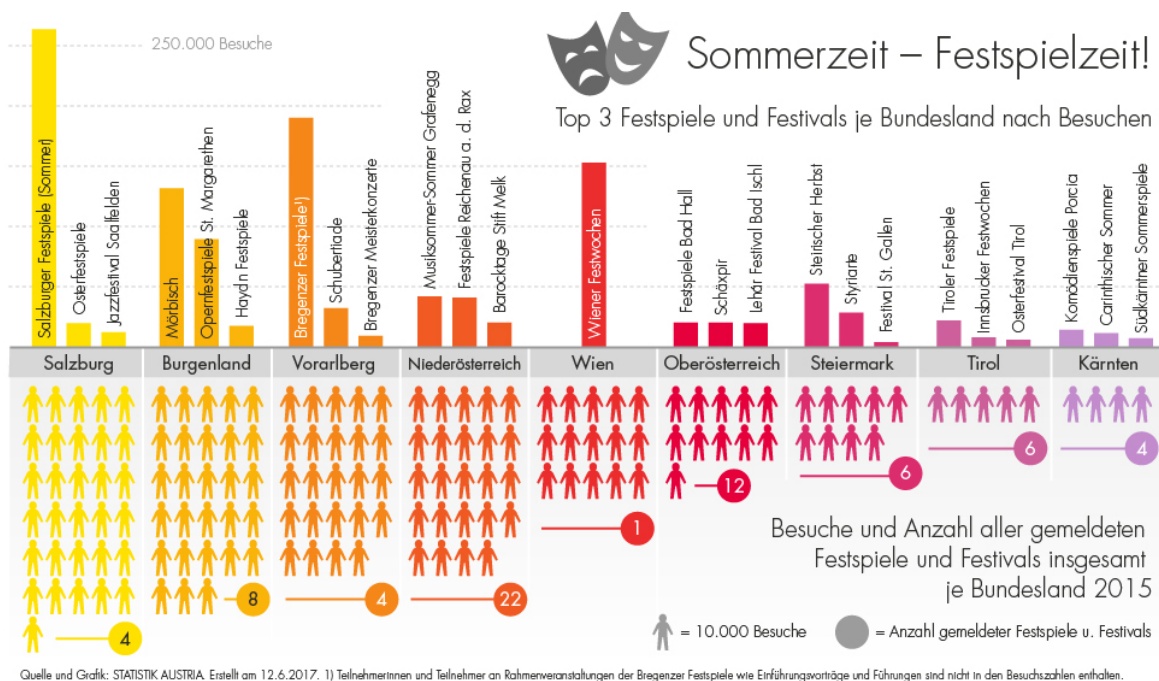


Figure 4: Top three festivals in each state in Austria according to the number of visitors

Source: Statistik Austria, 2019

The figure above shows the three most popular festivals in each state of Austria in 2017 taking into consideration the number of visitors. According to a study conducted by Statistik Austria (2019) the Salzburger Festspiele seems to be the most visited festival in 2015 with over 250 000 visits.

However, the festivals taken into consideration for the study demonstrated in Figure 6 are almost all based on classical music. Thus, Austria has equally an important festival culture built on other types of music and art. In general, not enough attention is paid on these types of festivals in most of the conducted studies and statistics.

Table 2 shows a statistic that presents a ranking of the most popular festivals according to the number of social media fans in Austria in 2019 (Statista, 2019). According to this study, the festivals with the highest presence in social media are not based on classical music. The festival with the highest prominence in social media in 2019 was the Electric Love Festival with 651 900 fans (Statista, 2019). The Electric Love Festival (ELF) is taking annually place in the land of Salzburg such as the Salzburger Festspiele. In 2015, the ELF had approximately 150 000 visitors (Bukovics, 2015) which is considerably higher than 18 900 visitors at the Osterfestspiele the same year (Osterfestspiele Salzburg, 2015). The same can be observed while comparing the Nova Rock festival in Burgenland with the most popular festivals in the same land according to the study conducted by Statistik Austria (2019). The Nova Rock festival had a total of 125 000 visitors in 2015 (Ruckhofer, 2015) whereas the Opernfestspiele St. Margareten and the Haydn Festspiele had both less than 100 000 visitors in the same year (Statistik Austria, 2019).

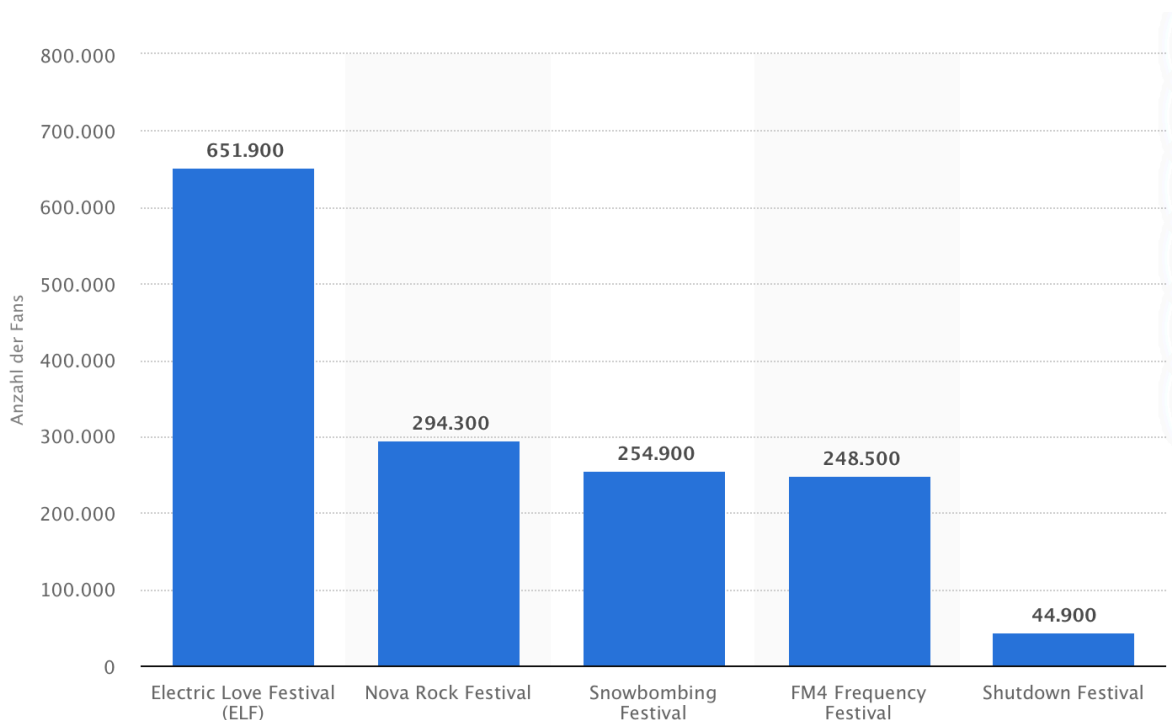


Figure 5: Most popular festivals by number of social media fans in Austria in 2019
Source: Statista, 2019

Austria is equally hosting one of the largest festivals worldwide. The Donauinsel festival takes place annually on an island in the city of Vienna. The Danube Island, where the festival takes place, was artificially created between 1972 and 1988, measures 21 kilometres in length and is only 250 metres wide (Donauinsselfest, n.d. <https://donauinsselfest.at/willkommen/>). The festival was held the first time in 1984 after an idea of the then state secretary Harry Kopietz. Over the years the festivals developed into one of the most important outdoor events in Europe with 2.5 to 3 million visitors and approximately a 600 hours programs with music, theatre and cabaret (SPÖ Wien, n.d. <http://www.dasrotewien.at/seite/donauinsel>).



Figure 6: The largest music festivals in the world

Source: Statista, 2019

The figure above shows the twelve largest music festivals worldwide in 2018 based on the total number of visitors. According to Statista (2019), the Donauinsel festival was the largest festival in Europe and the second largest festival worldwide with 2 400

000 visitors in 2018. In 2017, an even higher number of visitors was documented. 2 800 000 visitors were recorded (“Weniger Besucher auf Wiener Donauinselfest”, 2018).

2.3.2 Music festivals

| Austrian states | Music Genres | | | | | | | | |
|-----------------|--------------|----------|-----------|------------|--------|-------------|-------|-------|-----------|
| | Jazz | Pop/Rock | New Music | Electronic | Hiphop | World Music | Indie | Metal | Classical |
| Vienna | 13 | 12 | 1 | 5 | 2 | 14 | 0 | 0 | 4 |
| Lower Austria | 5 | 15 | 2 | 3 | 1 | 10 | 0 | 1 | 16 |
| Burgenland | 4 | 6 | 1 | 2 | 0 | 2 | 0 | 0 | 11 |
| Upper Austria | 14 | 15 | 6 | 9 | 0 | 6 | 0 | 0 | 9 |
| Styria | 8 | 10 | 9 | 13 | 0 | 8 | 1 | 0 | 7 |
| Salzburg | 10 | 2 | 5 | 3 | 0 | 3 | 0 | 0 | 8 |
| Carinthia | 1 | 5 | 5 | 4 | 0 | 2 | 0 | 1 | 8 |
| Tyrol | 3 | 4 | 5 | 6 | 0 | 2 | 1 | 0 | 7 |
| Vorarlberg | 1 | 4 | 2 | 3 | 0 | 1 | 0 | 0 | 4 |

Table 2: Music festivals in Austria

Source: adapted from Music Austria, 2020

The table above shows the number of music festivals taking place in each state of Austria. As it can be identified, multiple music genres such as jazz, pop, rock, electronic, new music, hiphop, world music, indie, metal and classical are represented during these festivals. However, not every music genre is proportionately displayed.

Hiphop, indie and metal music appear to be the least performed music genres in Austrian festivals compared to jazz or classical music that seem to dominate the festival sphere next to pop, rock, electronic, new music and world music (Music Austria, 2020). The number of musical genres represented by festivals does not imply the number of festivals in each state as most of the festivals are a combination of multiple music styles. For instance, the Donauinsel festival combines jazz, classical, new music, world music, pop, rock and electronic music whereas the Osterfestspiele Salzburg are uniquely based on classical music (Music Austria, 2020). These festivals take place in urban as well as in rural places. Table 3 shows the number of festivals taking place in cities and in rural areas where the rural/urban distinction is made depending on the amount of inhabitants. Rural areas imply up to 10 000 inhabitants. Places with more than 10 000 inhabitants are classified into urban areas (Bibby & Brindley, 2013).

| Rural areas | Urban areas |
|-------------|-------------|
| 98 | 34 |

Table 3: Number of music festivals in rural and urban areas in Austria

Source: Music Austria, 2020

The table above shows that the number of festivals in rural areas is considerably higher than the one in urban areas. However, cities such as Vienna or Salzburg are hosting multiple music festivals while rural places such as Nickelsdorf are normally the hosts to only one festival. Nevertheless, it can be suggested that the number of the festivals is proportionally distributed in Austria depending on the capacity of the area.

2.3.3 Sustainable events and festivals in Austria

“Green Events” is an initiative taken by the Federal Ministry of Sustainability and Tourism in Austria. Austria has been a pioneer in Europe for many years in the area of sustainable event organisation. Established as part of the 2006 EU Council Presidency, this initiative sets green event standards and implements projects such as the

“Green Events Info Centre”. Green Events concentrate on climate-friendly travelling, promote the offer of regional, organic food and beverages and thus support the local economy. The use of reusable systems at green events means that waste is being actively avoided (Strasser, 2019).

On March 7, 2018, the network Green Events Austria decided to introduce "Minimum Requirements for Sustainable Events in Austria" in order to establish a uniform minimum standard across Austria in the organisation and implementation of green events. These requirements are the following:

- Climate-friendly mobility which means that the venue should be easily accessible by public transport (train, bus, subway, tram), by foot and/or by bicycle. The organisers should pay attention to the climate-friendly arrival and departure of the visitors when planning and implementing the events and communicate this in good time. However, if the event location is not easily accessible to the public, environmentally friendly alternatives such as shuttle services, bicycle taxi services, call collection taxis, carpooling or carpools should be offered and advertised.
- Food - the organisers should primarily consider seasonal and regionally produced food and beverages for the event. Non-regional foods such as coffee, tea, cocoa and chocolate are obtained from fair-trade where available. At least one vegetarian or vegan main course will be offered at the event.
- Waste prevention by using reusable containers for beverage services. Only ceramic cups, glasses or reusable plastic cups can be used for serving drinks to the guests. Only reusable dishes can be used for food services. Single-use packaging for coffee (coffee pods and capsules) is not allowed to be used. Other single-use packaging for dairy products, ketchup or mustard should be avoided.
- Waste separation at the event area, through collecting all the waste produced. To do so, the regional waste separation system has to be considered and followed. Corresponding labelled containers such as for paper, glass, metal and plastic packaging, used cooking fat and oil, and leftovers have to be available.
- Resource conservation by paying attention to efficient water use, electricity, heat and the use of environmentally friendly materials. Whenever possible, electricity, heat from renewable sources or self-supply (e.g. photovoltaic) should be used. All event-

related printing units (invitations, documentation, posters, etc.) have to be made by consuming the minimal amount of resource needed such as double-sided copies, replacement with electronic data carriers, mail services, internet, mobile applications, mobile ticketing or use of recycled paper.

- Accessibility – organisers have to pay attention to the accessibility of the venue. Barrier-free offers for visitors with mobility, auditive or visual complications have to be communicated as soon as possible.
- Active communication – the organiser has to communicate the green event measures to the employees, the suppliers and all the partners involved. The public should equally get informed about the event's taken measures by expressing it on the invitation for instance. They have to equally be reinforced during the event.

Bundesministerium für Nachhaltigkeit und Tourismus, 2019

3. Methodology

The following chapter is dedicated to the methodology of this thesis. The methods of research adopted will deliver data and knowledge about the importance of the socio-cultural and natural sphere of a festival.

3.1 Aim

The main aim of the thesis is to gather meaningful data and information about the possible positive and negative impacts festivals may have on their socio-cultural and natural environment and to analyse how these are perceived by the community, the festival-goers and the festival organisers. Additionally to the investigation of the impacts festivals can have on their environment, the researcher aims to investigate how small festivals in Austria deal with these issues and if they are taken into consideration throughout the organisation and during the festival. A couple of secondary aims have also been stated in the introduction of the thesis that will equally be considered in the research. They involve the understanding of diverse characteristics of festival-goers, their motivation to visit a festival, positive and negative outcomes of festivals and how these are perceived by the local community and the visitors. Furthermore, all the challenges that have to be taken into consideration by the organisation in order to create a viable environment during the time of a festival and after, are also a subject of interest.

To conduct this study, a mixed methods approach will be applied. Both qualitative and quantitative research methods will be applied for the collection of data. To get a general knowledge about festivals, about behaviours of festival-goers, their motives to visit a festival and their awareness of the issues stated above, a survey will be created. Additionally, in-depth interviews will be conducted with a couple of festivals organisers in Austria in order to obtain a deeper insight from the organisational perspective and how current issues are dealt with. The interviews and the survey were developed based on the secondary data obtained from former literature.

3.2 Research Design and unit of analysis

The research design of the thesis reveals the methods that will be applied in order to acquire and understand data. Research designs do not only imply the selection between qualitative, quantitative and mixed methods approaches but equally imply further research designs within these options (Creswell, 2014). The main aim of each research design is to gather information in order to defend the research questions and the purpose of the study. It incorporates information about data collection, the kind of data collected, the methods applied for data collection (surveys, interviews...) and for sampling techniques. There are three primary categorisations in research design:

- Exploratory
- Descriptive
- Causal

Shukla, 2008

The three research designs stated above all comprise primary and secondary data collection. The collection of secondary data implies assembling of already existing information about a particular issue (Shukla, 2008). The review of former literature accomplishes various aims. It demonstrates outcomes of other research related to the one being conducted and contributes to a foundation in order to establish the relevance of the study (Creswell, 2014). On the other hand, primary data is generated by the researcher focusing on the research questions. For the collection of primary data, both qualitative and quantitative methods can be applied (Shukla, 2008). Qualitative data collection is used to gain an initial understanding of issues. This method of data collection is based on accumulation of data from a rather limited number of individuals through questioning and the observation of attitudes mostly by applying open-ended questions. This research method allows the collection of up-to-date and rich data (Shukla, 2008). However, quantitative research is based on the analysis and interpretation of numerical data (Muijs, 2004). Quantitative data is usually collected through

questions with pre-determined answers in surveys which are transferred to a considerable number of respondents. This method enables a generalisability of the results as a large sample size is considered (Shukla, 2008). For this particular research, a mixed methods design was selected which is a combination of both qualitative and quantitative research techniques. This method integrates both types of data collection which contributes to a more complete perception of an issue than one or the other procedure alone (Creswell, 2014).

As the aim of this study is to investigate the effect that a festival may have on its socio-cultural and natural environment, a causal design was chosen as it investigates the cause and the effect of a particular phenomenon (Shukla, 2008).

3.3 Participants

For the study, three in-depth interviews were conducted. All three of them were operated via telephone due to the global pandemic Covid-19. Additionally, a survey has been developed.

3.3.1 Selection criteria

Sampling is a very important aspect that has to be considered in research. It permits the selection of a particular number of individuals belonging to a substantially larger group. Thereafter, the information gathered from this particular group is generalised and enables to draw conclusions. However, various factors have to be taken into consideration before determining the sample population being studied. The researcher needs to distinguish between diverse qualitative and quantitative factors before deciding on the sample size. Furthermore, the form and type of the study contribute to the decision of sampling (Shukla, 2008).

Generally speaking it can be distinguished between two sampling techniques, which are:

- Probability sampling
- Non-probability sampling

By using a probability sampling technique, each individual of the total population has the same odds of being a part of the study (Acharya, Prakash, Saxena & Nigam, 2013). However, non-probability sampling techniques are not based on random selection (Shukla, 2008).

For the purpose of this thesis, probability sampling was chosen. However, this type of sampling is again subdivided in four further categories:

- Simple random sampling
- Systematic sampling
- Stratified sampling
- Cluster sampling

Shukla, 2008

A simple random sampling technique was chosen by the researcher as it allows an equal and independent opportunity to each individual to get selected for the study (Onwuegbuzie & Collins, 2007).

For the conduction of the in-depth interviews, three individuals from the organisation of three different festivals were contacted. For the selection, gender, age, nationality, or the position in the organisation were not considered. On the other hand, the festivals taken into consideration for the study were all small-scaled festivals located in a rural area in Austria. However, one of the three festivals considered for the study is located in Hungary, next to the Austrian border, but organised by Austrians. The researcher believed that in-depth interviews with individuals participating in the whole process of organising a festival would provide rich information from another perspective.

3.3.2 The survey

Generally speaking, surveys may provide significant information about various movements, perspectives and attitudes of a population by only considering and studying a part of that population (Creswell, 2014). Surveys come in form of an organised questionnaire in order to gather particular data needed for the study (Shukla, 2008). They can adapt different schemes depending on the type of the study (Mathers, Fox & Hunn, 2007). Cross-sectional surveys are the most suitable for this particular research as they can provide information about the condition of a particular group of individuals at a given period of time. This particular type of data collection was chosen as it can provide knowledge about various attitudes that festival-goers have during the time of a festival (Mathers, Fox & Hunn, 2007).

Various types of questions can be composed for a survey. There are two primary methods of questioning: unstructured (open ended) and structured (close ended) questions. Unstructured questions demand from the respondents to provide an answer in their own words in order to get insights about their detailed opinion regarding a particular phenomenon. However, structured questions provide pre-defined answers where respondents are asked to choose amongst them (Shukla, 2008). For the survey of this study, both structured and unstructured questions were taken into consideration. For instance:

- What do you enjoy most during a festival?
- Do festivals occur in the area you live? - Yes/No

For demographic information about the respondents and for general information, dichotomous questions, which have only two answer alternatives, were considered. However, multiple choice questions were equally applied. They provide a various range of answers for the respondents to choose from (Shukla, 2008), for instance:

- How do you travel to a festival? - airplane/car/bus/train/public transportation/bicycle/by feet

For these type of questions an alternative answer “other” was included where the respondents could give another answer that is not provided in the pre-defined options. Additionally to unstructured and structured questions, the researcher applied the ordinal scale questioning method which allows the collection of participant’s attitudes towards an issue (Kitchenham & Pfleeger, 2008). For instance:

- How was your experience during the festivals? - Very positive to very negative

The survey was divided into three main parts. The first part of the survey aimed to gather general information about the participants such as age, gender and marital status. In the second part, the research aimed to find out about several attitudes festival-goers have towards festivals and their social environment. The third section of the survey was dedicated to the ecological outcomes of a festival. The survey was executed over the internet. It was posted on the private Facebook account of the researcher and on various groups such as of Modul University Vienna. A total of 163 responds were gathered in 23 days.

3.3.3 The interviews

Interviews are applied for qualitative research and provide specific data to the research. They are applied in order to obtain a deep understanding of personal expectations, experiences and beliefs of a specific group of individuals. This method of gathering data can also be contextualised to create a better overview of the outcome (Boyce and Neale, 2006). There are three essential interview models: structured, semi-structured and unstructured. For the sake of this thesis, semi-structured interviews will be considered. This kind of questioning benefits the examination of the fields aiming to be defined (Gill, Stewart, Treasure & Chadwick, 2008). Semi-structured interviewing allows the interviewees to respond to an established set of questions in

their own words and permits the interviewer possible clarification if needed during the interview. They integrate close-ended and open-ended questioning which supports the observation across different topics and a detailed exploration of personal experiences (Sankar & Jones, 2007). Gill, Stewart, Treasure and Chadwick (2008) claim that an interview should include open-ended questions and not only questions that can be answered with a “yes” or a “no”. They equally claim that the interviewee should begin with more basic questions and then continue with more delicate topics. This process builds trust between the interviewee and the interviewer and permits a rich data collection (Gill et al., 2008).

The first part of the questioning served as an introductory phase to the interview. The questions asked here were based on the interviewee’s experience in the festival industry and their role in the festival organisation. The interviewees were equally asked about their former education and if it was based on event management:

- How long have you been working in this field?
- Was your former education based on event management?
- What is your role in the organisation of the festival?

In the second part of the interview, the researcher wants to gather information about the perceptions the interviewees have towards the socio-cultural and the natural effects on the environment. With this set of questions the researcher aims to find out how individuals in the festival organisation perceive these issues. The interviewees were firstly asked to describe their festival, to state the central idea behind the festival and to explain why a rural area was chosen for the organisation of the festival.

- How would you describe the festival?
- What is the central idea of the festival?
- How did you come to the decision to organise the festival in a rural area?

Subsequently, in order to find out about possible interactions with the local community and different positive or negative outcomes that could be caused by this action, following questions were asked.

- Where are the festival guests mostly from?
- Do you also have guests from the local community?
- Are you considering the wellbeing of the local community during the organisation of the festival? How?
- How does the local community deal with this happening in your opinion?
- Have you had any positive or negative experiences with individuals from the local community regarding the festival?

The set of questions above are exclusively based on socio-cultural effects. In the following questions the respondents were asked to state their own thoughts about sustainability during festivals and if festivals should consider being sustainable. Moreover, the interviewees were asked to state which elements and festivals activities have the highest impact on the environment, what measures are implemented by their organisation to prevent negative outcomes and how the message of doing so is spread to their audience. With the last question of this part, the author aims to find out what has to be undertaken during the organisation and during the time of the festival in order to create a pleasant environment for the host community and conserve the natural environment.

- How would you describe a sustainable festival?
- Which elements and which festival activities affect the most the environment? What kind of damage is caused by this?
- What measures do you implement in order to create a sustainable festival?
- How are you spreading the message of sustainability during the festival and how are you motivating the guests to take actions?
- What does a festival organisation have to do in order to create a viable environment for the host community and conserve the natural environment?

The last part of the interview is a combination of questions aiming to find out about the biggest difficulties faced during the organisation of a festival in order for it to be sustainable. The researcher equally tried to find out if some governmental supports are obtained in order to create a festival with less negative impact on its surrounding environment.

- What are the biggest obstacles you are facing in order to create a sustainable festival?
- Do you obtain any kind of governmental support for organising of a sustainable festival?
- If yes: What kind of support is it? Is it sufficient? If no: What kind of support would you expect?

Three interviews were conducted by the researcher. All of the interviews were conducted in German and lasted between twenty and thirty minutes each. The interviews were conducted over the telephone as they took place during the time of the pandemic Covid-19 and could not happen face to face due to safety reasons.

4. Summary and interpretation of collected data

The following chapter is devoted to the analysis and the understanding of the data collected through the surveys and the interviews.

4.1 Interpretation of the surveys

4.1.1 Demographics

| Age | |
|-------------------|-----|
| Under 18 | 1 |
| 18-24 | 40 |
| 25-30 | 42 |
| 30-35 | 19 |
| 35-45 | 37 |
| 45 | 24 |
| Gender | |
| Female | 126 |
| Male | 36 |
| Other | 1 |
| Marital status | |
| Single | 62 |
| In a relationship | 49 |
| Married | 52 |
| Have children | |
| Yes | 48 |
| No | 115 |

Table 4: Survey respondent demographics

Table 4 provides a summary of the survey participants' demographics. In this case, their age, their gender, their marital status and the fact if the participants have any children were of interest. 163 survey responses were collected in total in which the majority of the participants were female (77,3%). While looking at the age of the respondents, most of them were between 18 and 30. Only one respondent was under the age of 18. The remaining 80 respondents were divided between the age groups 30-35, 35-45 and 45+. The answers regarding the marital status of the respondents were more or less equally divided between the three given response choices. 38% were single, 30,1% in a relationship and 31,9% were married. However, only 29,4% of the participants in this survey stated that they have children.

Conclusion:

While looking at the demographics from the survey participants, it can be concluded that the study mainly relies on a female opinion as the majority of the respondents (77,3%) were female. An earlier study about festival motivation conducted by Chang and Yuan (2016) equally shows that women had a higher response rate (67,7%) than men. The age group the respondents belong to and their marital status, has equally to be taken into consideration while interpreting the data. Most of the survey participants are single and are between the age of 18 and 30. It can be assumed that individuals of younger age and individuals that are not married or in a relationship have a greater opportunity to visit festivals more frequently.

4.1.2 Festivals

The next set of questions of the survey intended to identify the participants' perceptions and attitudes towards festivals. Figure 7 displays how many of the survey participants have attended a festival in the past and how many have not. It can be seen that the majority that took part in this survey has visited a festival. 93,9% have been to at least one festival before.

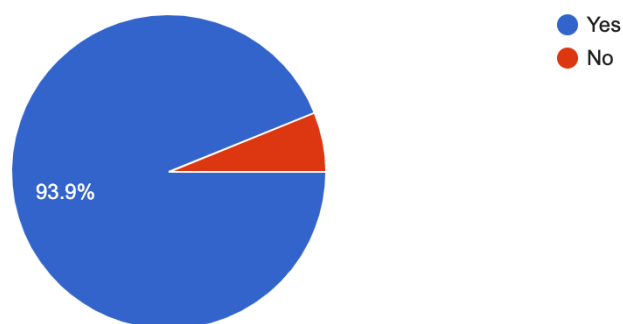


Figure 7: Survey participants that have attended a festival before

The respondents that have visited a festival before were asked to state the locations of the festivals they have visited. Most of the locations were situated in European countries such as Austria, Germany, Greece, Serbia, the Czech Republic, Hungary, Spain, France, Switzerland, Belgium, the Netherlands, Portugal, Denmark, the United Kingdom, Sweden, Bulgaria, Ireland, Russia, Malta, Croatia, Finland and Italy. All of these locations were stated more than once. However, a couple of countries outside Europe were equally named, such as Canada, South Africa, Malaysia, Taiwan, Argentina, India, Egypt, Indonesia and several states in the U.S.

The respondents that have not visited a festival before (6,1%) were furthermore asked if visiting a festival in the future was of interest of them. From 10 respondents that have not visited a festival, 2 were not interested in attending one. In an open-ended question, the participants were asked to explain in a couple of words why they would or

would not attend a festival. Figure 8 illustrates the keywords that the participants adopted most frequently to state why they would visit a festival.



Figure 8: Factors to visit a festival

Additionally to these factors, some participants claimed that festivals are a great opportunity to see a lot of various musicians and artists in one place for a good price. Others described festivals as a place with an unique spirit where individuals with the same interests meet to celebrate music and life. Festivals were here equally described as relaxing and as places which provide a feeling of vacation and summer. However, a few negative factors were equally associated to festivals which would prevent some participants of going to one. These factors include a possible excessive consumption of alcohol and drugs of festival-goers and dirty facilities. Participants equally claimed

that they would not go to a festival as it can be very crowded, too expensive, too stressful and does not provide enough comfort.

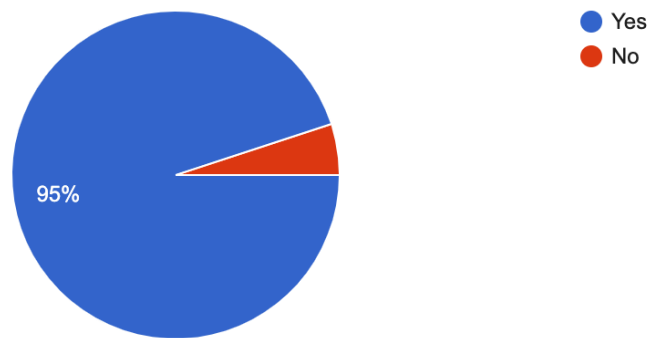


Figure 9: Desire to visit a festival again

Figure 9 demonstrates the answers to the question if the participants that have been to a festival would attend one again. Here it can be assumed that the vast majority (95%) had a positive experience and would attend a festival again.

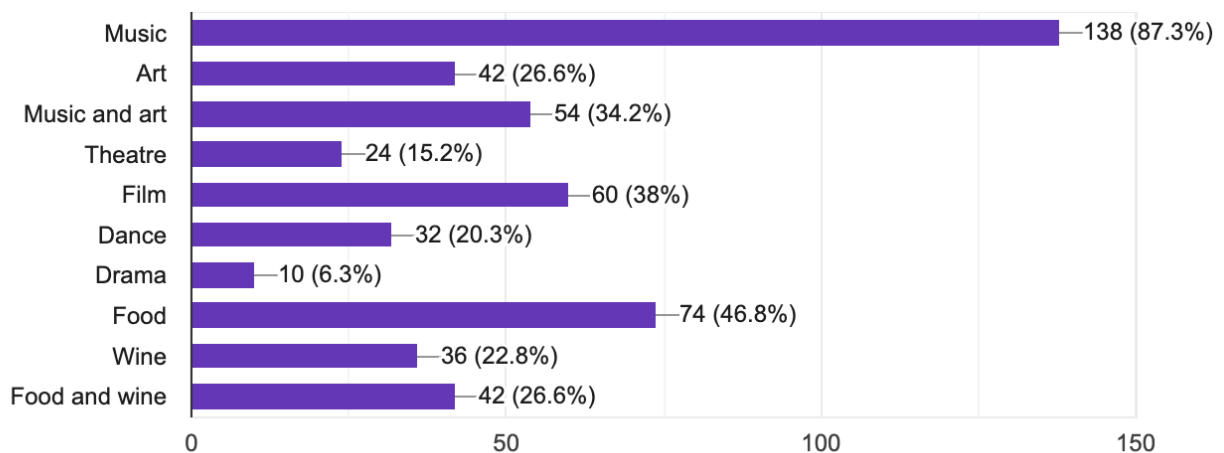


Figure 10: Types of attended festivals

As many types of festivals exist, the researcher was interested in identifying what type of festivals is the most frequented. Figure 10 reveals that music festivals are the most popular amongst the other types of festivals as the majority of the participants (87,3%) stated to have visited a music festival. The second most popular type of festival indicated is the food festival. On the other hand, drama festivals seem to be the least frequented as only 6,3% of the participants have attended one. However, as it can be seen in Figure 11, 91,1% participants stated that they would be interested in attending another kind of festival.

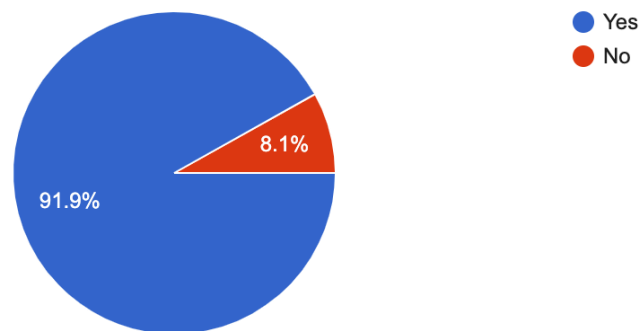


Figure 11: Interest in visiting an other kind of festival

The next question is intended to get information about how positive or negative the experience of the participants was during their festival visit. This was measured on a scale from 1 to 5 with 1 being “very positive” and 5 being “very negative”. As it can be seen in figure 12, 44,9% of the participants claimed to have had a very positive experience. 31,6% claimed that their experience was positive, 10,1% said that their experience was neutral, 10,8% reported a negative experience and 2,5% a very negative

experience. Overall, it can be said that the majority of the participants (76,5%) had a rather positive experience while visiting a festival.

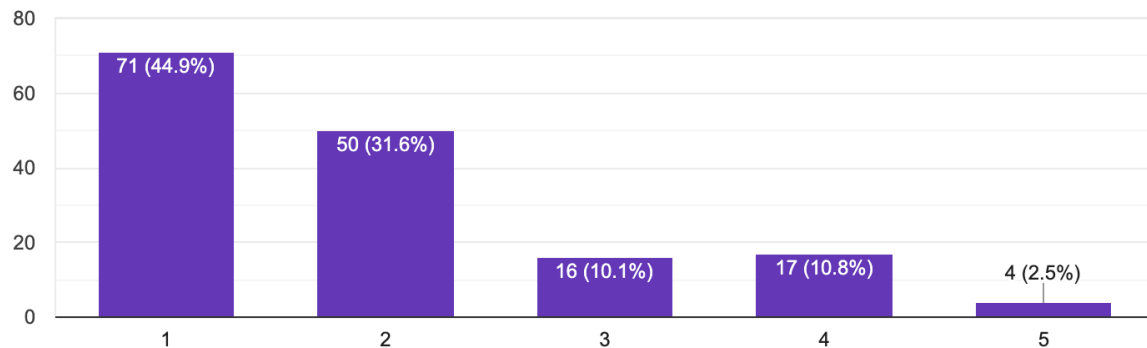


Figure 12: Participants' experience during a festival

The following three questions of the survey are intended to discover general information about the festivals attended such as their location, scope and frequency of the visit. 58,9% participants stated that they attend more festivals in an urban area. 41,1% claimed to visit more festivals in a rural area. Concerning the frequency of the attendance of a festival, 34,8% responded to visit a festival once a year, 31,6% visit a festival more than once a year, 32,9% less than once a year and 0,6% claimed to attend a festival only rarely. Looking at these results, more than the half of the participants (66,4%) consider visiting a festival at least once a year. Regarding the scope, the most visited festivals in this case are large scale festivals (>1000 visitors). 59,8% claimed to usually attend large festivals, 34,6% usually visit medium-scale festivals (<1000 visitors) and 5,7% claimed to generally attend small-scale festivals which have only a limited number of visitors.

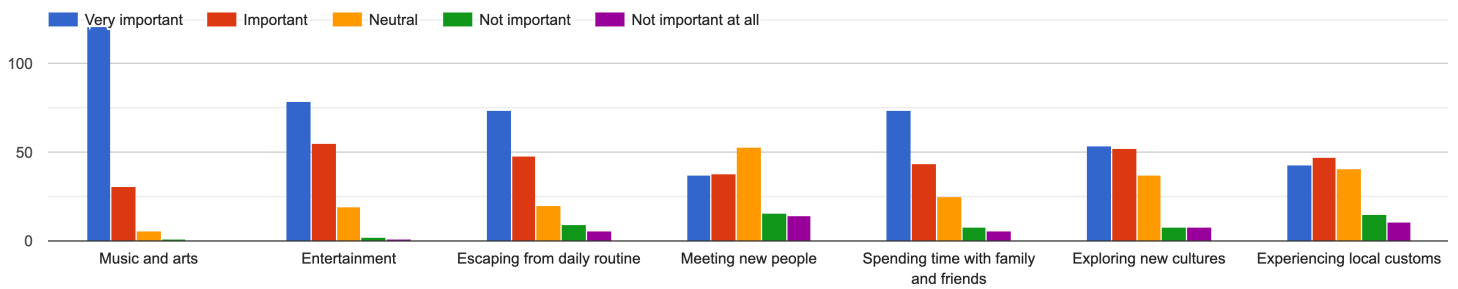


Figure 13: Relevance of various factors during a festival

Figure 13 demonstrates the answers to the question about the importance of various factors during a festival. Music and arts appear to be one of the most important factors during a festival for the majority of the respondents as 121 claimed that this aspect is “very important”, 31 perceive it as “important”, 6 responses were stated as “neutral” and only 1 as “not important”. Entertainment, escaping from daily routine and spending time with family and friends were also factors with a high “very important” and “important” response rate. However, meeting new people was mostly seen as “neutral” with 53 responses and also had the highest response rate of “not important” and “not important at all” compared to the other factors.

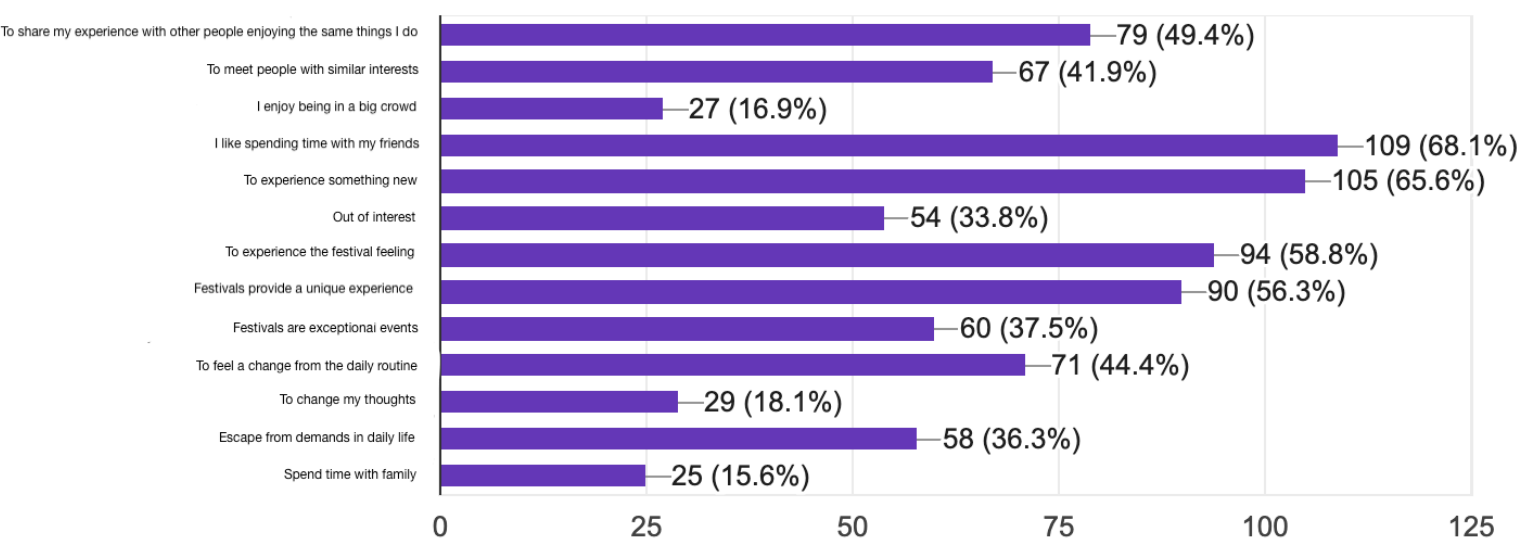


Figure 14: Motivation to visit a festival

Figure 14 demonstrates the factors that stimulate participants to visit a festival. To respond to this question, the participants were able to decide between one or more predetermined motivational factors. Spending time with friends seems to be the most important motive to visit a festival for the majority of the participants (68,1%). The second most significant motivational factor for visiting a festival is to experience something new (65,6%). 58,8% of the respondents stated that it is to experience the festival feeling, 56,3% stated that it is because festivals provide a unique experience and 49,4% because they aim to share their experience with other people enjoying the same things they do. Less important factors are the enjoyment of being in a crowd (16,9%), the fact of changing their thoughts (18,1%) and spending time with the family (15,6%).

The participants were equally asked to declare what they enjoy the most during a festival in an open-ended question. Music was once again the most frequently mentioned factor by 62 participants. The second most indicated motive was entertainment which was mentioned by 34 participants. 27 respondents mentioned friends, 14 mentioned the food and 8 mentioned the people. Other factors such as dancing, fun, artists, freedom, socialising, culture, togetherness, party, alcohol and drugs were equally mentioned a couple of times.

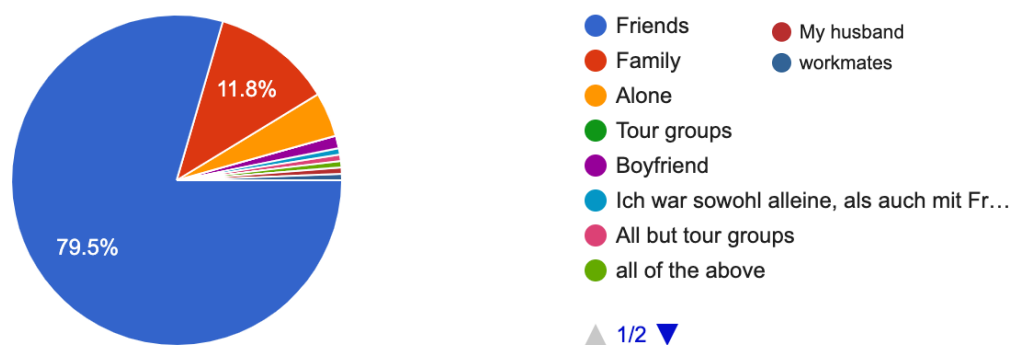


Figure 15: Preferred festival companion

The respondents were equally asked with whom they would preferably attend a festival. 79,5% of the participants claimed that they would visit a festival with friends, 11,8% with the family and only 4,3% claimed that they would visit a festival alone. For this question participants had the option to add further responses as it can be seen in figure 15.

Conclusion:

To conclude this set of questions, it has to be considered that the majority of the respondents of the survey have mainly visited festivals in Europe, thus the results may not be generalised regarding festival in other continents. Moreover, music festivals seem to be the most frequented types of festivals amongst the survey participants (87,3%) in comparison to other festival types, hence the results of the study have a higher tendency to rely on the experience festival-goers had during a music festival. However, a study conducted in 2014 in the United States shows that the participants were mostly excited about food and wine festivals and music festivals were only on the second place (Statista, 2014).

Regarding the motivation of the festival-goers, Formica and Uysal (1996) stated that it is predominantly driven based on family togetherness, event novelty, entertainment, socialisation, excitement and thrills. While looking at the responses of the survey participants, it can be observed that their motivation of visiting a festival is equally based on these factors. However, family togetherness is the least represented factor as the respondents claimed to go to festivals mostly with friends (79,5%) and as spending time with the family was the least selected criterion regarding festival motivation (15,6%). The authors equally claimed that not every group of individuals is driven by the same factors (Formica & Uysal, 1996). Moreover, Yolal et.al (2012) claimed that motivational factors may also rely on demographical aspects such as the age, the marital status and the gender. In this case, the factors of visiting a festival such as music, fun, alcohol and drugs, camping or party can be explained by looking at the demographical factors of the survey participants such as the age and their marital status.

4.1.3 Socio-cultural factors

The following questions of the survey intended to discover the respondents' perception about possible socio-cultural impacts deriving from festivals as residents of an area that hosts festivals and equally as festival-goers. The first question of this part aimed to identify the place of residence of the respondents. 90,2% of the respondents live in an urban area and 9,8% in a rural area.

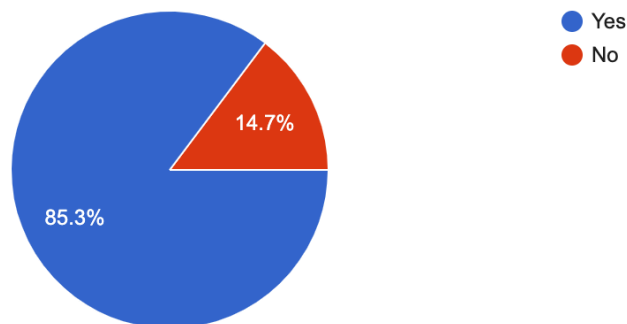


Figure 16: Presence of festivals in the place of residence

Moreover, the respondents were asked if any festivals occur in the area they live in. Figure 16 displays the results to this question. 85,3% revealed that festivals take place in their surroundings.

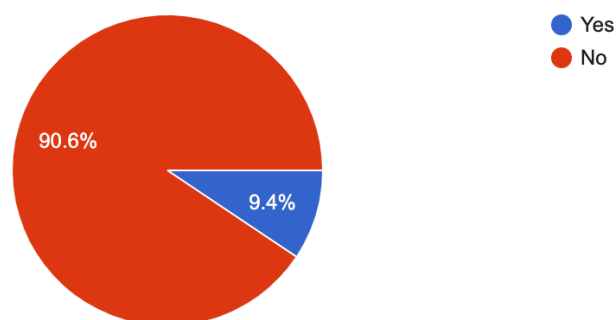


Figure 17: Perception of festivals taking place in ones hometown

Figure 17 shows the results to the question that intended to identify if the participants have ever felt disturbed by a festival taking place in their hometown. 90,6% stated that they have never felt upset by events in their area. However, 9,4% claimed the opposite. In an open-ended question, the participants that have felt disturbed were asked to specify the reasons for this impression. Noise and the presence of drunk individuals were each mentioned five times. Other aspects such as waste, congestion and the creation of an unsafe environment were equally mentioned as factors of disruption.

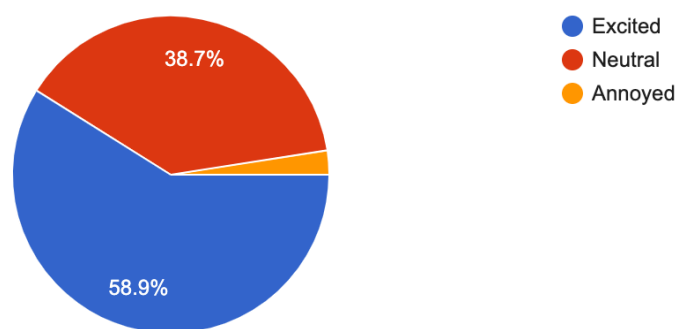


Figure 18: Awareness of festivals taking place in ones' hometown

While asking about the feeling of festivals taking place in ones hometown, 58,9% claimed to feel excited about the occurrence, 38,7% felt neutral about it and 2,5% claimed to feel annoyed.

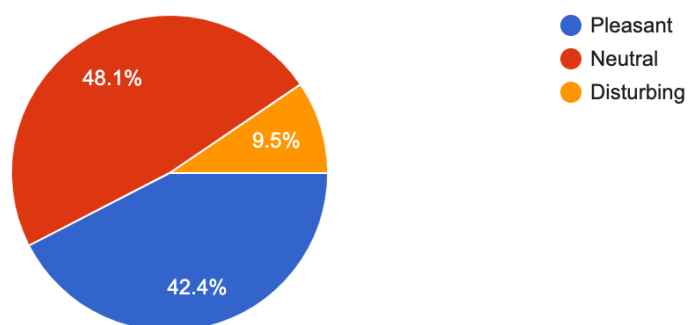


Figure 19: Perception of the local residents' awareness during a festival

Figure 19 demonstrates the answers to the question about how the participants perceived the feeling that locals had during their festival visit. 9,5% of the participants stated that they believe that locals perceived the festival as disturbing, 48,1% believed that locals have neutral feelings about the happening and 42,4% suppose that locals perceive the festival taking place in their hometown as pleasant. While asking the participants about their personal experience with locals on a scale from 1 to 3, with 1 being “positive” and 3 being “negative”, 34,6% stated to have had a positive experience with locals, 10,9% stated to have had a negative experience with the local community and the majority (54,5%) had neither a positive or negative experience. The results can be seen in figure 20.

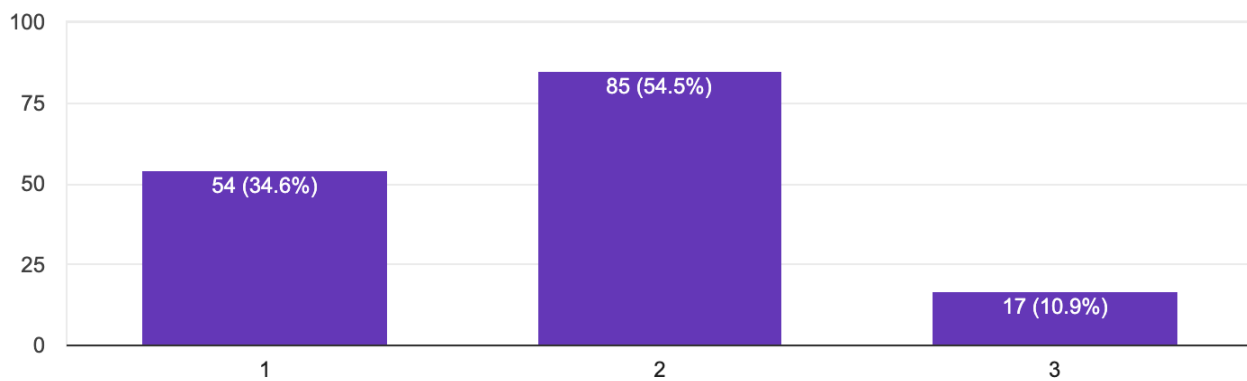


Figure 20: Personal experience with the local community

In an open-ended question, the participants were asked to describe their experience with the local community during their visit of a festival. The majority of the participants claimed a positive experience with the residents. The positive experiences were mostly described as very pleasant, fun, new, exciting, interesting, educating and nice. Some participants described the local community as very friendly, open-minded people and claimed that they enjoyed the festival together. However, other respondents claimed that the local community perceived the presence of the festival-goers as disturbing because of an excessive amount of drugs consumed during the festival, because of the bad behaviour of festival-goers, the noise and the waste left behind. One survey participant precisely described a personal experience of frequent visits of a

metal music festival in a very conservative village in rural area in Austria. The participant claimed that a great number of individuals from the local community felt disturbed from the increase of metal music fans visiting this particular festival. Additionally, the participant claimed to have experienced difficulties while wanting to rent an apartment in order to visit the festival. A couple of participants, however, claimed a neutral experience or non-existing confrontations with the local community during their festival visit.

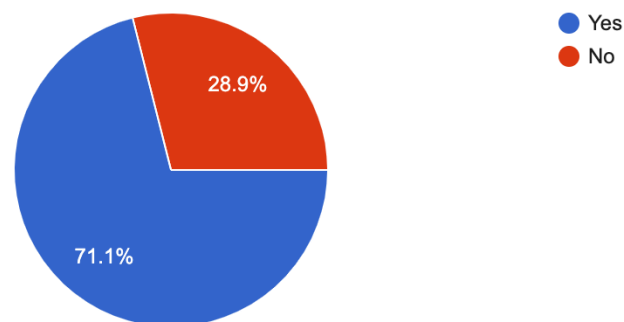


Figure 21: Interest in local community and customs while visiting a festival

The participants were asked to specify if they are interested in the local community and in their customs whilst visiting a festival. The majority of the respondents (71,1%) claimed that they are curious about the local community while visiting a festival. 28,9% of the respondents indicated the opposite.

Conclusion:

Most of the participants that took part in this questioning (85,3%) are not only festival-goers but equally reside in an area where festivals occur, thus also belong to a community hoisting festivals and come in contact with festival-goers. The majority of the survey participants equally claimed to feel excited about this occurrence. Only 9,4%

stated to feel disturbed. This could be linked to the fact that most of the survey participants are between the age of 18 and 30. Moreover, while looking at the interpersonal relations between festival-goers and the host community during the time of a festival, they are predominantly positive. However, negative experiences deriving from a high amount of waste, noise, congestion, the presence of drunk individuals and the development of an unsafe environment were recognised. Arcodia and Withford (2006) claimed that crime, violence and an illegal drug use may lead to negative socio-cultural effects. However, in this case, a connection between the socio-cultural and the environmental sphere may be detected as the survey participants claimed to feel disturbed by waste, noise and high congestion which are recognised as environmental factors of disturbance. However, the majority of the festival-goers stated to have had a rather neutral experience with the local community.

4.1.4 Environmental factors

The last section of the survey aimed to identify the participants' attitudes towards travelling to a festival, their perception and their knowledge of the damages caused by festivals on the natural environment and the information festivals provide about this issue.

The first question of this section aimed to identify the travel behaviour individuals have in order to attend a festival. Some predetermined answers were provided, however the participants had the ability to add further answers. In this case one individual stated to travel to a festivals with a "Taxi" and one individual claimed "depending how far it is". However, figure 22 shows that the majority of the participants (66,9%) travel by car followed by public transportation (55%), train (44,4%), bus (28,7%), airplane (26,9%) and bicycle (10,6%).

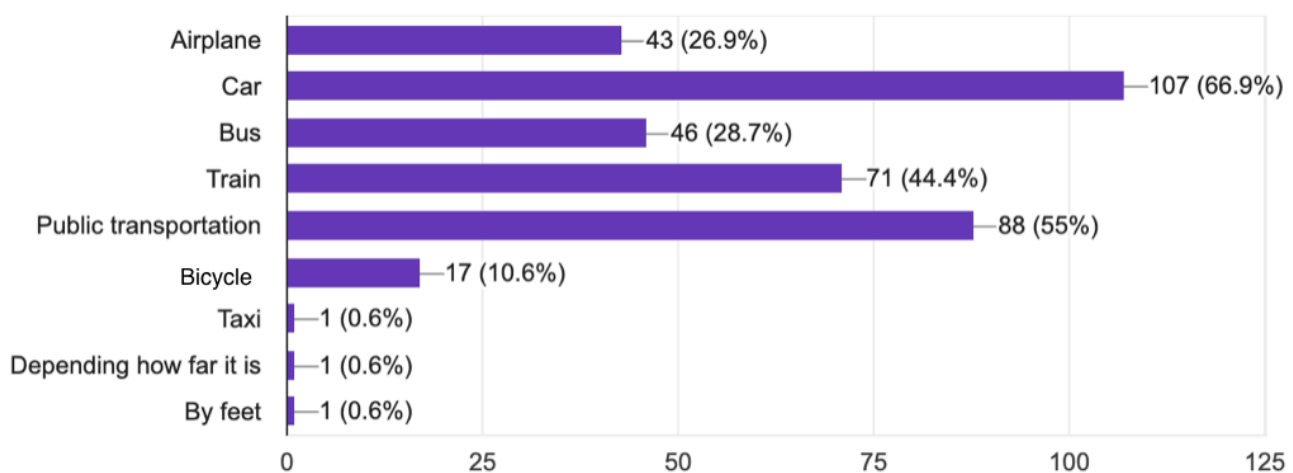


Figure 22: Travelling behaviour

These travel behaviours can be explained while looking at Figure 23 which shows the answer to the question aiming to identify if the participants have travelled to a foreign country with a festival being the main motivator. The majority (63,1%) claimed not to

have travelled to a different country in order to visit a festival. 36,9% claimed the opposite. The fact that most of the participants visit festivals in their country of residence explains that the majority travels by car, public transportation or by train as the destinations are relatively nearby.

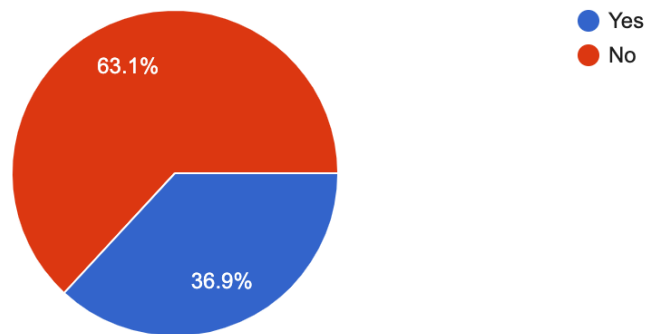


Figure 23: Festival as main motivation to travel to a foreign country

Furthermore, in an open-ended question, the participants were asked to specify why they have or have not traveled to a foreign country for a festival. Those who have travelled to a foreign country in order to visit a festival mostly claimed that it is for the music, the program and for the opportunity to meet international people and experience other cultures. The lack of various types of festivals and the lack of representation of various arts during a festival in a country was equally stated multiple times as a reason to travel to a foreign country. On the other hand, some participants claimed that they would not travel to a foreign country with festivals being the main motivation. Reasons such as the the lack of time, high costs and the complexity of such a journey were mentioned multiple times. Participants equally claimed that they would not travel to another country just for a festival as it has a negative impact on the environment and because they are more interested in happenings in their near environment.

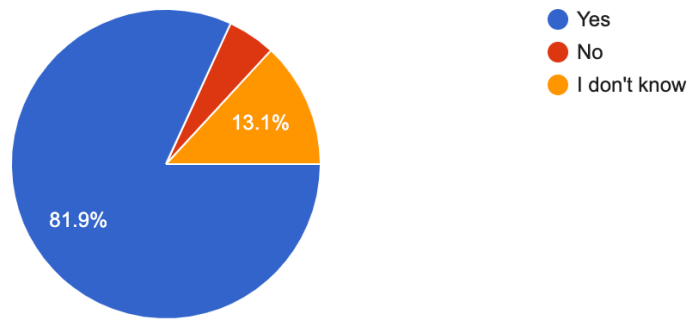


Figure 24: Perception of festival impacts on the natural environment

The figure above shows the results to the question if the participants think that a festival can have an impacts on its natural environment. 81,9% think that a festival can have an impact on the natural environment surrounding it, 5% think it does not have an impact and 13,1% did not know if festivals impact their natural environment.

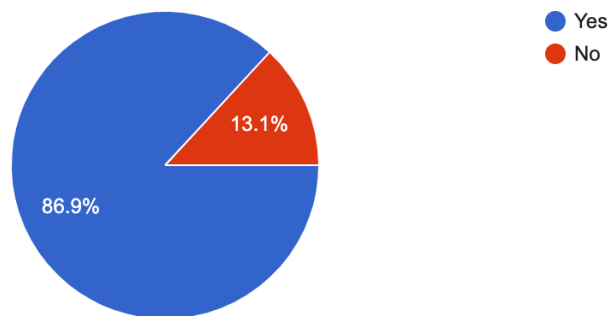


Figure 25: Perception of waste amount during a festival

When the participants were asked if they have noticed a high amount of waste during festivals, 86,9% respondent with “yes” and 13,1% with a “no”.

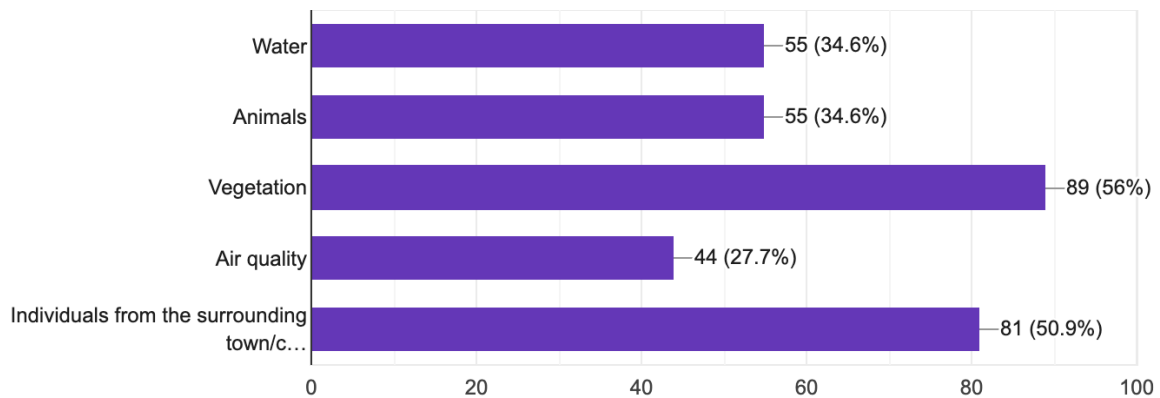


Figure 26: Affected areas through festivals

Moreover, the participants were asked to state the elements they think are the most affected by festivals. The majority (56%) believes that the “vegetation” is the most affected through festivals followed by “individuals from the surrounding town/city” (50,9%). In an open-ended question the participants were equally asked to state which effects festivals have on these elements seen in figure 21. The majority of the participants claimed that festivals have a negative impact on the environment. The most frequent answers were:

- waste production
- noise
- air pollution
- water pollution

Furthermore, the respondents claimed that festivals destroy the ground and the natural environment surrounding it, that they are responsible of polluting lakes and rivers and that the large crowds may disturb the animals in their natural habitat. Some participants equally mentioned a possible cultural impact deriving from festivals by an increased criminality or by disturbing the local community and their daily routine though the noise produced by festivals and their visitors. However, some participants

claimed that festivals may equally have a positive effect as they create temporary jobs, thus boost the local economy.

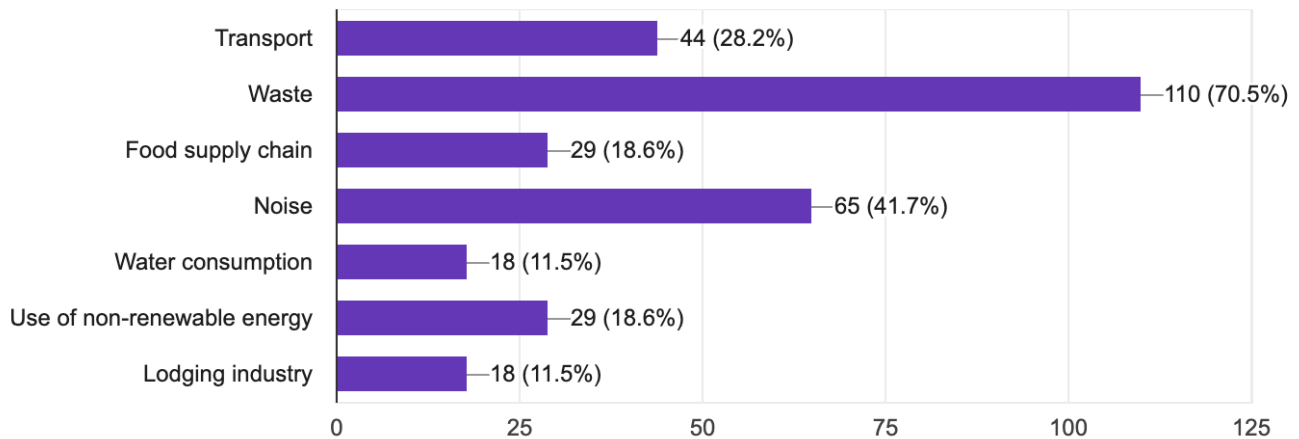


Figure 27: Perception of greatest influencers of the environment through festivals

Figure 27 provides the answers to the question about the participants' perception of the greatest environmental influencers in regards to festivals. More than one element could be chosen to answer this question. The majority of the respondents (70,5%) thought that waste is the greatest environmental influencer originating from festivals. After waste, noise (41,7%) was equally stated as being one of the most important environmental influencers as a consequence of festivals. However, a relatively low number of participants assumed that water consumption during festivals (11,5%), the lodging industry (11,5%) and the food supply chain related to festivals (18,6%) are important environmental influencers.

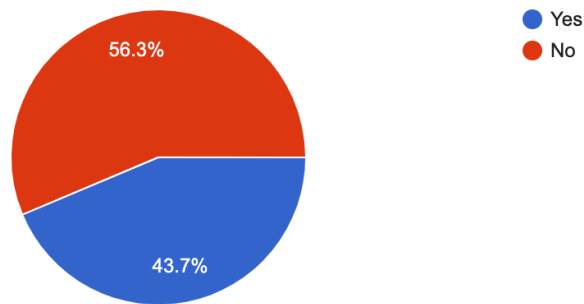


Figure 28: Information about sustainability measures during festivals

While asking participants about received information regarding sustainability measures during festivals, 56,3% of the respondents claimed that they have never received any from the festival organisation. In this case, more than half of the participants did not receive any instructions about how to adopt an environmental-friendly behaviour during a festival. The participants that have received information about this issue were additionally asked to state how helpful it was. This was measured on a scale from 1 to 5 with 1 being "very helpful" and 5 being "not helpful". As can be observed in figure 29, the majority of the participants (30,4%) claimed that the obtained information was neither "very helpful" nor "not helpful". However, more participants perceived it as rather helpful as 22,8% claimed that the information received was "very helpful" and 27,2% claimed that it was "helpful".

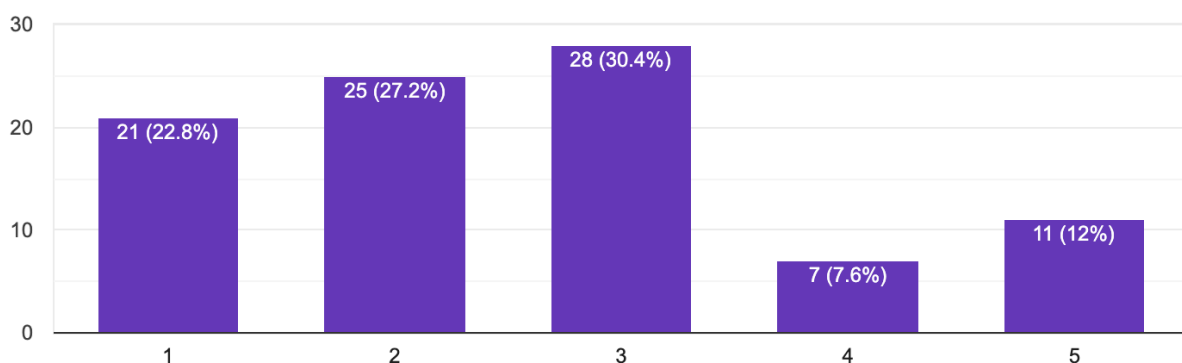


Figure 29: Perception of information about sustainability measures during festivals

The participants were equally asked if sustainability is a main priority for them during a festival. The answers to this question were almost evenly distributed as 50,3% of the respondents claimed that sustainability is not a main priority while attending a festival. 49,7% declared that sustainability is an essential factor while visiting a festival. Moreover, the participants were asked to state if they have the feeling that other festival visitors try to keep the venue clean during a festival. The majority of the participants (60,9%) claimed that other festival-goers do not pay attention to the cleanliness of the festival venue. 39,1% of the participants, however, claimed the opposite.

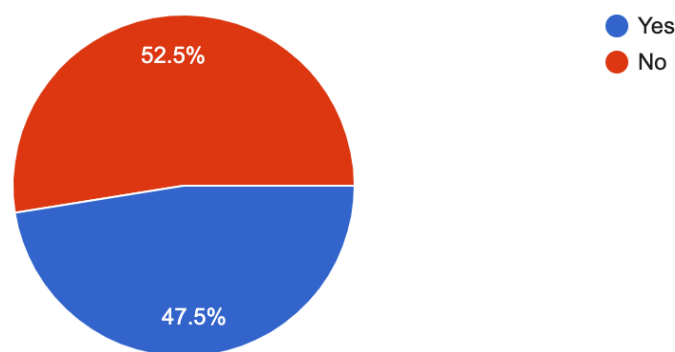


Figure 30: Perception of possibilities provided to keep the festival venue clean

The last question of the survey aimed to identify if the participants perceived the possibilities that festivals provide to keep the venue clean as sufficient. Figure 30 displays that more respondents revealed that festivals do not provide enough possibilities for the festival-goers to keep the area clean.

Conclusion:

While looking at the results of the last section of the survey, it can be observed that the majority of the participants are aware of the environmental issues festivals produce. However, a surprisingly high number of individuals (13,1%) did not know if festivals produce any harm to the environment and 5% claimed that festivals do not harm the natural environment at all. However, it can be observed that festivals do produce environmental damage. The majority of the festival-goers reaches festivals by highly polluting vehicles such as cars or airplanes. Moreover the majority of the festival-goers claimed to perceive a high amount of waste during festivals and it appears that festivals do not provide sufficient helpful information and possibilities in order to preserve a clean environment. Thus, the majority of the festival visitors does not pay attention to the cleanliness of the surrounding environment of the visited festival.

4.2 Interpretation of the interviews

For the purpose of this study, three interviews were conducted. All three interviewees are currently active in the organisation of a festival. The festivals selected for this study are all small festivals located in a rural area. Table 5 summarises general information about the festivals and the interviewees. The interviewees were anonymised and are referred to as “interviewee 1”, “interviewee 2” and “interviewee 3”.

| Name | Festival Name | Years of experience in festival organisation |
|---------------|---------------------|--|
| Interviewee 1 | Stoabeatz Festival | 8 years |
| Interviewee 2 | Meinklang Festival | 2,5 years |
| Interviewee 3 | INTöne Jazzfestival | 38 years |

Table 5: Interview partners

In the introductory phase of the interview, the interview partners were asked to state if their former education was based on event management. Only interviewee 1 has completed studies in event management. Interviewee 2 and interviewee 3 have not completed studies directly related to event management. Moreover, the role the interview partners have in the festival organisation was of interest. Interviewee 2 and interviewee 3 claimed to be the main organisers of the festival. Interviewee 1 is not the main organiser of the festival but claimed to have multiple roles in the organisation. The interviewees were equally asked to describe the festivals in a couple of words which can be seen in the table above.

| | |
|---------------------|--|
| Stoabetz Festival | Small, intimate, regional and friendly I would say. |
| Meinklang Festival | We are not a classical music festival and do not want to be one, but we are, as already mentioned, an agricultural business and a biodynamic business so for us the issue is sustainability, how can we reach people - show people that there are other ways - how can you demonstrate a sustainable lifestyle, an organic lifestyle and also nutrition, the true cooking, the true agriculture, all that what is surrounding the whole thing. |
| INTöne Jazzfestival | Inspiration, highest musical quality in a very personal atmosphere. |

Stoabetz festival and INTönne Jazzfestival are both festivals that already exist for a couple of years and were both described as festivals providing a very familiar atmosphere. However, Meinklang is a festival that would have occurred this year for the first time and was described as a festival different from the typical music festival as the main focus is based on a sustainable way of life and the spreading of the green message.

How did you come to the decision to organise the festival in a rural area?

| | |
|---------------|---|
| Interviewee 1 | The people who organise it, they all have a connection to it ... they just wanted to make this event in our hometown and create an event that we would equally visit. |
| Interviewee 2 | We are a yard and that's how I came to the festival. |
| Interviewee 3 | In a rural area you have much more freedom, both locally and mentally than in places where you influence or disturb other people much more. Because it's simply freer in terms of head and space. |

As the researcher is interested in festivals taking place in rural areas, the interviewees were asked to state why these particular festivals are organised in a rural area. Interviewee 1 and interviewee 2, both stated that the festivals are organised in a rural area as it is their hometown. However, interviewee 3 claimed that the festival takes place

in a rural area due to the freedom it provides and due to the fact that it disturbs the local community to a fewer amount.

It has to be considered that the festival interviewees do not have the same experience in the festival sphere, thus the responses to certain questions may be different due to this matter. Moreover, the festivals do not have the same motive and approach.

The local community:

Where are the festival guests mostly from?

| | |
|---------------|--|
| Interviewee 1 | Mainly fifty fifty Austria Germany [...] And in Austria I would say about half of it is from the nearer surroundings in the sense of 50km and the rest of the Austrians are divided between Tirol and the rest of the states. |
| Interviewee 2 | Most of them would have been from Vienna and then the rest would still be split up [...] but until now it was mainly Vienna and then it was split up internationally and that has to do with the fact that I think there were many Meinklang customers through USA, Poland, Greece, Turkey, Scandinavia... but in small numbers. |
| Interviewee 3 | One part comes from the region and then I would say a third [...] well I would say a quarter comes from the region and the rest is divided between Austria and foreign countries. |

Interviewee 1 stated that the guests visiting the festival are almost equally divided between Austria and Germany. Interviewee 3 claimed that approximately one-fourth of the festival visitors come from the region and the rest is divided between Austria and foreign countries. Interviewee 2 claimed that most of the festival visitors would have come from Vienna and the rest from various foreign countries. However it has to be considered that Meinklang festival would have taken place this year for the first time and that tickets were sold only for a limited amount of time as it had to be stopped due to the outbreak of the Covid-19 virus. Interview partner 2 could thus only provide information about the festival guests based on the tickets sold in this short period of time.

Interviewee 1 and 3 both declared to have a relatively high number of visitors coming from the surroundings whereas interviewee 2 did not state to have locals that would have visited the festival. However, all three festivals seem to attract visitors from entire Austria and from foreign countries despite being located in a rural area.

Do you also have guests from the local community?

| | |
|---------------|--|
| Interviewee 1 | We try to involve the neighbours with free tickets and try to have a conversation but also to avoid problems. So we try to get in touch with the people so that they don't come across anything that would disturb anybody. |
| Interviewee 2 | It is of course the aim, but what we do here is of course not for the classic Burgenland clientele. And also the music would have been very alternatively focused, so it would have been more the indie-folk scene. Now maybe not so popular in the region either. |
| Interviewee 3 | Yes yes they come. The whole neighbourhood is coming. |

While asking the interview partners if the local community equally visits the festival, interviewee 1 claimed that the organisation tries to involve the locals in the festival by providing free tickets. Interviewee 2 claimed that it is certainly the aim to have the local community as festival visitors. However, he equally claimed that the music represented at the festival may not be suitable for the locals as it would have been focused on an very alternative music style. On the other hand, interviewee 3 claimed that the entire neighbourhood visits the festival.

Are you considering the wellbeing of the local community during the organisation of the festival? How?

| | |
|---------------|--|
| Interviewee 2 | Yes. We are also at home here and we don't go there like others who make a festival, like I don't know, Nova Rock who are not at home there. We are at home here, it is in our yard, of course we have a strong connection here. |
| Interviewee 3 | Yes, they also partly help...some of them are only visitors but some of them are very active helpers. |

Interviewee 2 and interviewee 3, both claimed considering the wellbeing of the local community during the festival and its organisation. Interviewee 3 claimed that the local community is involved through a cooperation in the organisation of the festival. Interviewee 2 also claimed that the satisfaction of the local community plays a role as they personally also live in the area the festival takes place and have a strong connection to it.

How does the local community deal with this happening in your opinion?

| | |
|---------------|--|
| Interviewee 1 | They're happy. Not every festival organiser goes up to his neighbour and invites them to something. |
| Interviewee 3 | That they actually discover music that they would never have known otherwise. Through that many of them find a natural approach to jazz, improvised music and blues, gospel and the whole wide range. So many of them say that they would never have believed that they would like this music so much. |

According to the interview partners 1 and 2, the local community perceives the festivals as a positive happening. Interviewee 1 claimed that the locals are happy as they receive free tickets for the festival. However, interviewee 3 presented a different approach. In this case, locals have a positive perception of the festival as it provides an opportunity to discover new types of music such jazz, improvised music, blues and gospel.

Have you had any positive or negative experiences with individuals from the local community regarding the festival?

| | |
|---------------|---|
| Interviewee 1 | In the first year there were quite some doubts but as I said it has become better with every year and it wasn't the masses who were upset about something but actually only a local resident who didn't have a problem with the event but maybe with the community and tries to play things off against each other. |
| Interviewee 3 | Only positive ones. |

While asking about any positive or negative experiences with the local community, interviewee 3 claimed to have experienced only positive ones. However, interviewee 1 stated that the first years of the festival were problematic for certain individuals from the community. Nevertheless, he stated that it has improved since then. Interviewee 2 could not deliver any answers to this particular question as the festival would have taken place this year for the first time.

Conclusion:

To conclude the second part of the interview questions regarding the local community, it can be observed that the festivals admit an important number of visitors from the local community and its near surroundings. The interviewees claimed to predominantly have positive experiences with the locals. However, it can be suggested that the acceptance from the local community is vital for the success of small festivals located in a rural area. In order to create a positive atmosphere and make the local community accept the festival, the festival organisation tries to involve the locals in the organisation and in the happening itself. As Acordia and Withford (2006) claimed, the personal interaction between the local community may lead to a positive development in the socio-cultural sphere. Moreover, festivals are able to create a social union and enhance the relations within a community (Gursoy, Kim & Uysal, 2004). This can for instance happen through the involvement in the organisation of the festival, as in the

case of interviewee 3, where a lot of individuals from the local community helps in the development of the festival.

Festival impacts on the natural environment:

How would you describe a sustainable festival?

| | |
|---------------|---|
| Interviewee 1 | It concerns actually all areas of a festival. [...] especially for small festivals it can only be the right way to find local or regional partners and we actually have it from the beverage supplier to the caterer who makes the food for us [...]. |
| Interviewee 2 | The festival actually needs a different approach because I think so far it's just so much entertainment and raw consumption [...] Nevertheless, in the first year we came very close to our limits, because it has to be said that a festival per se is not sustainable with all the electricity, with all the organisational stuff. That means for us it will also be our goal in the long run. [...] I think things like waste management are very important. I think it is pretended a lot as if it was taken care of, but actually we don't pay much attention to it. This is a very important point for me, organic food. You cannot be sustainable without offering a sustainable food concept. |
| Interviewee 3 | What kind of products are used in general and [...] as locally and regionally as possible. And then the second thing that you look at is that you take into account regionalism [...] so many products that come from organic farming or where you know the people who produce it [...]. |

The first question of this interview section intended to identify the interview participants' attitudes towards sustainable festivals. Interviewee 1 claimed that sustainability is something that involves all areas at a festival and noted that it is particularly linked to the regionality of the partners involved. According to interviewee 2, festivals have become means for entertainment and raw consumption and are as such not sustainable happenings. He claimed that waste management is an important aspect that has to be considered but that a sustainable food concept is a very significant aspect for a festival to be sustainable. As interview partners 1 and 2, interviewee 3 equally stated

that the products used and their regionality are important aspects for the creation of a sustainable festival.

***Which elements and which festival activities affect the most the environment?
What kind of damage is caused by this?***

| | |
|---------------|---|
| Interviewee 1 | I would say travel [...] Travel and waste management I would say. [...] I think these are the two points where we can do the most for the environment. |
| Interviewee 2 | Well, I think very strongly that it really has to do with the travel. I think that it is underestimated a lot. [...] you have ten thousand people at the festival and you have eight thousand cars there [...] think it has a very strong impact. |
| Interviewee 3 | We do no harm at all. |

While asking the interview partners about the festival activities and various elements which affect the natural environment the most, interviewee 1 and interviewee 2, both agreed that the entire journey of travelling to a festival is an important element contributing to this issue. Interviewee 2 precised that this aspect is underrated as the considerable usage of cars as transport has a strong environmental impact. Additionally, interview partner 1 mentioned that waste management is an element that has to be considered during a festival. However, interviewee 3 claimed that the festival he organises does not contribute to any environmental damage.

What measures do you implement in order to create a sustainable festival?

| | |
|---------------|--|
| Interviewee 1 | We use the returnable cup system and yes, we have always promoted a regional shuttle service from the bus stop to the festival with very cheap shuttle services. And this year for the first time we have the cooperation with the transport association. |
| Interviewee 2 | We made a complete own catering with only organic certified food. [...] They mostly get along with convenience food and products - we wouldn't have done that completely with a friend of ours, a successful cook that would have managed the catering and we would have had many small catering businesses from Vienna or the surrounding area. [...] Everything is certified organic and a lot would have been biodynamic from our farm and other farms we know. The wine would of course have been from us, which would also have been natural wine and a Demeter-certified wine. |
| Interviewee 3 | That all the catering is freshly prepared and that all the products are organic, local and regional, as much as possible, and that the whole infrastructure is reusable. |

While asking the interviewees about implemented measures that promote a sustainable festival, interviewee 1 claimed that they have adopted the reusable cup system and have a cooperation with the local transport association which provides a low-priced shuttle service for festival guests. Interviewee 2 claimed that they would have provided only organic food at the festival and equally biodynamic products from their farm and other farms they are familiar with. The food would only be provided by local catering businesses. Interviewee 3 equally stressed that they are trying to provide organic and regional food as much as possible and that the entire festival infrastructure is reusable in the future.

How are you spreading the message of sustainability during the festival and how are you motivating the guests to take actions?

| | |
|---------------|--|
| Interviewee 1 | Well, before the festival, all the advertising and also on our information page or rather camping, house rules more or less where it is pointed out that for rural conditions we are in a very well populated area where there is agricultural use and that the next week the cows will be back home here after us. Through that people are sensitised a little bit. And at the festival itself, simply with waste separation stations that are labeled very well and as attractively as possible. |
| Interviewee 2 | Everywhere, on all platforms, that is actually our main communication. So when you go to our website, all we talk about is the farm, biodynamics, sustainability, about organic food, the people involved and what our goal is. So we only really talk about that. Less about the music or how great we can party here. |
| Interviewee 3 | We simply write this in the programme, on the internet, and advertise it in our newsletter and in our mailings, so to speak, that as far as possible it is organic and regional, local, and that we take great care of it. And, for example, that we can also get the whole traffic flow through our shuttle services. |

All three interviewees claimed to use various internet platforms for notifying the guests about sustainable measures during the festival. Interviewee 1 claimed that they point out the fact that the festival is located and organised in a populated rural area which is equally utilised for agriculture. Throughout the event, the festival-goers are encouraged to protect the environment. During the festival, waste separation is highly promoted and is made as attractive as possible in order to achieve cooperation of visitors. Interviewee 2 claimed that the promotion of sustainability during the festival is the main topic spread on all digital platforms and implies the communication of their environmental goal and less about the entertainment. Interview partner 3 equally claimed that they promote organic and regional products as much as possible and that they provide a shuttle service in order to minimise the traffic congestion.

What does a festival organisation have to do in order to create a viable environment for the host community and conserve the natural environment?

| | |
|---------------|---|
| Interviewee 1 | Well, I think the local area is very important again because if there are always two people coming with one car, then we cause additional traffic and I think that is something that is most burdensome for the locals and just look for conversation in advance. [...] We then did it in such a way that we always went personally to these people and simply sent a letter to the others. We invited them to the festival with two tickets per household and they either noticed them or not. |
| Interviewee 3 | Deliver the best possible quality in any form at reasonable prices and just let people notice that it's like being at home. For that you have a normal crockery, a normal water glass and a normal beer glass and not what is thrown away unnecessarily and that everything is freshly produced and then they notice that it is actually all valuable. |

According to interviewee 3, the festival organisation needs to create an environment that delivers a familiar atmosphere to the host community by adopting regular tableware. Interviewee 3 equally mentioned that the food offered at the festival has to be freshly prepared and of good quality in order for the local community to recognise the value of the delivered products. However, interview partner 1 delivered a different argument which is the congestion and the additional traffic created during the time of the festival. In order to avoid complications, the festival organisation directly communicates with the local community and sends out two free tickets per household.

What are the biggest obstacles you are facing in order to create a sustainable festival?

| | |
|---------------|---|
| Interviewee 1 | In our case, maybe one problem is the infrastructure. We are on a completely green field without electricity. That means we are dependent on a diesel generator. Then these cooperations with the transport network for example are relatively expensive for us now but we said we want to do that. |
|---------------|---|

| | |
|---------------|--|
| Interviewee 2 | Yes, there are many hurdles, clearly the financing. It is the biggest hurdle. The second hurdle is to really make it sustainable, these alternative things will...for example, we would have worked with compost toilets, but that costs ten times more than Dixie toilets. So really to be consistent about that, that is a is a big hurdle for us. [...] A big hurdle is to put together an interesting line-up because the music industry is definitely pretty broken and the big festivals and everything outdo each other [...] But the biggest challenge is certainly the financing and the fact we also want to finance it ourselves and we don't have such big partners and want to finance it independently from the agriculture. |
| Interviewee 3 | There are no hurdles. You see what already is available, or produce the essential things yourself or buy at reasonable prices. [...] In this sense there are no hurdles, you just have to see that you simply create something from the available resources. |

According to interviewee 1, a big hurdle while trying to create a sustainable festival, in their particular case, is the usage of a diesel generator that produces electricity which is the only means of power as the festival is located on a field. Furthermore, interview partner 1 mentioned that the cooperation with the transport network presents a financial difficulty. Interviewee 2 moreover claimed that the greatest hurdle is the financing as sustainable alternatives bear higher costs and because the festival organisation prefers financing itself from agriculture and not from big partners. A further obstacle in the planning of a sustainable festival mentioned by interview partner 2 is the consistency of these sustainable alternatives and also the establishment of an appealing musical program that keeps up with more popular festivals. On the other hand, interview partner 3 mentioned that there are no hurdles in the organisation of a sustainable festival if the available resources are used for the production of what is needed.

Do you obtain any kind of governmental support for organising of a sustainable festival?

| | |
|---------------|---|
| Interviewee 1 | We receive cultural funding from the province of Tyrol and are supported by the municipality and the Kaiserwinkel tourist office. |
| Interviewee 2 | No. We will apply for the European fund in the future, but because the festival takes place on the Hungarian side, we cannot use Austrian financing. |
| Interviewee 3 | Yes, I have received a couple of times a subsidy from the province of Upper Austria, 100 euros, for organising an ecological festival. [...] The amount is not very high but it is always a motivation. |

While asking the interview partners if they receive any governmental support for the organisation of a sustainable festival, interviewee 1 claimed that they receive a cultural funding from the province of Tyrol and that they receive support from the municipality and the tourist office. However, the exact support received was not stated. Interviewee 2 claimed that they do not receive any support from Austria as the festival is located in Hungary. Interview partner 3 mentioned obtaining a subsidy of 100 euros a couple of times from the province of Upper Austria. He equally pointed out that the amount obtained is not substantial but that it however is a motivation.

Conclusion:

Festivals undoubtedly have a negative effect on the natural environment surrounding them. However, all of the three interview partners claimed to develop a sustainable festival predominantly by a minimisation of waste, by a collaboration with local businesses, by using as much as possible organic and local food and beverages and by trying to reduce traffic congestion. Moreover, one interviewee believes that their festival does not contribute at all to environmental damage whereas another interviewee claimed that festivals always harm the environment despite all of the measures taken. The advertising of the implementation of sustainable measures taken is equally of great importance in order to preserve a rather clean venue. As observed from the

results of the survey, the majority of the festival-goers claimed to have perceived a high amount of waste during their festival visit and that the festival organisations do not provide enough information in order to keep the venue and the environment clean.

It can equally be observed that the youngest festival in age is more devoted to sustainability as the main objective is based on sustainability and biodynamic rather than music and entertainment.

5. Conclusion

This research mainly focuses on the examination of socio-cultural and environmental impacts arising from festivals and activities associated to festivals. Furthermore, the objective was to identify how individuals perceive these issues and what festival organisers have to deal with in order to create a viable environment during and after the festival. Surveys were developed in order to gain a general knowledge about attitudes festival-goers have towards these issues. To gain knowledge from the organisational perspective, three interviews with festival organisers in Austria were conducted. The research was operated under the guidance of the following hypothesis:

Festivals are major socio-cultural and environmental influencers thus important elements to be considered for a positive development of a region; ignoring them will have a negative impact on the host community.

Main findings of this research show that festivals undeniably have an effect on their socio-cultural and natural environment. However, while socio-cultural outcomes seem to be rather positive, festivals appear to negatively impact their natural surroundings. As Arcodia and Withford (2006) pointed out, this research also implies a more significant extent of positive effects emerging from festivals on the socio-cultural environment. The results shows that festivals in general are positively perceived phenomena from festival visitors and from the local community. The majority of festival-goers shows interest in the local community and its customs and claimed to have had a positive or an uncommitted experience with the host community. Furthermore, the majority of the individuals (90,6%) living in an area hosting a festival has never felt disrupted by such an event and a large number even feels enthusiastic about festivals. However, this does not exclude any negative confrontations and unfavourable outcomes. An illegal drug consumption and bad behaviour from festival goers may lead to negative outcomes.

On the contrary, this study underlines a rather negative outcome on the natural environment resulting from festivals. The majority of the festival-goers consider mostly cars

as main of transportation in order to go to a festival. Travelling behaviour and generally transportation, represent a considerable issue contributing to air pollution and are perceived as the biggest environmental impactors after waste production and noise pollution. Furthermore, the majority of festival-goers claimed that festival organisations do not provide sufficient information about sustainability measures during festivals and do not provide enough possibilities to keep the venue clean. It can be equally observed that a 5% of the survey respondents assume that festivals do not harm the environment and 13,1% did not know if festival produce any harm.

Interviews were conducted with the aim to identify how small-scale festivals deal with certain situations in order to create a viable environment for the local community during and after the festival. The following results could be observed:

- The majority of the individuals from the local community perceives festivals as a positive happening as it provides an opportunity to discover something different.
- The wellbeing of the local community plays an important role during the festival and during its preparations.
- The travelling behaviour from festival guests is the element that produces the biggest harm to the environment.
- A sustainable food concept and the choice of regional and local products play an important role in the creation of a sustainable festival next to good waste management and a minimisation of traffic congestion.
- The message spreading of sustainability during the festival is communicated on every platform and during the time of the festival.

- The Austrian government provides financial support for the organisation of a sustainable festival. However the exact amount and the exact type of support is imprecise.

Furthermore, a positive correlation between the state of the natural environment and the wellbeing of individuals can be observed as results show that environmental deterioration deriving from festivals can affect the social and cultural capital in a host community. Survey results implied that noise and waste left behind created a negative festival awareness to the local community. Furthermore, interview results showed that in order to create a viable environment for the local community, the minimisation of traffic congestion has to be taken into consideration.

Several limitations have to be taken into consideration in regards to this study. Due to a short time frame for data collection, data from a total number of 162 survey participants could be collected. This may not be sufficient in order to generalise the results to an entire population. Furthermore, the festivals considered for the interviews are all three small-scale festivals in rural areas very engaged in the creation of an sustainable event. Thus, it has to be considered that these festivals may not represent the rest of the festivals organised in Austria.

Further research in this field should include the comparison of different types of festivals, in different locations and of different scales in order to examine if these factors are influential regarding the outcomes on the environment and the socio-cultural sphere of a region.

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Appendices

Appendix 1 - Transcription Stoabatz Festival - German

Monday, 6th April 2020, 9h30. Duration: 25 minutes

Interviewer: Wie lange arbeiten sie schon in diesem Bereich?

Interviewee: Also das erste Festival haben wir.. uuh.. 2014 veranstaltet und ich selbst bin im Veranstaltungsbereich eigentlich seit... uhhh.. also ich hab da eigentlich auch ein Gewerbe angemeldet...uhm.. also ich persönlich bin seit 2012 unternehmerisch im Veranstaltungsgewerbe tätig.

Interviewer: Mhm. Haben Sie in diesem Bereich auch ein Ausbildung abgeschlossen oder sind Sie zufällig reingekommen?

Interviewee: Uhm.. Ich habe eine, also ein Bachelor und ein Masterstudium in Kufstein dazu gemacht über Sportkultur und Veranstaltungsmanagement.

Interviewer: Ok. Uhm. Und was genau ist dann Ihre Aufgabe bei der Organisation Ihres Festivals?

Interviewee: Uh.. Ähm.. Die sind sehr Vielschichtig, wir sind ein kleines Festival.. uhm.. und dem entsprechend breit ist mein Aufgabengebiet. Also von der Sponsorensuche übers Booking. So gut eh eigentlich alles.

Interviewer: So. Wie würden Sie Ihr Festival Beschreiben?

Interviewee: Uhm.. Klein, intim, regional und freundlich würde ich sagen.

Interviewer: Ok. Was ist der Leitgedanke, also das Ziel und die Motivation Ihres Festivals?

Interviewee: Also die Motivation ursprünglich war.. uhh.. eine Veranstaltung zu kreieren die man so vielleicht bei uns in der ländlichen Gegend so nicht erwarten würde. Das wärs so ganz kurz gesagt.

Interviewer: Das führt dann auch zu der nächsten Frage. Was ist der Gedanke dahinter das Festival in einer Ländlichen Gegend zu organisieren? Also was hat Sie dazu geführt?

Interviewee: Also die Leute die das organisieren, sie haben alle ein Bezug zu daher. Also entweder sie wohnen hier oder haben mit mir damals... uh... in Kufstein studiert was auch einländlicher Raum ist. Uhm, und, ja die wollten einfach diese Veranstaltung auf jeden Fall quasi bei uns zuhause machen und eine Veranstaltung machen die wir auch gerne besuchen würden.

Interviewer: Hmh.

Interviewee: Genau. Und da es in der Richtung die wir jetzt da machen ,uh, in die Musik ganz stark in Verbindung mit Regionalität ist sonst bei uns zumindest nicht gibt, uhh... sind wir dann auf die Idee gekommen.

Interviewer: Von wo reisen die meisten Festivalgäste an?

Interviewee: Uhm.. Ich würd sagen sie sind.. ist ziemlich.. oder hauptsächlich fifty fifty Österreich Deutschland. Uh, weil wir auch ziemlich nah an der Bayrischen Grenze sind. Und.. uh.. in Österreich würde ich sagen in etwa, die Hälfte davon aus der näheren Umgebung im Sinne von 50km und der rest der Österreicher teilt sich dann auf, Tirol und die restlichen Bundesländer.

Interviewer: Hmh. Besuchen auch Anrainer Ihr Festival?

Interviewee: Ja, bei uns ist es so ,dass die Anrainer.. wir veranstalten das ja..uhh.. eigentlich in der Wohngegend direkt an einem Berg, in einer Location die sonst sehr

ruhig ist... uhh.. Landwirtschaftlich sehr stark genutzt wird und da versuchen wir sehr stark die Anrainer mit ein zu beziehen mit freien Karten und da das Gespräch zu suchen aber auch um Problemen aus dem Weg zu gehen. Also den Kontakt suchen damit man dann nicht bei der Veranstaltung auf irgendwas stößt was irgendwen stören würde.

Interviewer: Und was sind dann die Reaktionen von den Anrainern auf Ihr Festival wenn Sie da auch so einbezogen sind?

Interviewee: Ja, positiv natürlich. Also die freuen sich. Nicht jeder Festveranstalter geht auf sein Nachbar so zu und lädt die auf irgendwas ein auch dazu.. uh.. noch dazu ist, sind die Karten relativ teuer zumindest für.. wenn man es vergleicht wu herkömmlichen Festen und von dem her sehen die schon den Wert dahinter was sie da bekommen.

Interviewer: Also negative Erfahrungen hatten Sie jetzt nicht mit Anrainern?

Interviewee: Ahh in den ersten Jahren schon muss ich ganz ehrlich sagen. Aber ich sag mal so, wir sind an der Location wo wir jetzt sind.. wir waren die ersten drei Jahre ja am Berg eigentlich und sind da dann hauptsächlich aus Sicherheitsgründen weggegangen und haben dann eine ähnliche Location gesucht und dann ist die.... Eine Location am See zu finden. Im ersten Jahr sind da ziemliche Bedenken gewesen aber wie gesagt das ist eigentlich mit jedem Jahr besser geworden wobei es jetzt nicht die breite Masse gewesen ist die sich über etwas aufgeregt hätte sondern eigentlich nur ein Anrainer der aber eigentlich nicht unbedingt ein Problem mit der Veranstaltung gehabt hat sondern vielleicht eher mit der Gemeinde und versucht es so die Dinge gegen einander auszuspielen. Aber wie gesagt mittlerweile ist es eigentlich eher so das..uhh.. ich würd jetzt nicht sagen das er ein Fan von der Veranstaltung ist aber es wird auf jeden Fall akzeptiert. Also er sieht das wir auch die Sachen umsetzen die er sich wünscht.

Interviewer: Ich würde jetzt ein bisschen auf die Ökologische Seite gehen und Sie fragen was Ihrer Meinung nach Eigenschaften die ein ökologisches Festival haben sollte?

Interviewee: Ja. Ich sag einmal so es betrifft eigentlich alle Bereiche von einem Festival. Es geht los eigentlich bei den Lieferanten und bei uns ist es eigentlich so das.. nachdem es sag ich mal... uhm... wir sind in den letzten sechs Jahren die ich jetzt gemacht hab von 400 auf 4 000 Leute gewachsen was jetzt an sich nur ein kleines Festival ist aber die Steigerung ist dann doch beträchtlich aber wir haben dieses Wachstum langsam mitgemacht und haben so auch die Chance gehabt das wir da auch mit unseren Lieferanten...uh... darüber das unsere Lieferanten auch mit uns mitwachsen... und uhm... Speziell für kleine Festivals kann nur das der richtige Weg sein das man sich lokale oder regionale Partner sucht und wir haben eigentlich vom Getränke Lieferanten über den Caterer der bei uns das Essen macht - es ist ein regionaler Biometzger der jetzt aber nicht nur Fleischwaren natürlich macht sonder auch Käsespätzle wo er wiederum auflagen von uns bekommt. Ja, uhm... über die Spirituosen Auswahl..uhmm..

Interviewer: Also ist bei Ihnen mehr oder weniger alles Lokal?

Interviewee: Ja ich mein, zum Beispiel wir haben auch Havana Club: Aber Havana Club ist zumindest eine der Rum Marken...uhh... eine Weltweit vertretene Marke aber die zumindest vorgibt möglichst Verantwortungsbewusst mit den Ressourcen umzugehen. Wir haben dann auch erstmals eine Kooperation mit dem Verkehrsverbund Tirol wo man mit einem... uhm... mit einem Festivalticket kostenlos die Tiroler Öffis nutzen kann.

Es wird sehr stark Müll getrennt bei uns. Das wat eigentlich ein sehr positive Erfahrung das es auch auf dem Campingplatz sehr gut funktioniert. Also die ... unsere Festivalbesucher die machen da sehr gut mit, was man ganz ehrlich sagen kann. Ja und was machen wir noch im Bereich Ökologie? Wir erarbeiten unsere Drucksorten. Die die wir machen werden bei einer Druckerei gedruckt die Ökozertifiziert ist und die auch in der

Region daheim ist. Unsere Textilien sind Bio und/oder Fair Trade. Uhm ... ja, die Techniker kommen auch aus der Region von Kufstein. Aber da sind eigentlich sehr viele Sachen... machen einfach nicht nur ökologisch sondern auch ökonomisch sind mindestens in unserer Größenordnung weil da regionale oder lokale Getränkehändler einfach flexibler reagieren regieren wo es.. weiß ich nicht.. der Großhändler 30, 40 Kilometer weg ist. Also der kann dort auch einmal um... keine Ahnung... um 11, 12 in der Nacht noch einmal ein paar Kisten dahin bringen zum Beispiel wenn die ausgehen sollten. Ja ganz praktisch.

Interviewer: Ja man muss beide Aspekte betrachten.

Interviewee: Ja ist so. Und wir haben auch so die Erfahrung gemacht das dies einfach am besten funktioniert. Auf dies sind wir auch angewiesen, die Akzeptanz von der Bevölkerung.. uhh.. Und wenn die sehen die arbeiten mit uns gemeinsam zusammen oder die versuchen auf uns zu zu gehen dann funktioniert es auch besser. Und natürlich funktioniert es dann auch mit jedem Jahr auch ein bisschen besser wenn sich das eingelaufen hat, bisschen vertrauen da ist. Ja.

Interviewer: Ich wollte Sie dann noch fragen welche Elemente und welche Festivalaktivitäten wirken sich am meisten auf die Umwelt aus.

Interviewee: Am meisten?

Interviewer: Genau. Was am meisten die Umwelt trifft auf einem Festival.

Interviewee: Ich würd sagen Anreise..uhm... Anreise und die Abfallwirtschaft würde ich jetzt mal behaupten. Und ja.. uhm.. die Abfallwirtschaft spielt jetzt natürlich auch eine eigene Rolle, welche uuuuh... Welche Getränkebehältnisse verwende ich auf einem Festival? Also wir verwenden da zum Beispiel das Mehrwegbecher System und ja bei der Anreise ist es so das wir bis jetzt immer ein regionalen Night-shuttle so mitbeworben haben und dann von der Haltestelle bis zum Festival zu sehr günstigen

Shuttle Dienste engagiert haben. Und heuer haben wir zum ersten Mal die Kooperation mit dem Verkehrsverbund. Ich glaub das sind die zwei Punkte wo wir am meisten der Umwelt was gutes tun kann.

Interviewer: Motivieren Sie ihre Gäste dazu um auf die Umwelt zu achten während dem Festival? Gibt es da irgendwelche Informationen die Sie verbreiten?

Interviewee: Uhm... Gibt es so eigentlich nicht außer das wir unsere...uhm.. Also vor dem Festival, also die ganze Werbung und auch so auf unserer Informationsseite beziehungsweise Camping, Hausordnung mehr oder weniger wo darauf hingewiesen wird das wir halt für ländliche Verhältnisse in einem ganz gut bewohntem Gebiet da sind wo das landwirtschaftliche genutzt wird und das in der Woche drauf hier wieder die Kühe zuhause sind nach uns wo die Leute bisschen sensibilisiert werden. Und am Festival selber einfach mit sehr gut und möglichst attraktiv beschrifteten Mülltrennstationen.

Interviewer: Zu dem Thema hätte ich nur noch eine letzte generelle Frage. Was müssen Veranstalter eines Festivals tun um die Natur zu schützen und das Festival auch für die Anrainer so angenehm wie möglich zu gestalten?

Interviewee: Ich glaube das es wieder was ist was hand in hand geht, nämlich für die.. uh.. wenn man zum Beispiel das mit der Mülltrennung Offensiv angeht dann glaube ich ist es schon so zumindest, auf jeden Fall bei kleineren Festivals das die Leute das gerne machen und das trägt allgemein zum wohlbe finden. Ich glaube wenn die Besucher jeden Tag einmal zu dieser Mülltrennstation gehen dann fühlen Sie sich automatisch ein bisschen wohler als wenn sie die ganze Woche zwischen ihrer Alufolie Hühnerhachsen und co herum hausen. Ich glaube das trägt so allgemein ein bisschen bei und was halt auch bei kleinen Festivals..uhm.. ich glaube die Masse kontrolliert sich da schon mal sehr viel selber wenn ich meinen camping Nachbarn jeden Tag viermal über den Weg laufe dann ist es glaube ich..benimmt sich derjenige unter Anführungszeichen besser als wie auf einem riesigen Festival. Ja und was war die erste Frage?

Interviewer: Uhm. Was die Veranstalter eines Festivals tun sollten um die Natur zu schützen und es auch für die Anrainer angenehm zu gestalten.

Interviewee: Also Anrainer ist glaub ich wieder das Thema Verkehr sehr wichtig weil wenn jetzt immer zwei Personen mit einem Auto kommen würden dann verursachen wir zusätzlichen Verkehr und ich glaub das ist etwas was die Anrainer am meisten belastet und vorab einfach das Gespräch suchen. Wir haben zum Beispiel die ersten zwei Jahre, auf jeden Fall das erste Jahr haben wir die Anrainer eingeladen, da sind dann genau.. weiß ich nicht, drei oder vier gekommen von 50 sagen ich jetzt mal, von denen 2 oder 3 sehr unproblematisch und daraufhin haben wir es dann so gemacht das wir zu den Personen immer persönlich hingegangen sind und den anderen einfach ein Brief geschickt. Wir haben sie auf das Festivals eingeladen mit zwei Karten pro Haushalt und die haben sie dann halt wahr genommen oder nicht.

Interviewer: Ein paar Fragen hätte ich noch für Sie. Was sind die größten Hürden um das Festival ökologisch zu gestalten? Was könnte problematisch sein um ein Festival ökologisch zu gestalten ?

Interviewee: In unserem Fall ist vielleicht ein Problem die Infrastruktur. Wir sind auf einer Komplet grünen Wiese ohne Strom. Das heist wir sind auf ein Diesel Aggregat angewiesen. Dann sind diese Kooperationen mit dem Verkehrsverbund zum Beispiel jetzt für uns relativ teuer aber wir haben gesagt wir wollen das machen. Das hat nicht nur ein ökologischen Nutzen sondern auch ein Nutzen gegenüber der Argumentation von der Tourismus Region beziehungsweise der Gemeinde wenn wir sagen schaut es bewirkt was. Ich glaube es kommt auch bei den Festivalbesuchern an egal ob sie es nützen oder nicht. Und der Kostenfaktor natürlich.

Interviewer: Erhalten Sie irgendwelche staatlichen Förderungen für das Veranstalten eines ökologischen Festivals?

Interviewee: Es ist so, wir bekommen eine Kulturförderung vom Land Tirol und werden von der Gemeinde beziehungsweise von dem Tourismusverband Kaiserwinkl unterstützt. Wir hätten auch schon mal bei Green Event Tirol.. die Zertifizierung hätten wir schon zweimal versucht zu bekommen. Allerdings ist es so das es da ganz genau ein Kriterium gibt und das ist die Getränke Verpackung von einem Getränkesponsor von uns. Wir hätten da hundertprozentig reingepasst aber die Dosen...ja.. Wir werden es heuer noch einmal probieren und dann schauen wir mal.

Interviewer: Erwarten Sie sich mehr staatliche Unterstützung?

Interviewee: Ich sage einmal so. Wenn es so läuft wie das letzte Ergebnis dann bräuchten wir es eigentlich eh nicht. Das Problem ist einfach nur..uhmm... die Planungssicherheit wäre natürlich mit der Unterstützung ganz einfach eine andere. Also wenn ich Vorhinein schon weiß ich muss die Hütte nicht zum voll machen, es muss nicht alles wunderbar laufen damit wir nicht ins Minus rutschen dann wäre es natürlich angenehmer.

Interviewer: Das wars mit meinen Fragen. Vielen Dank.

Interviewee: Wunderbar.

Appendix 2 - Transcription Meinklang Festival - German

Tuesday, 7th April 2020, 11h. Duration: 27 minutes

Interviewer: Wie lange arbeiten du schon in diesem Bereich?

Interviewee: Ähm. Des Festivals?

Interviewer: Ja.

Interviewee: Relativ kurzfristig. Also wir haben als Hof.. Wir haben da ein bisschen einen anderen Zugang mit Sicherheit wie du vielleicht schon gesehen hattest wir sind

ja ein Hof und aus dem heraus bin ich zu dem Festival gekommen. Wir hätten jetzt in diesem Jahr das erste Mal das Festival ausgerichtet. Wir haben ein Team von drei bis vier Leuten im Festivalkomitee, oder Hauptkomitee sag ich jetzt mal, die die intern Entscheidungen treffen wovon zwei schon seit dreissig Jahren in der Musik und Konzert und Festival Branche zuhause sind. Aber wir selber als Einklang und ich persönlich auch seit ein und halb, also zwei und halb Jahren beschäftigen wir uns intensiv damit würde ich sagen und seit ein und halb Jahren wirklich wirklich intensiv und professionell.

Interviewer: Und heuer wäre das erste Mal von dem Festival.

Interviewee: Hmh.

Interviewer: Hast du in diesem Bereich eine Ausbildung abgeschlossen?

Interviewee: Nein. Ich habe Hotel Management studiert und das ist vielleicht dann auch so ein bisschen Tourismus und so kann man dann darauf beziehen und in der Gastronomie starten und dann im Event gelandet und dann ja so dazu gekommen.

Interviewer: Und was genau ist deine Aufgabe in der Organisation des Festivals?

Interviewee: Ich leite das Festival.

Interviewer: Also du hast mit Sponsoren und mit den Akt Bookings zu tun..

Interviewee: Bei mir läuft so alles zusammen. Ich bin der Hauptverantwortliche kann man sagen für das Festival und leite aus Meinklang Sicht.. Meinklang is wie gesagt ein Hof und es ist ein bisschen eine andere Struktur. Ich leite als Teil von Meinklang dann weiter das Festival. Bei mir läuft alles zusammen. Ich bin Hauptorganisator.

Interviewer: Wie würdest du in ein paar Wörtern das Festival beschreiben?

Interviewee: Also wir sind kein klassisches Musikfestival und wollen es auch nicht sein sondern wir sind eben wie schon erwähnt ein landwirtschaftlicher Betrieb und ein Biodynamischer Betrieb also für uns ist eben das Thema Nachhaltigkeit, wie können wir Menschen erreichen - den Menschen zeigen das es auch andere Wege gibt - wie kann man nachhaltigen Lebensstil aufzeigen..uhm.. biologische Lebensweisen und auch Ernährung, das wahrhaftige kochen, die wahrhaftige Landwirtschaft, all das was das ganze soeben umkreist. Und wir als Weinproduktion, als Wein Hof sind relativ erfolgreich und in der ganzen Welt verträten mit unserem Wein merkt man das wir so ein bisschen in der einen und selben blase ein bisschen sind. Man trifft immer dieselben Leute und wir wollten schon lange ein kleines Hoffestival machen und haben dann aber auch wieder gemerkt wir erreichen wieder dieselben Leute die sich sowieso schon, keine Ahnung, mit alternativer Lebensform beschäftigen und haben uns gedacht das ist ein bisschen zu fad. Wir müssen als Meinklang, als Vorreiter Betrieb, als Biopionier auch irgendwo da viel weiter denken - und wie können wir die Leute erreichen die jetzt sich noch nicht damit beschäftigen, die vielleicht offen sind aber nicht den Zugang dazu finden, zu keine Ahnung, alternativer Medizin oder biologischer Lebensmitteln und handwerklichen kochen und backen und keine Ahnung, also alle diese Dinge glaub ich die in der Zukunft noch viel mehr beschäftigen und die viel stärker wieder ein Teil unseres Lebens werden. Ähm. Und eben wie gesagt, ein Freund von mir der auch aus der Weinregion irgendwo kommt aber der auch beruflich Musik Booker ist und sein Bruder ist Produzent..ähm.. also jetzt nich Musikproduzent sondern Konzertproduzent. Die kenne ich schon sehr lange, die kommen aus der Slowakei und da kam halt dann so die Idee warum verbinden wir Musik und machen so ernsthaftes, professionelles Festival wo wir Tickets auch aktiv verkaufen und bringen auch die ganze Dynamik von unserem Hof und das ganze erlebbar zu machen im Endeffekt. Also das war immer die erste Prämisse zu sagen: ok, wie können wir Leute erreichen, wie können wir auf eine fröhliche, positive Art und Weise dieses doch sehr schwere Thema nachhaltiges Leben, Bio Lebensmittel, Biodynamische Lebensform, das ist dann für viele irgendwie sehr schwer, anstrengend und irgendwie kompliziert zu verstehen auch und wir wollten es halt mit so einer Positivität nehmen und die Leute eben auf den Hof holen, deswegen wäre es auch auf einem Grundstück passiert was

zum Hof gehört also was wir auch für die Rinder benutzen also ein Landwirtschaftliches Stück im Endeffekt 80 Hektar und werden in der Zukunft dort machen. Und wäre halt eine Mischung gewesen aus Musik, Internationaler Musik ..ähm.. ganz klassisch auch irgendwo a la Musikfestival damit die Leute da auch angezogen werden und auch den Reiz finden und dann aber auch auf der anderen Seite eben selbständiges kochen lernen. Wir haben ein Komplet eigenes Catering gemacht mit nur biologisch Zertifizierte Lebensmitteln. Wir haben eine riesen Koch Station im Endeffekt gehabt was jetzt Festivals meistens nicht so haben die dann meistens mit Convenience Lebensmitteln und Produkten auskommen - das hätten wir dann Komplet nicht gemacht sondern ein Freund von uns, ein erfolgreicher Koch, hätte das Catering eben geleitet und wir hätten mit ganz vielen kleinen Gastronomie Betrieben zu tun aus Wien oder auch Umgebung. Alles sehr individuell gekocht und alles frisch dort verkauft. Auch alles Biologisch zertifiziert und vieles Biodynamisch von unserem Hof und auch anderen Höfen die wir kennen. Der Wein wäre natürlich von uns gewesen was auch natürlich Naturwein und ein Demeter-Zertifizierter Wein gewesen wäre. Das Bier auch selbst von uns und auch Demeter-Zertifiziert. Also wirklich die ganzen Dinge erlebbar zu machen und zusätzlich dazu gäbe es ganz viele Seminare, Keynote- Speakers aus Bereichen Lebensmittel, Food, Köche, Ärzte, Wissenschaftler, interessante Menschen aus der Wirtschaft. Wir hätten zum Beispiel ein screening von der Dokumentation von Patagonia gemacht über Landwirtschaft, und so weiter und so fort... Also es ging wirklich um Natur, dem alternativen Lebensstil, Biologischer und Biodynamischer Landwirtschaft und das eben mit der Musik zu verbinden und den Leuten diesen Schritt dahin bisschen einfacher zu machen.

Interviewer: Okay. Damit hast du jetzt einige Fragen von mir beantwortet. Hmm. Das ist dann vielleicht jetzt ein schwierige Frage aber habt ihr schon Tickets für das Festival verkauft Heuer?

Interviewee: Hmh. Ja.

Interviewer: Könntest du mir vielleicht dadurch sagen von wo die meisten Festival Gäste gekommen wären?

Interviewee: Ja, die meisten wären aus Wien gewesen und der Rest teilt sich dann noch auf. Wir waren halt noch in einem frühen Station, und wie gesagt für dieses Jahr ist das alles ganz schräg mit dieser ganzen Virus Diskussion ging dann eigentlich schon so Ende Februar los und ab den Augenblick wurden dann auch keine Tickets mehr verkauft. Das heist so die heiße Phase wo man so Bands annoncierern und sehr aktiv nach draußen zu gehen die war dann auch schon eigentlich am Ende. Das war dann auch einer der Gründe. Wir als Erstjähriges Festival haben eher ein Risiko einfach Leute zu bekommen weil ein Festival lebt auch von der Mund Propaganda total und wir haben direkt ein sehr professionelles Festival mit auch einem gewissen Budget also brauchen wir ein paar tausend Leute damit das überhaupt auch Sinn macht. Also Festivals sind eher so aus einer Freundschaft ding gewachsen wo irgendwer dann meint der kennt dann den, der kennt eine Band, dann kommt die und dann ist nach zehn Jahren ein professionelles Festival und wir haben da halt einen anderen Zugang. Wir wollten direkt was Besonderes machen in einem kreativen Raum und schon bis in die Zukunft. Aber das war dann relativ schnell klar das nur Leute die uns schon kennen und die uns vertrauen am Anfang Tickets kaufen und das war von Anfang an eigentlich so eine Unsicherheit in diesem Jahr irgendwie vorhanden war. Und ich glaube das viel Tickets noch in der Zukunft.. und das planen wir auch für nächstes Jahr.. den Verkauf dann nach Ungarn und der Slowakei da wir ja das drei Länder Eck ding haben und sie aktiv in der Slowakei, Österreich und Ungarn gleich stark Marketing machen wollen. Also ja und ab Ende des Jahres das dann auch machen werden. Uhm. Aber bis jetzt war es hauptsächlich Wien und dann hat es sich auch international aufgeteilt und das hat damit zu tun glaub ich das es viele Meinklang Kunden waren also über USA, Polen, Griechenland, Türkei, Skandinavien.. aber dann in kleiner Anzahl.

Interviewer: Glaubst du hätten auch Anrainer das Festival besucht?

Interviewee: Es ist eine gute Frage. Es ist natürlich das Ziel aber das was wir hier so machen ist natürlich nicht so das klassische Burgenländische Klientel. Und auch die Musik wäre auch sehr alternativ fokussiert gewesen also eher so ein bisschen die

Indie-folk Szene. Jetzt vielleicht auch nicht so der Regionale brenner. Aber wir wissen das eh und wir wissen das auch mit dem Wein ist es dasselbe das wir eher in anderen Regionen eher zuhause sind. Ich glaub das da schon eher der Fokus auf Wien, Bratislava und Budapest gewesen wäre.

Interviewer: Aber die Zufriedenheit der Anrainer spielt schon eine Rolle?

Interviewee: Ja eh, eh. Wir sind hier auch zuhause und kommen ja nicht hin wie jetzt andere die ein Festival machen, wie keine Ahnung, Nova Rock die dann dort nicht zuhause sind. Wir sind hier zuhause, es ist in unserem Hof, natürlich haben wir da eine starke Verbindung.

Interviewer: Was ist deiner Meinung nach eine Eigenschaft, also Eigenschaften was ein Ökologischen Festival haben sollte?

Interviewee: Das ist eine gute Frage. Das Festival eigentlich einen anderen Zugang brauchen weil ich finde bisher ist es einfach so groß Entertainment und roher Konsum und die meisten Festivals halt, auch wenn sie das halt auf irgendeiner Website so ein bisschen angegeben wird das die keine Plastikbecher nutzen oder sowas aber eigentlich gibt es sehr wenig Nachhaltigkeit in Festivals im Allgemeinen. Das is meine Meinung und auch mein Gefühl. Wir haben da einen anderen Zugang und andere Möglichkeiten als Hof und sind auch schon sehr lange in dieser Szene, und verstehen auch was wir machen und wissen wie man auch was nachhaltig aufziehen kann. Trotzdem kommen wir im ersten Jahr sehr stark an unsere Grenzen weil man auch sagen muss das ein Festival per se nichts nachhaltiges ist mit der ganzen Elektrizität, mit dem ganzen Organisatorischen. Das heist für uns wird es langfristig auch das Ziel gewesen. Deswegen finde ich es auch interessant das du gefragt hast das wir eigentlich langfristig mit einer Uni oder einem Studenten langfristig zusammen arbeiten und wir wollen da auch langfristig auch aufzeigen wie kann man wirklich ein Festival nachhaltig machen. Irgendwann wäre das Ziel auf dem Grundstück in den erste paar Jahren fixe Holzbühne zu bauen damit es nicht jedes Mal gebaut und abgebaut werden muss.

Ich finde ganz wichtig sind so auch Sachen wie Waste Management. Ich glaube es wird viel so getan als wäre darauf geachtet aber eigentlich wir kaum darauf geachtet. Das ist für mich ein ganz wichtiger Punkt, Biologische Lebensmittel. Man kann nicht nachhaltig sein ohne auch ein nachhaltiges Lebensmittel Konzept anzubieten.

Interviewer: Auch das supply chain.

Interviewee: Genau. Genau, darauf wird auch kaum geachtet. Und dann was man aus den eigenen Ressourcen vielleicht nutzen kann. Das man nicht alles her schleppen muss. Was kann man vielleicht machen und wie kann man den Konsumenten erziehen das er eben auch selbständig sein Zelt mit bringt und auch wieder mitnimmt. Das sieht man eh nach den Festivals, diese Zelt Friedhöfe und dieser ganze Plastik Konsum. Es wird auch ganz stark daran gearbeitet auf das Car-sharing zu fokussieren oder das die Leute auch mit öffentlichen Verkehrsmitteln kommen. Parkplätze hätten extra gekostet bewusst um die Leute da anzuregen. Oder so Dinge wie Merchandise das die aus Biotextilien gewonnen werden sollen was für mich garnicht erwähnenswert weil es für uns ein Standard wäre aber es kommt das es ganz viele Festivals überhaupt nicht machen und da welche billig Textilien aus Bangladesch dann hergenommen werden. Und das wären für uns Standards gewesen. Wir hätten natürlich die Infrastruktur des Grundstücks soweit abgenutzt. Wir hätten schon Elektrizität vorhanden gehabt. Da wären eins, zwei Gebäude da gewesen die wir als Hauptquartiere genutzt hätten für die Produktion und hätten halt versucht soweit wie möglich die Ressourcen zu nutzen die dort sind. Wir hätten zum Beispiel auch Baumstämme als Möbel umfunktioniert weil da ist so was wie ein Wald am Grundstück, oder ja es ist ein Wald eigentlich wo wir dort dann auch Möbel selbst erstellt hätten. Wir hätten auch ganz viel Heuball als Sitzmöglichkeiten benutzt oder als Bar Möglichkeiten also nicht alles anzuschleppen und auch bisschen daran zu arbeiten. Das andere ist dann auch, viele Festival ziehen dann weg von dem Grundstück und es wird dann auch nicht geschaut wie kann man den Boden wieder aufbauen. Aber Nachhaltigkeit ist halt so..uhm.. wird halt so wie alles so so... "ja ich mach low waste Management und kein Plastik und

jetzt sind wir nachhaltig". Ich glaube die Menschen suchen alle so nach ein, zwei Catchern und dann funktioniert das aber für mich Nachhaltigkeit ist dann so was...uhm.. das gesamte Bild muss man dann sehen, man muss viel holistischer denken.

Interviewer: Welche Elemente und welche Festivalaktivitäten wirken sich am meisten auf die Umwelt aus? Welche Art von Schaden wird dadurch verursacht?

Interviewee: Also ich glaube ganz stark das es wirklich mit den Anreise zu tun hat. Ich glaube das wird viel unterschätzt. Ja das man halt wenn man zehntausend Besucher am Festival hat und wenn du achttausend Autos da stehen hast..uhm.. ich glaube das es sehr stark einen Einfluss hat. Der Rest ist für uns ein bisschen schwierig zu sagen weil wir noch nicht diese Erfahrung haben das ist eben für und auch noch zu sehen wie können wir das dann besser machen. Im ersten Jahr würden wir dann schauen ok wie können wir jetzt dort mit weniger Müll auskommen aber das Ganze ist schon sehr schwierig.

Interviewer: Habt ihr geplant diese Nachhaltigkeit zu bewerben und den Gästen das auch mitzuteilen und wie?

Interviewee: Hmh. Überall, auf allen Plattformen, das ist eigentlich unsere Hauptkommunikation. Also wenn du bei uns auf die Website gehst wird eigentlich nur der Hof, die Biodynamie, das Nachhaltige besprochen. Über das biologische Essen, die Beteiligten, was unser Ziel ist. Also wir reden nur darüber eigentlich. Weniger über die Musik oder wie toll wir da Party machen können.

Interviewer: Also die Musik ist nicht so das Hauptthema des Festivals?

Interviewee: Nein.

Interviewer: Und wo hättest ihr das dann mitgeteilt eure Nachhaltigkeit?

Interviewee: Überall. Auf allen Sozialen Medien. Wir haben da am Anfang noch viel Musiker und beteiligte aber da kann man auch schon sehen das wir sehr aktiv darüber

geredet haben. Wir werden da sehr aktiv darüber reden, wie der Besucher mithelfen kann und so weiter und so fort und dann haben wir auch sehr viele Partner sowie Sonnentor und uhm, keine Ahnung, Öfferl Brot.. Also alles Leute die da auch sehr stark im Bereich Nachhaltigkeit arbeiten und bio Produkte erzeugen. Und wie gesagt wir hätten ein 100% ein Bio zertifiziertes Festival gehabt und dann hätten wir auch dort auf den Grundstück natürlich total erlebt.

Interviewer: Was sind so die größten Hürden um so ein Festival zu gestalten?

Interviewee: Viele. Ja also es gibt viele Hürden, einmal die Finanzierung ganz klar. Es ist die größte Hürde. Die zweite Hürde ist es wirklich dann Nachhaltig zu machen. Diese alternativen Dinge werden... wir hätten zum Beispiel mit Komposttoiletten gearbeitet, das kostet aber dann nochmal das zehnfache als Dixie Toiletten. Also wirklich da auch konsequent zu sein, das ist was eine große Hürde für uns ist. Ich rede so ein bisschen in der Vergangenheit gell, aber natürlich ist es für die Zukunft genauso. Eine große Hürde ist grundsätzlich auch ein interessantes Line-up zusammen zu stellen weil die Musikbranche mit Sicherheit ziemlich kaputt ist und da sich überbieten von den großen Festivals und allem... Jedes Land hat auch so ein Monopol. In Österreich gibt es da ein Monopol ohne die jetzt zu erwägen, in Ungarn gibt es ein Monopol und in der Slowakei gibt es auch ein Monopol. Die haben so Viele Sponsoren mit großen Namen wie Coca-cola und sie haben so viel Geld in ihrem Budget das sie halt die Bands überhaupt zahlen weil sie die Namen brauchen und es dann immer weniger Bands gibt. Das war für uns schon eine Herausforderung aber wir haben glaub ich ein alternatives Festival mit vielen guten Kontakten und über unseren Booker und konnten dann auch so ein sehr gutes Line-up zusammen stellen für das erste Jahr von dem Festival. Aber trotzdem ist es natürlich ein Herausforderung, wenn wir jetzt nicht den Kontakt hätten und diesen Tür Öffner über unseren Booker der ein guter Freund einfach ist und auch ein anderer Bezug hat, glaub ich kann man nicht einfach so ein Festival starten. Aber die größte Herausforderung ist mit Sicherheit die Finanzierung und weil wir es auch selber finanzieren wollen und nicht so große Partner haben und selbständig aus der Landwirtschaft auch finanzieren wollen. Wir wäre natürlich auch mit Partnern in der Zukunft aktiv gewesen aber es gibt dann sehr wenig Unternehmen

die dann nicht so kommerziell sind. Wenn man sich die Festivals anschaut die Partner sind dann doch sehr kommerzialisiert und gigantische Unternehmen.

Die Kommunikation ist auch eine große Herausforderung. Wie erreicht man die Leute und Medien Partner da zu finden ist halt sehr sehr sehr schwierig. Eigentlich ist alles eine Herausforderung im ersten Jahr.

Interviewer: Erhaltet ihr irgendwelche staatlichen Förderungen für das Veranstalten eines ökologischen Festivals?

Interviewee: Nein. Wir werden in der Zukunft für den europäischen Fond uns da bewerben aber dadurch da das Festival auf der Ungarischen Seite stattfindet können wir Österreichische Finanzierungen da nicht nutzen.

Interviewer: Welche Art von Unterstützung würdet ihr euch da erwarten?

Interviewee: Also es gibt diesen einen EU Fond, diese Kulturförderung. Da kann man bis zu 200 000 euro bekommen aber das ist sehr unklar ob und wie viel man da bekäme. Aber wir haben jetzt noch so viele Erwartungen.

Interviewer: Ja das wars. Vielen dank für das tolle Input.

Interviewee: Danke dir.

Appendix 3 - Transcription INTöne Jazzfestival - German

Thursday, 9th April 2020, 10h. Duration: 20 minutes

Interviewer: Wie lange arbeiten Sie schon in diesem Bereich?

Interviewee: Ich arbeite in diesem Bereich seit..uhm.. achtunddreißig Jahren.

Interviewer: Ok. Und haben in diesem Bereich auch eine Ausbildung abgeschlossen?

Interviewee: Nein. Ich hab Musik und Veterinär Medizin studiert. Also da war ich zweiundzwanzig oder so, bin Kultur Referent Geworden auf der Veterinär Universität in Wien und dann habe ich so nach zwei Jahren oder drei Jahren einen Auftrag bekommen ein großes Projekt zu organisieren, "100 Jahre Jazz" und dann ist durch Zufall das InnTöne Festival begonnen, 1986.

Interviewer: Und was genau ist dann Ihre Aufgabe in der Organisation von dem Festival?

Interviewee: Also ich leite das gesamte Festival. Ich programmiere das ganze Festival Künstlerisch aber ich leite auch die gesamte Produktion.

Interviewer: Wie würden Sie das Festival beschreiben? Was ist der Leitgedanke (Ziel, Grund, Motivation...) ihres Festivals?

Interviewee: Inspiration, höchste musikalische Qualität in einer sehr persönlichen Atmosphäre.

Interviewer: Hmh. Was ist der Gedanke dahinter das Festival in einer ländlichen Gegend zu organisieren?

Interviewee: In der Ländlichen Gegend hat man eigentlich Örtlich und auch Gedanklich viel mehr Freiheiten als in.. auf Plätzen wo man andere Leute eigentlich viel mehr beeinflusst oder stört. Weil es einfach freier vom Kopf her und vom Räumlichen her ist.

Interviewer: Woher reisen die meisten Festival Gäste an?

Interviewee: Ja.. ein Teil kommt aus der Gegend und dann würde ich sagen ein drittel... na ich würde sagen ein viertel kommt dann aus der Gegend und der rest teilt sich auf zwischen Österreich und Ausland.

Interviewer: Besuchen auch Anrainer ich Festival?

Interviewee: Ja ja die kommen. Die ganze Nachbarschaft kommt.

Interviewer: Also die Zufriedenheit der Anrainer spielt eine Rolle in der Organisation Ihres Festivals?

Interviewee: Ja die helfen auch zum Teil mit... manche sind nur Besucher aber zum Teil sind da ganz aktive Helfer.

Interviewer: Was sind die Reaktionen der Anrainer auf Ihr Festival?

Interviewee: Das sie eigentlich Musik entdecken die sie sonst nie kennengelernt hätten. Und dadurch viele von denen finden dadurch einen ganz natürlichen Zugang zu Jazz, improvisierter Musik und Blues, Gospel und den ganzen groß Bereich. Also viele sagen dann, das hätten sie nie geglaubt das ihnen diese Musik so gut gefällt.

Interviewer: Und hatten sie in der Vergangenheit besondere positive oder negative Erfahrungen mit den Anrainern?

Interviewee: Nur positive.

Interviewer: Interessant. Was sind Ihrer Meinung nach Eigenschaften die ein ökologisches Festival haben sollte?

Interviewee: Also vorrangig ist die... also was für Produkte man eigentlich so zu sagen verwandelt generell und... uhm... so lokal wie möglich bezieht und regional. Und dann das zweite das man schaut das man unter Rücksichtnahme auf Regionalität.. uhm..

so viel Produkte bezieht die aus einem biologischen Anbau kommen oder wo man weiß das Leute die produzieren... also mit den gleichen Kriterien produzieren wie wenn es aus eine kontrolliertem biologischen Anbau kommt. Bei uns gibt es einen Nachbarn zum Beispiel ..uhm.. arbeitet seit fünfunddreißig Jahren aber der hat es nie zur Marke erhoben weil er eigentlich nicht will das er kontrolliert wird. Den interessiert die Bürokratie rund herum nicht und dann ist es natürlich genau so klar für mich das es..uhm.. das es also... uhm.. das gefällt mir eigentlich sehr gut. Und solche Produkte beziehen wir.

Interviewer: Und glauben Sie das Festivals generell nachhaltig sein sollten und wieso?

Interviewee: Uhm.. Es geht eigentlich um die Gesamt Einstellung. Wenn man Musik und General Kultur und auch Esskultur und auch eine offene Kultur des Miteinanders entwickelt. Es ist ganz wichtig das man auch dinge isst die auch die richtige Schwenkung haben. Und die Schwenkung setzt sich dann im Publikum unter einander fort und das Hauptgewicht ist dann eigentlich, das merkt man immer, bei den Konzerten das ganz wichtig ist das die Schwenkung zwischen Raummusikern und Publikum ausgewogen ist und das dieser Emotionelle Austausch funktioniert und das die Offenheit für beide, also für Publikum und Musiker gleichermassen gegeben ist.

Interviewer: Welche Elemente und welche Festivalaktivitäten wirken sich am meisten auf die Umwelt aus? Welche Art von Schaden wird dadurch verursacht?

Interviewee: Also bei uns wird Überhaupt kein schaden angerichtet. Wir haben Mülltrennung, wir verwänden Geschirr das man einfach abwäscht. Also es bleibt kein Müll am Parkplatz zurück. Man muss weder den Hof noch den Campingplatz oder die Umgebung zusammen räumen. Also es ist absolut nicht notwendig da irgendwie groß zu putzen. Es wird auch weder beschädigt noch irgendwas. Also es wird so verlassen wie..uhm... also es dann wieder wir vorher.

Interviewer: Und welche Maßnahmen treffen Sie um das Festival ökologisch zu machen?

Interviewee: Das das ganze Catering frisch gemacht wird und die ganzen Produkte halt soweit möglich biologisch, lokal und regional sind und das die ganze Infrastruktur wieder verwertbar ist.

Interviewer: Hmh. Wie bewerben Sie die Nachhaltigkeit des Festivals und wie motivieren Sie Ihre Gäste dazu auf ihre Umwelt zu achten?

Interviewee: Wir schreiben das einfach ins Programm, ins Internet, und bewerben das so zu sagen in unserem Newsletter und in unseren Aussendungen dass, das soweit es geht biologisch ist und regional, lokal und das wir darauf halt sehr achten. Und zum Beispiel das wir auch den ganzen Verkehrsstrom durch unsere Shuttle-dienste kommen können. Viele Leute kommen mit den Fahrrädern oder kommen mit dem Zug und werden vom Shuttle-dienst dann abgeholt oder mitgenommen. Das ist wie ein Linienverkehr mit dem Bus. Und dann die ganze Logistik ist so zu sagen aufgelegt das man nicht unbedingt ein Auto oder irgendwas braucht sondern das es eigentlich für jedermann möglich ist daher zu kommen und das entspannt zu genießen.

Interviewer: Was müssen Veranstalter eines Festivals tun um die Natur zu schützen und das Festival auch für die Anrainer so angenehm wie möglich zu gestalten?

Interviewee: Die Veranstalter sollten einfach darauf achten was den Leuten...uhm ... best mögliche Qualität in jeglicher Form liefern zu leitbaren Preisen und einfach das die Leute merken so zu sagen da geht es zu wie zuhause. Da hat man ein normales Geschirr, ein normal Wasserglas und ein normales Bierglas und das nicht unnötig was weggeschmissen wird und das alles frisch produziert wird und das sie dann merken es ist eigentlich alles Wertig. Da brauch ich nicht irgendwelche unnötigen Zucker oder unnötige dinge in mich hineinstopfen sondern das mein einfach das was man isst, und was man konsumiert und was man spricht das es ganz einfach ein Wert hat.

Interviewer: Was sind die größten Hürden um das Festival ökologisch zu gestalten?

Interviewee: Man muss einfach einen Grundgedanken haben das man das...uhm.. es gibt keine Hürden. Man schaut das eigentlich alles vorhanden ist, oder die essenziellen Sachen das man die selber Produzieren kann oder auch zu vernünftigen Preisen einkaufen kann. Und wenn man auf große exotische Dinge verzichtet sind ja viele Dinge verfügbar und Dinge die Zeitlich noch nicht verfügbar sind dann muss man die durch andere ersetzen. Es gibt immer Möglichkeiten wenn man den Jahresablauf akzeptiert und danach die Dinge produziert gibt es uhm... In dem Sinne gibt es keine Hürden, man muss nur sehen, dass man aus den verfügbaren Ressourcen einfach was gestaltet.

Interviewer: Erhalten Sie irgendwelche staatlichen Förderungen für das Veranstalten eines ökologischen Festivals?

Interviewee: Ja, ich habe schon einpaar mal so eine Förderung vom Land Oberösterreich bekommen, 100 euro, für das so zu sagen das ich ein ökologisches Festival mache. Da muss ich aber jetzt mal ansuchen und gewisse Rechnungen liefern aber es is begrenzt. Der Betrag is nicht sehr hoch aber es ist immer hin eingedanklicher anspann. Vor Jahren hatten wir uns öfters getroffen mit den zuständigen und die waren sehr nett und da haben wir auch Informationen gekriegt was es für Möglichkeiten gibt so zu sagen wie zum Beispiel Einweg Dinge nicht zu verwänden, aber das hab ich sowieso nie gemacht, aber es waren trotzdem eine Ermunterung und ein weiter gedanklicher Hinweis darauf zu achten.

Interviewer: Vielen danS für das nette Gespräch.

Appendix 4- Transcription Stoabeatz Festival - English

Interviewer: How long have you been working in this field?

Interviewee: Well, the first festival we organised... uuh... 2014 and I have been working in the event business since... uhhh... I have registered a business there...uhm... I personally have been working in the event business since 2012.

Interviewer: Mhm. Was your former education based on event management or did you come in by chance?

Interviewee: Uhm.. I did one, a bachelor and a master study in Kufstein on culture and event management.

Interviewer: Okay. Um, and what exactly is your task in organising your festival?

Interviewee: Uh... Uhm... They are very complex, we are a small festival... uhm... and therefore my field of activity is very broad. So from the sponsor search to the booking. So actually everything.

Interviewer: So, how would you describe your festival?

Interviewee: Um... Small, intimate, regional and friendly I would say.

Interviewer: Okay, what is the main idea, the goal and the motivation of your festival?

Interviewee: Well, the motivation originally was... uhh... to create an event that you wouldn't expect to find in our rural area. That's what I would say.

Interviewer: That leads to the next question. What is the idea behind organising the festival in a rural area? So what does she have to say?

Interviewee: The people who organise it, they all have a connection to it. So either they live here or they studied with me back then... uh... in Kufstein which is also a rural area. Um, and, yes, they just wanted to make this event in our home and create an event that we would equally visit.

Interviewer: Hmh.

Interviewee: Exactly. And since the direction we're going in now, uh, music is very strongly connected with regionality, otherwise we don't have, uhh... we came up with the idea.

Interviewer: Where do most of the festival guests come from?

Interviewee: Um... I would say they are... is pretty... or mainly fifty fifty Austria Germany. Uh, because we are also pretty close to the Bavarian border. And... uh... in Austria I would say about half of it is from the nearer surroundings in the sense of 50km and the rest of the Austrians are divided between Tirol and the rest of the states.

Interviewer: Hmh. Do residents also visit your festival?

Interviewee: Yes, in our area it's like that, that the neighbours... we organise it...uhh... actually in the residential area directly at a mountain, in a location which is very quiet... uhhh... very heavily used for agriculture and we try to involve the neighbours with free tickets and try to have a conversation but also to avoid problems. So we try to get in touch with the people so that they don't come across anything that would disturb anybody.

Interviewer: And what are the reactions of the neighbours to your festival as they are also involved in it?

Interviewee: Yes, positive, of course. They're happy. Not every festival organiser goes up to his neighbour and invites them to something... uh... moreover, the tickets are relatively expensive, at least for... if you compare it to conventional festivals and from that they already see the value behind what they get there.

Interviewer: So you didn't have any negative experiences with neighbours?

Interviewee: Ahh in the first years we did, I have to be honest. But let me put it this way, we are at the location where we are now... we were actually on the mountain for the first three years and then we left there mainly for safety reasons and then we looked for a similar location and then the... To find a location at the lake. In the first year there were quite some doubts but as I said it has become better with every year and it wasn't the masses who were upset about something but actually only a local resident who didn't have a problem with the event but maybe with the community and tries to play things off against each other. But as I said, in the meantime it's more like that..uhh... I wouldn't say that he is not a fan of the event but it's definitely accepted. So he sees that we do the things he wants us to do.

Interviewer: I would go a little bit to the ecological side and ask you what are the characteristics an ecological festival should have?

Interviewee: Yes, it concerns actually all areas of a festival. It starts with the suppliers and with us it's like that.. um... in the last six years that I have been here we have grown from 400 to 4 000 people which is only a small festival but the increase is considerable, but we have grown slowly and have had the chance also with our suppliers...uh... about the fact that our suppliers grow with us... and uhm... especially for small festivals it can only be the right way to find local or regional partners and we actually have it from the beverage supplier to the caterer who makes the food for us - it is a regional Bio butcher that makes now not only meat products of course but also Käsespätzle where he gets again editions from us. Yes, um... and the liquor selection... uhmm...

Interviewer: So everything is more or less local?

Interviewee: Yes, I mean, for example, we also have Havana Club. But Havana Club is at least a rum brand ...uhh... a global brand, but one that at least claims to be as responsible as possible with its resources. For the first time we've got a cooperation

with transport network of Tirol, where you can use the Tyrolean public transport system for free with a... uhh... with a festival ticket.

We separate waste very strongly. This was actually a very positive experience that also works very well on the camping site. So the ... our festival visitors are very good at it., which can be honestly said. Yes and what else are we doing in the field of ecology? We are working on our printed material. The ones we make are printed by a printing company that is eco-certified and that is also at home in the region. Our textiles are organic and/or Fairtrade. Um ... yes, the technicians also come from the Kufstein region. But there are actually a lot of things... which are not only ecological but also economical at least in our scale because regional or local beverage dealers are more flexible and where... I don't know... the wholesaler is 30, 40 kilometres away. So he can also bring a few more boxes there at... I don't know... at 11, 12 at night, for example if we run out. That's handy.

Interviewer: Yes you have to consider both aspects.

Interviewee: Yes, that's how it is. And we have also made the experience that this simply works best. We are also dependent on this, the acceptance of the population... uhh... And if they see that they work together with us or that they try to approach us then it works better. And of course it also works a little bit better every year, when it has become a habit, when there is a little trust. Yes.

Interviewer: I wanted to ask you which elements and which festival activities have the biggest impact on the environment.

Interviewee: The most?

Interviewer: Right. What affects the environment the most at a festival.

Interviewee: I would say travel...um... Travel and waste management I would say. And yes... um... waste management now of course also plays its own role, which uuuuh... Which beverage containers do I use at a festival? Well, we use the returnable cup

system and yes, we have always promoted a regional shuttle service from the bus stop to the festival with very cheap shuttle services. And this year for the first time we have the cooperation with the transport association. I think these are the two points where we can do the most for the environment.

Interviewer: Do you motivate your guests to care for the environment during the festival? Is there any information that you spread?

Interviewee: Um... there isn't really something like that except that we have our...um... Well, before the festival, all the advertising and also on our information page or rather camping, house rules more or less where it is pointed out that for rural conditions we are in a very well populated area where there is agricultural use and that the next week the cows will be back home here after us. Through that people are sensitised a little bit. And at the festival itself, simply with waste separation stations that are labeled very well and as attractively as possible.

Interviewer: I only have one last general question on this topic. What do festival organisers have to do to protect nature and make the festival as pleasant as possible for the people living in the neighbourhood?

Interviewee: I think that it is again something that goes hand in hand, namely for the... uh... if you for example take the waste separation offensive then I think it is already so at least, at smaller festivals people like to do it and that is generally for the well-being. I think if the visitors go to the garbage separation station once a day, they automatically feel a bit more comfortable than if they spend the whole week living between their all-foil chicken legs and co. I think this contributes a little bit to the general feeling of well-being, and also at small festivals ...um...I think the crowd controls itself a lot when they cross their camping neighbours four times a day then I think it is ... the one who behaves better than at a huge festival. Yes and what was the first question?

Interviewer: Uhm. what the organisers of a festival should do to protect nature and make it pleasant for the people living nearby.

Interviewee: Well, I think the local area is very important again because if there are always two people coming with one car, then we cause additional traffic and I think that is something that is most burdensome for the locals and just look for conversation in advance. The first two years for example, or in any case the first year, we invited the neighbours, then exactly... I don't know, three or four out of 50 came I guess, 2 or 3 very unproblematic. We then did it in such a way that we always went personally to these people and simply sent a letter to the others. We invited them to the festival with two tickets per household and they either noticed them or not.

Interviewer: A few more questions for you. What are the biggest hurdles to make the festival ecological? What could be problematic to make a festival ecological?

Interviewee: In our case, maybe one problem is the infrastructure. We are on a completely green field without electricity. That means we are dependent on a diesel generator. Then these cooperations with the transport network for example are relatively expensive for us now but we said we want to do that. This has not only an ecological benefit, but also a benefit compared to the arguments of the tourism region or the community when we say look what it has an effect. I think it makes also an effect on the festival visitors, whether they use it or not. And the cost factor of course.

Interviewer: Do you receive any state subsidies for organising an ecological festival?

Interviewee: We receive cultural funding from the province of Tyrol and are supported by the municipality and the Kaiserwinkel tourist office. We have also tried Green Event Tirol... we have tried to get the certification twice. However, there is exactly one criterion and that is the beverage packaging from one of our beverage sponsors. We would

have fit in there one hundred percent but the cans...yes... We will try it again this year and then we will see.

Interviewer: Do you expect more state support?

Interviewee: I'll say it like this. If it goes like this we wouldn't need it anyway. The problem is just...uhmm... the planning security would of course be quite different with the support. So if I know in advance that I don't have to have as many visitors as possible, and that not everything has to go well in order not to go into dept, then it would be more pleasant.

Interviewer: That was it with my questions. Thanks a lot.

Interviewee: Wonderful.

Appendix 5 - Transcription Meinklang Festival - English

Interviewer: How long have you been working in this field?

Interviewee: Um. Of the festival?

Interviewer: Yes.

Interviewee: Relatively short-term. So we have as a courtyard... We have a little bit of a different approach as you might have seen. We are a yard and that's how I came to the festival. We would have hosted the festival for the first time this year. We have a team of three or four people in the festival committee, or in main committee I would say, who make the internal decisions, two of whom have been in the music and concert

and festival business for thirty years. But we as Einklang, and I personally have been working intensively for one and a half, two and a half years I would say, and for one and a half years we have been working intensively and professionally.

Interviewer: And this year would be the first time of the festival.

Interviewee: Hmh.

Interviewer: Have you completed an education in this field?

Interviewee: No. I studied hotel management and maybe that's a little bit of tourism and so you can refer to it and start in the gastronomy and then land in the event and that's how I came to that.

Interviewer: And what exactly is your job in the organisation of the festival?

Interviewee: I operate the festival.

Interviewer: So you have to deal with sponsors and with the act bookings.

Interviewee: Everything comes together for me. I'm the main person responsible for the festival and I lead from Meinklang's point of view. Meinklang is, as I said, a courtyard and has a different structure. As a part of Meinklang, I continue to lead the festival. With me everything comes together. I am the main organiser.

Interviewer: How would you describe the festival in a few words?

Interviewee: So we are not a classical music festival and do not want to be one, but we are, as already mentioned, an agricultural business and a biodynamic business so for us the issue is sustainability, how can we reach people - show people that there

are other ways - how can you demonstrate a sustainable lifestyle...um...organic lifestyles and also nutrition, the true cooking, the true agriculture, all that what is surrounding the whole thing. And we as wine production, as a wine farm we are relatively successful and represented all over the world. With our wine you notice that we are a little bit in one and the same bubble. You always meet the same people and we wanted to do a little farm festival for a long time and then we realised that we are reaching the same people who are already, I don't know, involved in alternative life forms and thought that this is a bit too boring. We have to think a lot further as a Meinklang, as a pioneer company, as a bio pioneer somewhere - and how can we reach the people who are not yet engaged in it, who are open but can't find access to it, who have no idea, alternative medicine or organic food and handicraft cooking and baking and no idea, so all these things I believe will occupy them much more in the future and will become a much stronger part of our lives again. Uhm. And just like I said, a friend of mine who also comes from the wine region somewhere but who is also a music booker by profession and his brother is a producer... um... not a music producer but a concert producer. I know them for a long time, they come from Slovakia. And there came the idea to combine music and make such a serious, professional festival where we also actively sell tickets and bring the whole dynamic of our courtyard to the whole experience. So that was always the first premise to say: ok, how can we reach people, how can we in a cheerful, positive way reach this very difficult topic which is sustainable life, organic food, biodynamic way of life, that is somehow very difficult, exhausting and somehow complicated to understand for many people and we just wanted to take it with such positivity and get people on the farm. That's why it would have happened on a piece of land that belongs to the farm which we also use for the cattle. So an agricultural piece which is about 80 hectares and which will be used in the future.

And it would have been a mixture of music, international music...uhm... very classical and also somewhere a la music festival so that the people there are attracted and find the attraction and then on the other hand learn to cook independently. We made a complete own catering with only organic certified food. We had a huge cooking station,

which is not the way festivals usually have it now. They mostly get along with convenience food and products - we wouldn't have done that completely with a friend of ours, a successful cook that would have managed the catering and we would have had many small catering businesses from Vienna or the surrounding area. Everything would have been cooked very individually and sold freshly. Everything is certified organic and a lot would have been biodynamic from our farm and other farms we know. The wine would of course have been from us, which would also have been natural wine and a Demeter-certified wine. The beer would equally have been from us and Demeter-certified. So to really make the whole thing experienceable and in addition to that there would be many seminars, keynote speakers from the area of foods, food, cooks, doctors, scientists, interesting people from the business world. For example, we would have done a screening of the Patagonia documentary on agriculture, and so on and so on...

So it was really about nature, the alternative lifestyle, organic and biodynamic agriculture and to combine that with music and to make it a little bit easier for the people to take this step.

Interviewer: Okay. You have now answered some of my questions. Hmm. This might be a difficult question but have you sold tickets for the festival this year?

Interviewee: Hmh. Yes.

Interviewer: Could you tell me from where most of the festival guests would have come from?

Interviewee: Yes, most of them would have been from Vienna and then the rest would still be split up. We were just in an early station, and as I said for this year it's all very weird, with all this virus discussion which started at the end of February and from that moment on no tickets were sold. This is the hot phase where you advertise the band and go outside very actively. That was one of the reasons...we as a first year festival have a risk to get people because a festival lives from mouth propaganda and we have a very professional festival with a certain budget so we need a few thousand people

for it to make sense. So festivals are more like friendship things where somebody says he knows somebody, he knows a band, then they come together and after ten years it is a professional festival and we have actually a different approach. We directly wanted to do something special in a creative space and already into the future. But then it was clear relatively quickly that only people who already know us and trust us would buy tickets at the beginning and that kind of uncertainty was here from the beginning of the year. And I think that there will be a lot of tickets in the future... and we plan to do that next year... sell them to Hungary and Slovakia because we have the three countries corner and they want to do the same marketing in Slovakia, Austria and Hungary. So yes and from the end of the year on we will do that as well. Uhm... but until now it was mainly Vienna and then it was split up internationally and that has to do with the fact that I think there were many Meinklang customers through USA, Poland, Greece, Turkey, Scandinavia... but in small numbers.

Interviewer: Do you think that people living near the festival would have visited it?

Interviewee: It is a good question. It is of course the aim, but what we do here is of course not for the classic Burgenland clientele. And also the music would have been very alternatively focused, so it would have been more the indie-folk scene. Now maybe not so popular in the region either. But we know that anyway and we also know that with wine it's the same, we are more at home in other regions. I think the focus would have been more on Vienna, Bratislava and Budapest.

Interviewer: But the satisfaction of the residents plays a role?

Interviewee: Yes. We are also at home here and we don't go there like others who make a festival, like I don't know, Nova Rock who are not at home there. We are at home here, it is in our yard, of course we have a strong connection here.

Interviewer: In your opinion, what are characteristics that an ecological festival should have?

Interviewee: That is a good question. The festival actually needs a different approach because I think so far it's just so much entertainment and raw consumption and most festivals just, even if they say on some website that they don't use plastic cups or something like that but actually there is very little sustainability in festivals in general. That is my opinion and also my feeling. We have a different approach and different possibilities as a courtyard and we have been in this scene for a long time, and we also know what we are doing and how to raise something sustainable. Nevertheless, in the first year we came very close to our limits, because it has to be said that a festival per se is not sustainable with all the electricity, with all the organisational stuff. That means for us it will also be our goal in the long run. That's why I found it interesting that you asked that we actually work together with a university or a student on a long-term basis and we want to show how a festival can really be made sustainable in the long run. At some point the goal would be to build a fixed wooden stage on the property in the first few years so that not every single stage has to be built and dismantled every time.

I think things like waste management are very important. I think it is pretended a lot as if it was taken care of, but actually we don't pay much attention to it. This is a very important point for me, organic food. You cannot be sustainable without offering a sustainable food concept.

Interviewer: Also the supply chain.

Interviewee: Right. Exactly, hardly any attention is paid to that. And then what you can perhaps use from your own resources. That you don't have to carry everything here. What can you perhaps do and how can you educate the consumer to bring his tent with him and also take it back again. You can see that anyway after festivals, these tent cemeteries and all this plastic consumption. There is also a lot of work being done to focus on car sharing or that people come by public transport. Parking lots would have cost extra, deliberately to encourage people to come. Or such things as merchandise, which should be made out of bio-textiles which is not worth mentioning for me because it would be a standard for us but it happens that a lot of festivals don't do it at all and then some cheap textiles are taken from Bangladesh. And that would have

been standards for us. Of course we would have worn out the infrastructure of the property. We would have already available electricity. There would have been one or two buildings that we would have used as headquarters for production and would have tried to use the resources that are there as much as possible. For example, we would have converted tree trunks in furniture because there is something like a forest on the property, or yes it is actually a forest where we would have created furniture ourselves. We would also have used a lot of hay bales as seating or as a bar so we wouldn't have to bring everything and work on it a bit. The other thing is, many festivals move away from the property and they don't look at how to rebuild the ground. But sustainability is just like that..um...is like everything else... "yes I do low waste management and no plastic and now we are sustainable". I think people are all looking for one or two catchers and then it works but for me sustainability is something like that...um... you have to see the whole picture, you have to think much more holistic.

Interviewer: Which elements and which festival activities have the biggest impact on the environment? What kind of damage is caused?

Interviewee: Well, I think very strongly that it really has to do with the travel. I think that it is underestimated a lot. Yeah, that you have ten thousand people at the festival and you have eight thousand cars there...um...I think it has a very strong impact. The rest is a bit difficult for us to say because we don't have that experience yet, that's for us to see how we can do it better. In the first year we would then look ok how can we get by with less garbage but the whole thing is already very difficult.

Interviewer: Did you plan to advertise this sustainability and also tell the guests about it and how?

Interviewee: Hmh. Everywhere, on all platforms, that is actually our main communication. So when you go to our website, all we talk about is the farm, biodynamics, sustainability, about organic food, the people involved and what our goal is. So we only really talk about that. Less about the music or how great we can party here.

Interviewer: So the music is not the main theme of the festival?

Interviewee: No.

Interviewer: And where would you have spread the message of your sustainability?

Interviewee: Everywhere. On all social media. In the beginning we had a lot of musicians and people involved, but you can already see that we talked very actively about it. We will talk very actively about how the visitor can help and so on and so on and then we also have a lot of partners like Sonnentor and uhm, I don't know, Öfferl Brot... So all people who are working very hard in the field of sustainability and produce organic products. And like I said we would have had a 100% organic certified festival and then we would have had a great experience on the property.

Interviewer: What are the biggest hurdles to create such a festival?

Interviewee: Many. Yes, there are many hurdles, clearly the financing. It is the biggest hurdle. The second hurdle is to really make it sustainable, these alternative things will...for example, we would have worked with compost toilets, but that costs ten times more than Dixie toilets. So really to be consistent about that, that is a big hurdle for us. I'm talking a little bit in the past, but of course it's the same for the future. A big hurdle is to put together an interesting line-up because the music industry is definitely pretty broken and the big festivals and everything outdo each other... Every country has a monopoly. In Austria there is a monopoly, which I don't want to mention now, in Hungary there is a monopoly and in Slovakia there is also a monopoly. They have so many sponsors with big names like Coca-cola and they have so much money in their budget and they pay the bands because they need the names and then there are less and less bands. That was a challenge for us but I think we have an alternative festival with a lot of good contacts and through our booker and we were able to put together a very good line-up for the first year of the festival. But still it is of course a challenge, if we wouldn't have the contact and this door opener through our booker who is a good friend and also has a different reference, I don't think you can start a festival just like

that. But the biggest challenge is certainly the financing and the fact we also want to finance it ourselves and we don't have such big partners and want to finance it independently from the agriculture. Of course we would have been active with partners in the future but then there are not many companies that are not so commercial. If you look at the festivals, the partners are very commercialised and gigantic companies. The communication is also a big challenge. How to reach the people and media. Finding partners is very difficult. Actually everything is a challenge in the first year.

Interviewer: Do you receive any state subsidies for organising an ecological festival?

Interviewee: No. We will apply for the European fund in the future, but because the festival takes place on the Hungarian side, we cannot use Austrian financing.

Interviewer: What kind of support would you expect?

Interviewee: Well there is this one EU fund, this cultural support. You can get up to 200,000 euros, but it is very unclear if and how much you would get. But we still have so many expectations.

Interviewer: That was it. Thank you very much for the great input.

Interviewee: Thank you.

Appendix 6 - Transcription INtöne Jazzfestival - English

Interviewer: How long have you been working in this field?

Interviewee: I have been working in this field for..um... thirty-eight years.

Interviewer: Okay. And have you also completed training in this field?

Interviewee: No. I studied music and veterinary medicine. Back then when I was twenty-two or so, I became a cultural officer at the Veterinary University in Vienna and then after two or three years I got a job to organise a big project, "100 years of Jazz", and then by chance the InnTöne Festival started in 1986.

Interviewer: And what exactly is your task in the organisation of the festival?

Interviewee: Well, I'm in charge of the entire festival. I program the whole festival artistically but I also manage the whole production.

Interviewer: How would you describe the festival? What is the main idea (goal, reason, motivation...) of your festival?

Interviewee: Inspiration, highest musical quality in a very personal atmosphere.

Interviewer: Hmh. What is the idea behind organising the festival in a rural area?

Interviewee: In a rural area you have much more freedom, both locally and mentally than in places where you influence or disturb other people much more. Because it's simply freer in terms of head and space.

Interviewer: Where do most festival guests come from?

Interviewee: Yes... one part comes from the region and then I would say a third... well I would say a quarter comes from the region and the rest is divided between Austria and foreign countries.

Interviewer: Do people living in the neighbourhood also visit the festival?

Interviewee: Yes yes they come. The whole neighbourhood is coming.

Interviewer: So the satisfaction of the neighbours plays a role in the organisation of your festival?

Interviewee: Yes, they also partly help... some of them are only visitors but some of them are very active helpers.

Interviewer: What are the reactions of the neighbours regarding your festival?

Interviewee: That they actually discover music that they would never have known otherwise. Through that many of them find a natural approach to jazz, improvised music and blues, gospel and the whole wide range. So many of them say that they would never have believed that they would like this music so much.

Interviewer: And did you have any special positive or negative experiences with the locals in the past?

Interviewee: Only positive ones.

Interviewer: Interesting. What do you think are the characteristics that an ecological festival should have?

Interviewee: Well, primarily the... well, what kind of products are used in general and... um... as locally and regionally as possible. And then the second thing that you look at is that you take into account regionalism... um... so many products that come from organic farming or where you know the people who produce it... so they produce with the same criteria as if it comes from a controlled organic farming. We have a neighbour for example ...um... he has been working for thirty five years but he never made it a brand because he doesn't want it to be controlled. He is not interested in the bureaucracy around him and then it is of course just as clear to me that it is ...um ... that it is ... um ... I actually like that very much. And we get these products.

Interviewer: And do you believe that festivals in general should be sustainable and why?

Interviewee: Um... It's actually about the overall attitude. When you develop music and general culture and also food culture and also an open culture of togetherness. It is very important that you eat things that have the right paning. And the paning continues in the audience among each other and the main emphasis is then actually, you always notice that, at the concerts that is very important that the swinging between musicians and audience is balanced and that this emotional exchange works and that the openness for both, for audience and musicians is equally given.

Interviewer: Which elements and which festival activities have the greatest impact on the environment? What kind of damage is caused by them?

Interviewee: Actually, we do no harm at all. We have waste separation and we use dishes that you just wash off. So there is no garbage left behind at the parking lot. You don't have to clean the yard, the camping site or the surrounding area. It is absolutely not necessary to clean up there. There is also no damage or anything. So it is left like..um... it is like it was before.

Interviewer: And what measures do you take to make the festival ecological?

Interviewee: That all the catering is freshly prepared and that all the products are organic, local and regional, as much as possible, and that the whole infrastructure is reusable.

Interviewer: Hmh. How do you promote the sustainability of the festival and how do you motivate your guests to care for their environment?

Interviewee: We simply write this in the programme, on the internet, and advertise it in our newsletter and in our mailings, so to speak, that as far as possible it is organic and regional, local, and that we take great care of it. And, for example, that we can

also get the whole traffic flow through our shuttle services. Many people come by bike or by train and are then picked up by the shuttle service. This is like a regular bus service. And then the whole logistics is designed in a way that you don't necessarily need a car or anything else, but that it is actually possible for anyone to come along and enjoy it.

Interviewer: What do festival organisers have to do to protect nature and to make the festival as pleasant as possible for the local people?

Interviewee: The organisers should simply pay attention to what people...uhm ... deliver the best possible quality in any form at reasonable prices and just let people notice that it's like being at home. For that you have a normal crockery, a normal water glass and a normal beer glass and not what is thrown away unnecessarily and that everything is freshly produced and then they notice that it is actually all valuable. I don't need any unnecessary sugar or unnecessary things stuffed into me but simply what you eat, what you consume and what you say that it simply has a value.

Interviewer: What are the biggest hurdles to make the festival ecological?

Interviewee: You just have to have a basic idea that you want to...um...there are no hurdles. You see what already is available, or produce the essential things yourself or buy at reasonable prices. And if you do without big exotic things, there are many things available and things that are not yet available then you have to replace them with others. There are always possibilities, if you accept the yearly schedule and produce the things afterwards there are um... In this sense there are no hurdles, you just have to see that you simply create something from the available resources.

Interviewer: Do you receive any governmental subsidies for organising an ecological festival?

Interviewee: Yes, I have received a couple of times a subsidy from the province of Upper Austria, 100 euros, for organising an ecological festival. But now I have to apply for it and deliver some bills but it is limited. The amount is not very high but it is always

a motivation. Years ago we often met with the responsible and they were very nice and we also got information about the possibilities like not to use disposable things, but I never did that anyway, but they were nevertheless an encouragement and a further mental note to look out for.

Interviewer: Many thanks for the nice conversation.

Appendix 7 - Survey questions

Demographics

- Please select your group age - under 18, 18-24, 25-30, 30-35, 35-45, 45+
- Please indicate your gender - male/female/other
- What is your marital status? - single/married/in a relationship
- Do you have any children? - yes/no

Festivals

- Have you ever attended a festival? - yes/no - If yes: where?
- If no: are you interested in attending a festival? - yes/no
- Please explain with a couple of keywords why you would/wouldn't attend a festival
- Would you attend a festival again? - yes/no
- What kind of festivals have you attended? (Choose one or more) - music/art/music and art/theatre/film/dance/drama/food/wine/food and wine
- Would you attend another kind of festival? - yes/no
- How was your experience during the festivals? - very positive to very negative (scale 1 to 5)
- Did you attend more festivals in a - rural area/urban area
- How often do you attend a festival? - once a year/more than once a year/less than once a year
- How big are the festivals you usually attend? - large (>1000 visitors)/medium-scale (<1000 visitors)/small-scale (limited number of visitors)
- How important were the following factors during the festival you attended? - music and arts/entertainment/escaping from daily routine/meeting new people/spending

time with family and friends/exploring new cultures/experiencing local customs - very important to not important at all (scale 1 to 5)

- What is your motivation to visit a festival? (Choose one or more) - to share my experience with other people enjoying the same things I do/to meet people with similar interests/I enjoy being in a big crowd/I like spending time with my friends/to experience something new/out of interest/to experience the festival feeling/festivals provide a unique experience/festivals are exceptional events/to feel a change from the daily routine/to change my thoughts/escape from demands in daily life/spend time with family
- What do you enjoy most during a festival? (Keywords)
- Do you enjoy going to a festival with - friends/family/alone/tour groups/other

Socio-cultural factors

- Where do you live? - urban area/rural area
- Do festivals occur in the area you live? - yes/no
- Have you ever felt disturbed by a festival taking place in your hometown? - yes/no
- If yes please briefly specify why
- How do you feel about festivals taking place in your hometown? - excited/neutral/annoyed
- While visiting a festival, did you have the feeling that locals perceived it as - pleasant/neutral/disturbing
- Did you experience any positive or negative confrontations with locals during the visit of a festival? - positive to negative (scale 1 to 3)
- Please describe your experience in a couple of words
- Are you interested in the local community and their customs while visiting a festival? - yes/no

Environmental factors

- How do you travel to a festival? (Choose one or more) - airplane/car/bus/train/public transportation/bicycle/other
- Have you travelled to a foreign country with a festival being the main motivator? - yes/no - Please state why:
- Do you think that a festival can have an impact on their natural environment? - yes/no
- Have you noticed a high amount of waste during festivals? - yes/no
- What do you think festivals have the highest impact on? (Choose one or more) - water/animals/vegetation/air quality/individuals from the surrounding town/city
- In your opinion, what impacts do festivals have on it/them? (Keywords)
- Which are the greatest influencers in your opinion? - transport/waste/food supply chain/noise/water consumption/use of non-renewable energy/lodging industry
- Have you ever received information from festival organisers on how/if sustainability measures are implemented? - yes/no
- If yes: how helpful was it? - very helpful to not helpful (scale 1 to 5)
- Is sustainability a main priority for you during a festival? - yes/no
- Do you have the feeling that festival visitors try to keep the venue clean during a festival? - yes/no
- Do you have the feeling that festivals provide enough possibilities to keep the venue clean? - yes/no