

Helsinki Summer Festivals – Sustainability and Marketing

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Degree programme Degree programme in Tourism & Event Management	
Report/thesis title Helsinki Summer Festivals – Sustainability and Marketing	Number of pages and appendix pages 52 + 2
<p>Sustainable festival management had grown more important thorough out the years and the public are also very well-knowledged on the subject and want to support events that consider the sustainability aspects. Firstly, the goal of this thesis is to find out what the sustainability efforts are of the five largest festivals in Helsinki. In addition, the author wants to know how these festivals communicate their sustainability efforts to the public. The five chosen festivals are World Village Festival, Tuska festival, Weekend Festival, Flow Festival and Helsinki Festival.</p> <p>The theoretical portion of the thesis concentrates on the three aspects of sustainability which are economic, social/cultural, and environmental sustainability, festivals and their sustainability impacts and sustainable marketing.</p> <p>Qualitative research was chosen as the methodology for this thesis to gain the most knowledge on the sustainability and marketing efforts of the festivals. Content analysis was conducted on each of the festival’s websites and Instagram pages. The categories for the content analysis are provided and the research is based on these three categories.</p> <p>The results indicate that most of the five festivals researched for this thesis strive to improve their sustainability actions and most of them work on all the three aspects of sustainability and not just one. There was one festival out of the five that had very poorly communicated their sustainability efforts both on the website and Instagram, which was Weekend Festival. All the other festivals had communicated in some manner their efforts on the website as well as by posts on Instagram. Flow Festival was found to be the most advanced in their sustainability efforts and the communication of them.</p> <p>Further research could be conducted through interviews with the festival creators to find out more on their sustainability efforts as well as the importance of sustainability to the festival visitors and how they want to be communicated about them.</p>	
Keywords Festival Management, Sustainability, Sustainability Marketing, Impacts, City of Helsinki	

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1 Introduction

In 2018 the city of Helsinki made a commitment to the United Nation (UN) to voluntarily report the cities practises of the sustainable development goals (SDG) agreed on by the UN members. The first report was published in 2019 and the second one in 2021. (Helsingin Kaupunki 2021) Helsinki is the second city in the world to make this commitment to reach the goals of the UN's 2030 Agenda which aims to further sustainable development that equally considers people, the economy, and the environment. (Helsinki 2020.) Even though sustainability is a global responsibility, cities play a crucial role in implementing the actual goals. Helsinki as other big cities hosts festivals that are attended by thousands of people and these festivals not only have impact on the environment but also on the economy and the society. These festivals can create a positive impact on their cities by the sustainable choices they make when creating the event. Since festivals gather these large audiences, they have the power to raise awareness towards sustainability issues through their marketing and in this way effect their audiences' choices as well.

The author of this thesis has a keen interest in sustainability in her everyday life and would like to explore a career that involves both events and sustainability but also marketing. These interests sparked the idea for the thesis and since the author lives in Helsinki she wanted to focus on events that are organised there. Some of the largest events that are held in Helsinki are summer music and culture festivals which have a large impact not only on the environment but also the economy and society of Helsinki. The author chose to focus on five festivals to gain a good comparison on each of the festival's efforts. The five festivals researched are Maailma Kylässä -festival, Tuska, Weekend Festival, Flow Festival and Helsinki Festival. The research analysis is focused on the five festivals held in 2019 because since then the festivals have been cancelled or held virtually because of the ongoing Covid-19 Pandemic. The festivals held in 2019 were all held live and for this reason the comparison of the sustainability efforts is more accurate.

1.1 Research Objective

The objective of this research is to explore what five of the largest summer festivals in Helsinki are doing towards sustainability and how each of them communicate their efforts to the public. The thesis focuses on what large-scale events can do to be more sustainable and what are the most successful marketing opportunities. The most important concepts the thesis focuses on are sustainability, festival management, impacts, and sustainability marketing.

1.2 Research Problems

The main research problem focuses on what efforts the five largest summer festivals in Helsinki are taking towards sustainability. Sustainability is a very current and important subject in the event industry and since music and culture festivals are some of the largest summer events in Helsinki it is important to find out what they do to improve sustainability. The research analyses what operations each of the festivals are taking to be sustainable on economic, social, and environmental aspects. Sustainability issues are also a growing concern to the public and affect their purchasing decisions. In addition to the main research problem there is a focus on how the different festivals communicate and market their sustainability efforts to the public. An analysis of the festivals' websites and Instagram pages are completed to compare the actions of each of the festivals. Finally, additional, or different sustainability strategies that the festivals could utilise in the future are explored.

1.3 Structure of the Thesis

The thesis consists of seven chapters and begins with the introduction chapter which gives the main reasoning behind the research and an overview of the main questions the thesis will answer.

The next three chapters consist of the knowledge base conducted for the thesis. The knowledge base provides the reader with a broad understanding of the topics that are discussed in the research. The first part begins with explaining sustainability and the different elements it consists of. In addition, in this chapter the efforts of the city of Helsinki towards sustainability are explained since the focus of the research is on the festivals in Helsinki.

The literature review continues in the third chapter explaining festivals and their sustainability impacts which is another main topic of the thesis. The chapter begins with a brief introduction to festivals and specifically festivals in Helsinki. Furthermore, the possible sustainability impacts of festivals are explored from the three sustainability principals' perspective.

The fourth chapter explains the last part of the literature review which is sustainability marketing. An overview of the topic is defined, and different sustainable communication and marketing strategies and successful examples are explored.

The methodology chapter introduces the qualitative research method that was chosen to be used for the research. Qualitative research is explained thoroughly to provide reasoning why this method was chosen. In addition, qualitative content analysis is explained which the data collection method is used for the research. The reliability and validity of the research are determined at the end of the chapter.

The sixth chapter presents the results of the research for each of the five festivals. The sub chapters in each festival are divided into economic, cultural/social and environmental sustainability sections.

The last chapter consists of the discussion in which the answer to the research question is discussed. A summary of the research outcomes is provided, and the author presents some suggestions on how to improve the sustainable practises of festival management.

2 Sustainability

Sustainability is interpreted in many different ways, and it is hard to find common agreement on its meaning and research implications. Some suggest that there are more than seventy different interpretations to delineate sustainable development (Elliot 2000: 6). Others suggest that it is almost impossible to find a definition of sustainability that might be applicable to all places at all times (Köhn and Gowdy 2001: 3). Furthermore, discussions loom large as to how to predict or measure the needs of future generations, and in practice most attention goes to the sustainability of the present generation (Dobson 2000)

When the needs of the present are met without compromising the capability of the next generations to meet their own needs, is one of the most widely used description of sustainability. This description was stated in the Our Common Future also known as the Brundtland report by the United Nations' (UN) World Commission on Environment and Development in 1987 (Sustainable development 1987). The main message of the report was that the best way to balance the competing need for environmental protection and economic growth was utilising a new approach: sustainable development (SD). (Dresner, 2008,1.) Jones (2014,9) explains there is no agreed upon definition of sustainability and how it interacts with SD. Some literature describes the term "sustainability" and "sustainable development" as synonyms (Norton 2005) while others make a contrast between the two. (Axelsson, Angelstam, Elbakidze, Stryamets, Johansson 2011, 7) Holmes, Hughes, Mair & Carlsen (2015, 2) describe SD as the steps taken to achieve sustainability. Axelsson et al (2011, 8) argue a similar description that sustainability is a policy vision agreed upon by the society and SD the actions towards the ideal. In addition, Chan & Olawumi (2018, 232) see that SD gives good insight into a balance between protecting the ecosystem and the needs of mankind. Even though there are also some similarities between environmental protection and sustainability the most distinctive difference is that the latter has a focus on vigorous processes for the long-term when the former concentrates on averting specific threats (Portney 2015). Originally sustainability was thought about in an environmental sense but has since evolved and now takes into consideration other world issues such as poverty, global economic crises, and social disparities in addition to environmental issues. (ISO 2012,8).

According to the United Nations to achieve sustainable development three core elements must be in harmony which are economic growth, social inclusion, and environmental protection. All the three elements are interrelated and essential for the welfare of societies and individuals. (United Nations 2021). Society and economy function in the natural surroundings of the environment. The dimensions of society and economy are reliant on the

limits of the earth's ecosystems. (ISO 2012, 5.) These elements are also referred to as the triple bottom line (TBL) a concept first created by John Elkington in 1994. He is the founder of a British consultancy named SustainAbility (The Economist 2009.) Elkington describes TBL as "a sustainability framework that examines a company's social, environment and economic impact". In the TBL the three elements are referred to as people, planet and profit also known as the 3Ps. (Kraaijenbrink 2019.)

A state which is at once equitable, bearable, and viable is reached when the previously mentioned sustainability pillars are interconnected. (Jones 2014, 9) This is demonstrated in the Venn diagram seen in Figure 1.

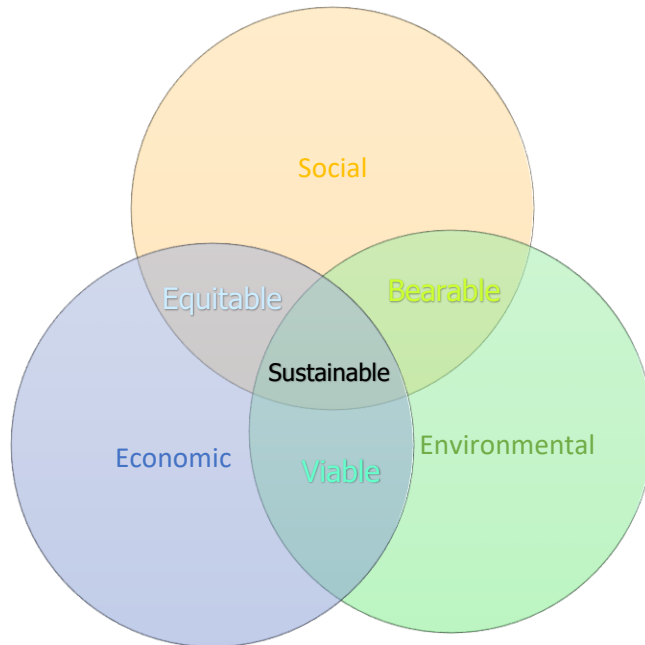


Figure 1. Venn diagram of sustainability factors

Equitable meaning, everyone having equal access to earth's resources and an opportunity for economic growth. This must take into consideration the earth's total assets and the ability to reconstruct these assets to be bearable. The exploitation of these assets must be environmentally as well as economically viable and must not have an environmental cost. (Jones, 2014,9)

A fourth pillar, culture was presented, in 2010 at the World Summit of Local and Regional Leaders- 3rd World Congress of United cities and Local Governments. The main aspect of this pillar is cultural diversity and the enhancement of sustainable human development (Jones, 2019,9).

2.1 Economic sustainability

The word economy is defined by Merriam-Webster dictionary as the “management of household or private affairs and especially expenses” (Merriam-Webster, 2021). This is an ancient definition and originates from the Greek language and has since developed into what it is today. The current definition is “the structure or conditions of economic life in a country area or period” (Merriam-Webster, 2021). Mankiw and Taylor (2014) define economics as a study of how a society manages the resources they have. The aim of economics is to enhance a society’s living conditions in their everyday life (Econation, 2021).

Economic sustainability is described by many as developing the economy in a way that does not harm social or environmental sustainability. Increasing the economic capital should not be with the expense of reducing social capital or natural capital. (KTH 2020, Econation 2020 & Harris 2003.) Economic sustainability increases operational profit and boosts market value by efficiently using resources. In addition, natural resources should be replaced for manmade resources, reuse, and recycling. (Chan & Olawumi 2018, 232.) Without acting responsibly and using its resources efficiently a company will not be able to sustain its activities in the long term.

The linear economy model of take-make-waste is not sustainable anymore and is being replaced by a circular economy model that focuses on the re-use of resources and decreasing waste (Hedstrom 2018).

2.2 Social/Cultural sustainability

Social sustainability refers to the societies all over well-being and includes criteria such as distributing income fairly and allowing just access to resources and social services (Sachs 1999, 32-33). Harris (2003,1) says, “A socially sustainable system must achieve fairness in distribution and opportunity, adequate provision of social services including health and education, gender equity, and political accountability and participation”.

A society that values social sustainability is resilient, inclusive and the citizens feel they have a voice and are listened to by the government. Moreover, these societies encourage poverty reduction and growth now as well as in the future. (The World Bank 2021.)

Cultural sustainability is seen by some as a factor of social sustainability (Murphy 2012) and others have suggested culture to be a separate fourth pillar of sustainability (Soini & Birkeland 2014,214; Hawkes 2001). Cultural sustainability includes a balance between respect for tradition and innovation, and self-reliance, endogeneity, and self-confidence. These criteria are meant to give an indication of “the desired direction of processes, rather than a final state” (Sachs 1999: 32-33)

2.3 Environmental sustainability

Environmental sustainability involves living in a manner that does not overconsume the renewable resources of the world (Harris 2003; Circular Ecology 2021). These resources being for instance, materials, land, water, energy fuels being used at a sustainable rate. There is a scarce amount of some resources than others, so it is important to examine the harm towards the environment and keeping the resources inside the circular economy principles. Developing towards a more circular economy also means it is very important to focus on achieving climate positive principles and this means going beyond net zero carbon. (Circular Ecology 2021.) Some examples of environmental sustainability practises include the use of renewable energy sources, adopting a recycle and reuse mentality and waste management (Morelli 2011; Sutton 2004).

2.4 Sustainability in the city of Helsinki

For the city of Helsinki, the most important themes regarding sustainable development include a smart city, low carbon, health, and social sustainability. The city has demonstrated their responsibility by committing to the sustainable development goals (SDGs) set by the UN at the UN summit in 2015. (Helsingin kaupunki 2021.) These goals were taken on by 193 countries in 2015 and as stated by the United Nations Foundation (2021) “the world’s shared plan to end poverty, reduce inequality, and protect the planet by 2030”. Achieving these goals requires determination, adaptability, and willingness to make heroic and imaginative efforts. The foundation’s focus is on actions that provoke larger impact and are based on practical commitments, evidence, and action. (United Nations foundation 2021.) The city of Helsinki is the first city in Europe to commit to the Voluntary Local Reviews (VLR) which demonstrate the progress of the efforts towards the SDG goals. In 2019 the first review was published and in 2021 the second review “From Agenda to Action 2021” which thoroughly assesses how economic, social, and environmental sustainability are recognised in Helsinki. (Helsinki 2021.)

According to multiple international indicators Helsinki is accomplishing well in sustainable development. The city is strongly committed to sustainable development through their actions which align well with the SDGs. The strengths of the city regarding sustainable development are high-quality and equal opportunities for education, great health care, functional infrastructure, leisure and cultural services and clean nature in addition to the advancement of an intelligent and practical city. The Helsinki city council has concentrated on the development of health and well-being plan, and the Carbon-neutral Helsinki Action

plan during their term. The City Executive Office's strategy department strengthen its position as a coordination operator which has helped promote and coordinate the city's sustainability actions. (Helsingin Kaupunki 2021).

Even though the ambitions of the city are very high there are challenges in achieving their goals. According to the 2021 VLR Helsinki should do a better job at fully integrating the SDG framework into their management and operations. As well the SDG framework would be helpful in promoting sustainability in the entire organisation and between the different goals of the city, e.g., establishing ways how sustainable mobility and biodiversity can help promote well-being and health. (City of Helsinki 2021) Helsinki faces a huge challenge in improving environmental sustainability according to the 2021 VLR. The emissions are not reducing in an efficient pace when comparing to the Earth Overshoot Day which comes earlier every year (City of Helsinki 2021). Global Footprint Network (2021) says the Earth Overshoot Day "marks the date when humanity's demand for ecological resources and services in a given year exceeds what Earth can regenerate in that year." Other challenges in achieving environmental sustainability include converting to a circular economy from a linear economy and preserving biodiversity (City of Helsinki 2021).

Social and economic sustainability have room for improvement as well and have suffered additionally due to the coronavirus crisis. The increase in inequality, loneliness and unemployment and the decline in people's mental well-being have become concerning. Especially the mental health of young people and the gap in their learning has declined due to the pandemic. (City of Helsinki 2021.) In terms of economic sustainability, the challenges include the rise of perceived income level gaps and housing prices and increased numbers of unemployment. (Helsingin Kaupunki 2021.)

2.4.1 Carbon-neutral Helsinki

In addition to committing to the SDGs Helsinki has committed to becoming carbon neutral in 2035 which is the goal of the Helsinki City Strategy 2017-2021. Reaching a carbon-neutral state the greenhouse gas emissions are required to reduce at least 80 percent from the level in 1990. The last 20 percent is compensated by Helsinki taking actions to reduce emissions outside the city, for example, increasing carbon sinks. Only the emissions that are within the city limits are considered so for example emissions from air travel or food produces elsewhere are not factored into the calculations. Helsinki's emissions have decreased 26 percent in 2019 but to become carbon-neutral the emissions levels must drop faster and much more than previously. Reaching a carbon-neutral state means collaborating with the city, residents and organisations and businesses. (MyHelsinki 2021.)

The city encourages the residents and businesses and organisations to make conscious everyday decisions to decrease their greenhouse gas emissions. For instance, decreasing the use of personal vehicles by promoting public transport, cycling, and walking. Increasing the use of electric vehicles by adding charging ports around the city. The city is building and renovating the city owned buildings to be more energy-efficient since heating cause more than half of the emissions in Helsinki. In addition, the energy company Helen Ltd which is owned by the city has committed to reducing heating emissions of the Helsinki residents by 74 percent by the year 2035. The plan of the city also includes ending the use of coal for heating which requires closing the Hanasaari coal plant by the year 2024. (MyHelsinki 2021.)

2.4.2 Sustainable events in Helsinki

The city of Helsinki is also committed to responsibility when it comes to organising events in the city. Responsibility is considered from three different perspectives: environmental, social, and economic responsibility. (Hel.fi 2021a.) Environmental responsibility is looked at the most and some of the most important principles are the use of the Eco Compass which is an environmental management system (EMS), certificate and a set of tools for businesses to use (Ekokompassi.fi 2021). Other principles are easy accessibility to the event location, the use of renewable energy and recycled or rented equipment. (Hel.fi 2021) Social responsibility is evaluated through the safety of the event, accessibility for everyone, legality of voluntary work and encouraging the events to employ students and unemployed citizens. Economic responsibility for the city means actively supporting the international events and the investing in new events because they are very economically valuable for the city of Helsinki. (Hel.fi 2021b.)

3 Festivals & Sustainability Impacts

Festivals have grown into an impactful industry and are a mark of celebration, achievements, they immerse communities together, and are an instinctive facet of public events. They are an escape from the mundane, providing fulfilment and pleasure in addition to economic development and growth (Gibson and Connell 2012, 11). Some festivals are organised by private companies just for strictly financial affairs to gain profit. Festivals have the possibility to be an example of creating a lasting positive legacy, exemplifying sustainable practices, and encouraging hosts destinations, supply chain and attendees to act (Jones 2014, 3). "Researchers focusing on festivals and events conceive sustainability not only as an environmental concern, but also as a matter of festival and event survival" (Gration et al. 2010).

Festivals have begun as religious celebrations and have evolved throughout history to the regional and international festivals that are held around the world. (Klaic 2014,3-30)

Festivals were held in the ancient times for celebration of ritual characters and roasts. These festivals were held when the seasons changed and helped the society to realign with nature. (Klaic 2014, 3) In addition to seasonal changes festivals brought communities together for instance the maypole dancing celebrations in Northern Europe and England in the Middle Ages were seen as a communal celebration (Gibson and Connell 2012,13). In the 19th century festivals started to take a turn towards what they are known as today. A great example of this is the German Festspiel which combined music, traditional art, sports and eating and drinking in addition to trade opportunities because of the crowds of people. These Festspiels provided a boost in the economy and reputation of the place they were held. (Klaic 2014, 7-8.) According to Gibson and Connell (2012,3) in the 1800s the Grand Tours in European cities were festivals that generated trade, integrated social relations, and brought in people from the outside world. After the Second World War the concept of festivals were changed to embody new values that drove a culture against hatred, persecution, and brutality (Klaic 2014, 11). According to Gibson and Connell (2012,3) in the 1800s the Grand Tours in European cities were festivals that generated trade, integrated social relations, and brought in people from the outside world. The changes that have been seen in the festival scene today include the expanded number of festivals held around the world, increasing in diversity and, as well the intricacy of marketing and management. (Gibson and Connell 2012,3.)

3.1 Festivals in Helsinki

Helsinki hosts several different city festivals throughout the year and the scope varies from theatre, circus, and dance to classical, jazz and metal music (Hel.fi 2022). In the summer a lot of music and cultural festivals are held outdoors at different locations in Helsinki and these festivals include World Village Festival, Tuska Music Festival, Weekend Festival, Flow Festival and Helsinki Festival. These five festivals are some of the largest festivals held in Helsinki during the summer and for that reason were chosen for this thesis research.

3.1.1 World Village Festival

The World Village Festival was first celebrated in its full form in 1995 and since then has secured its position as a gathering place for civil society organisations (CSOs), politicians, festival guests and opinion leaders (Maailmakylassa.fi 2022). The festival is organised by Fingo which is an umbrella organisation for about 300 Finnish CSOs and a global development expert (Fingo.fi 2022). The festival is admission free and is held in Helsinki at Kaisaniemi Park and the Railway Square at the end of May. The programme includes music performances, film screenings, exhibits, food vendors from around the world and discussions with activists and politicians about issues such as climate change, human rights and corporate responsibility. (Maailmakylassa.fi 2022.)

3.1.2 Tuska Music Festival

Tuska is the largest metal music festival in the Nordics and is held in Helsinki at the end of June. The first Tuska festival was organised in 1998 and was hosted at the Tavastia music club. Since then, the festival has expanded into a three-day outdoor festival with 43 000 visitors at most. From 2011 onwards the festival has been held in Suvilahti, Helsinki but before that the known location for the outdoor festival was Kaisaniemi park. (tuska.fi 2022.)

3.1.3 Weekend Festival

Weekend Festival began in 2012 and since then the goal of the organisers has been to be known as the most famous music festival in Finland, in terms of atmosphere and service. In addition to this they also aspire to be the largest festival regarding the highest number of visitors. The festival has expanded to other countries as well and has been held in Pärnu, Estonia from 2015-2018 and in Stockholm, Sweden in 2016. The festival offers the top international performers, the hottest current domestic music acts, culinary experiences, first class service and top-quality VIP culture. (wknd.fi 2022.)

3.1.4 Flow Festival

Flow festival is a three-day event held at mid-August and showcases renowned performers as well as rising artists. The core of the festival has always been good music, responsible and strong values, self-imposed art, upscale food, spectacular lighting, and an ambitious and sustainable production. The first Flow Festival was held in 2004 at the old railway warehouses in the city centre of Helsinki. The organisers of the festival, music collective Nuspirit Helsinki wanted to introduce new music and bring in the hottest international artists to Helsinki. In 2007 the festival was held in Suvilahti for the first time and has been held there every year since. The site is a former power plant lot in Helsinki, and its post-industrial surroundings offers a unique atmosphere. Flow has grown into an “internationally acclaimed, sustainable festival and event brand” (Flow Festival 2022). The festival started as a 4000-visitor downtown event and has grown in to an 84 000-guest grand festival. (Flow Festival 2022.)

3.1.5 Helsinki Festival

“Helsinki Festival is the largest art festival in the Nordic countries” (HelsinkiFestival.fi 2022). The festival takes place around different locations in Helsinki and is held in the late summer. The aim of the festival is to celebrate art and have it been accessible for everyone. Several different art forms are seen at the festival for instance classical and world music, dance, theatre, visual arts, circus, and variety of urban events. Helsinki Events Foundation which is established by the City of Helsinki organises the festival. (HelsinkiFestival.fi 2022.)

3.2 Sustainability impacts of festivals

Festivals around the world create both positive and negative impacts to the economy, society, and environment. All these impacts do not exist separately but are linked to each other. Environmental impacts may influence the society and economy as well. Large festivals can cause environmental damage which may upset the locals and the repair to these damages can be expensive. (Case 2013,6.)

3.2.1 Economic

Festivals can be beneficial to the economy although the costs to put on a festival are remarkably high. The organisers must consider socially responsible actions when considering the economic benefits. The festivals must make sure their employees are financially supported and provided a good standard of living. In addition to this the organiser is also responsible in covering costs accordingly such as entertainment, venue, and equipment

costs. Festivals have a responsibility to support the local community's economy as well since the organisers are bringing the festival to the locals' city. The festival can provide business to the host city's accommodations, shops and restaurants. Another good way for festival organisers to show they support local communities and want to give back is to donate profits to a charity. Many large festivals such as Glastonbury donates a majority of its profits to charities. (Event Insurance 2022.)

3.2.2 Social/Cultural

Festivals draw hundreds of thousands of people to a certain area which may cause disturbance to a local community. Problems which may occur are noise pollution, excess traffic and littering. The organisers must make sure the festivals don't negatively affect the locals' everyday lives. In the UK Glastonbury and Reading Festival offer free tickets to residents living from a certain distance of the venue who may be negatively affected by the festival. Supporting local projects and community clubs is also a way to show support to the local community. Glastonbury for example helps to renovate and rejuvenate the local area, for example building sport areas and affordable housing. (Event Insurance 2022.)

3.2.3 Environmental

Festivals create several different problems to the environment which mostly are negative, but some positive effects can be seen too. One the largest environmental damages festivals create is the production of waste. In the United Kingdom annually about twenty-three thousand tonnes of waste is produced by festivals. Only a third of the waste is recycled and the excess goes to a landfill. (BBC 2018.) The waste that is produced can be for instance food waste, single use plastics and discarded camping equipment (Rajendra 2020). Another major impact is carbon emissions (CO₂) that festival and festival visitors produce. Travelling to and from festivals can cause up to 80 percent of the total CO₂ emissions of a festival. Large festivals are known for the famous artists they have in the festival line-up each year. This means the artists travel from around the world which creates a large amount of CO₂ emissions. (Rymajdo 2019.) Festivals require to use a massive amount of energy to power everything such as the stages, the food and drink vendors and everything else at the festival site. Festival organisers have increased the use of renewable energy sources and reduced fossil fuel dependency for example one of the largest festivals in the United Kingdom Bestival have increased the use of biodiesel for a energy source. (Powerful-thinking.org.uk 2022). Bestival also encourages festival attendees

to clean up their waste by paying a deposit, returned if attendees deliver their waste to recycling points (Vallance-Owen 2022).

Festival creators have reacted to these negative impact's festivals have caused to the environment by making changes to their production. Some of the largest festivals in the world have taken steps to be more environmentally sustainable, for example in 2019 Glastobury one of the largest festivals in the UK went plastic-free and made the attendees take a Green Pledge. The pledge included the attendees taking back their own waste and donating their unwanted camping equipment. Coachella in California, United States encourages festival attendees to carpool to the event by their initiative Carpoolchella. In Japan the festival Fuji Rock is known as one of the cleanest festivals in the world, for instance they compensate the energy usage by shifting to solar power and biodiesel generators. (Rajendra 2020.)

4 Sustainability Marketing

Sustainable marketing is an element of sustainable development, and the focus is on meeting the consumers' needs without excluding the possibility of meeting the next generations consumer needs (Seretny & Seretny 2012, 69; Kortam & Mahrous 2020,172). Fuller (1999) indicates that three criteria need to be filled in sustainable marketing with the first one being the customers need met, the second is organisational goals are achieved and the third is the whole process being suitable with ecosystems. Throughout the years the focus of sustainability marketing has been on the ecological or environmental aspect. In the 1970s it was known as environmental marketing and the focus was on depletion of natural resources and air and water pollution. In the 1980s and 1990s the focus was on developing "clean" environmentally friendly technologies and was called green marketing. Now we are at a stage where also responsible economic and social responsibilities are considered as important aspects of sustainable marketing. (Seretny & Seretny 2012, 69; Murphy 2005, 171.) Sustainability marketing shares the long-term aim of relationship marketing compared to the short-term intention of modern marketing which focuses mostly on the customers' requirements. Sustainable marketing thinking requires combining environmental and social ideals into conventional marketing processes. In addition to this innovative and different thinking is required by marketing managers and scholars. The use and post use phase of a purchase is clearer from a social and ecological perspective when again the purchase process is important from the marketer or economist view. Each stage of consumer behaviour is important in the sustainability context. (Belz & Peattie 2010.)

Customers that are concerned with responsibility require actions from businesses and marketers. A growing pressure has put on marketing and business leaders to have concern over the society as well as their own lifestyles, families, and business legacies without it all being a passing trend. Marketing professionals have the ability of effect the environment as well as their customers attitudes and decisions regarding sustainability. However, customers also play a large part in effecting how businesses act since the customer is the one that "votes with their wallet". (Seretny & Seretny 2012.) Seretny and Seretny (2012) also add that the most effective way to encourage consumers towards more sustainable choices is to have a collective campaign rather than target individual behaviour. Businesses have placed more pressure on marketing sustainability because it strengthens their brand equity and collective image as well as separates them from their competitors. (Kortam & Mahrous 2020, 174).

4.1 Sustainability communication

Businesses that can communicate their actions and values towards sustainability well are the victors of tomorrow (Businessfinland.fi). Sustainability communication is a great way for a company to show their consumers, customers, and stakeholders what they do to help and how they do it. This presents that a business is part of the change and are honest about their contributions. (Lindh 2019.) It is not only important to communicate the businesses sustainability efforts to the customers but also to the employees of a company. (Businessfinland.fi 2022.) Having a well thought out marketing plan is an integral part of the communication and an important part of it is considering all the contact points that are had between the brand and the customer. Providing the employees education on sustainability and what their company does may provide a larger sense of loyalty and honour towards the organisation. This may be a beneficial sales asset in customer communication. (Kortam & Mahrous 2020, 174.)

4.2 Greenwashing

Consumers are more concerned with the environment and being sustainable overall and companies want to attract these consumers towards their services and products. To attract these consumers some companies may use claims that sound “green” but are vague and sometimes even false. This is known as “greenwashing” which means the distribution of false or vague information by a company to represent a more sustainable public image. (Furlow 2010.) Greenwashing can be divided into two typologies which include firm-level greenwashing, an example of this is selective disclosure and product-level greenwashing which include the environmental benefits of a certain service or product (Delmas & Burbano 2015). Some suggestions on discouraging greenwashing are pressure from civil society, ecolabeling and government legislations and regulations. Large environmental groups can publicly expose corporations for false advertising. Another solution could be to use environmental certification provided by a trusted third parties. Lastly, regulations and legislations from the government are seen as an important way to reduce false environmental communication. (Griese, Werner & Hogg 2017.) Festivals that promote themselves as sustainable may have a good marketing approach towards their customers who are worried about climate change and sustainability overall. These customers want to attend a festival that does not conflict with their core values. Festivals may see themselves as “green” but still collaborate with companies that are not environmentally friendly e.g., petrol car companies and book artists that travel by private jets. (Elks 2019.)

4.3 Festival Marketing

The acronym AIDA stands for Awareness, Interest, Desire, and Action which defines marketing well. A festival marketer is trying to make the customers aware of the festival, boost their interest in it, then turn it into a desire to attend and finally spur them to buy the ticket or attend if the festival is free. Knowing what attendee requirements need to be filled for customers to attend the festival requires market research which means knowing why a customer attends the festival and what processes they go through to get to the decision and what they expect to be at the festival. (Jordan & Diaz 2019.) The attendee experience is the most important part for festival creators to understand and the best way to create long-term success for the festival (Manthiou, Lee, Tang & Chiang 2014).

4.4 Helsinki sustainability marketing

The City of Helsinki focuses on sustainability, equality, and nature when marketing Helsinki. "The aim is to make Helsinki a world leader in sustainable solutions and a pioneer in responsibility" (Helsinki.fi 2022.) The City of Helsinki helps locals and visitors make responsible decisions for instance by promoting sustainable options when visiting the city. A good example of this is Helsinki Marketing's Think Sustainably digital service, which is based on criteria for more sustainable options, focusing on local businesses that adopt sustainability into their operations, for example, shops, venues, restaurants, and accommodation choices. (Helsinki 2022.) Demos Helsinki's annual report (2019) demonstrates that more than 90% of the Think Sustainably platform users have taken concrete steps to increase responsibility.

5 Methodology

The chosen methodology for this research is qualitative research because this methodology will gain the most thorough and accurate information on the research problem: the efforts taken by the five largest summer festivals in Helsinki towards sustainability and how the actions are communicated to the public. Focusing on the content analysis of the five festivals' websites and Instagram posts enables to collect information on what actions they take towards sustainability and how they market it to the public. The analysis focuses on the year 2019 because this was the last year the festivals were held before being cancelled for two years due to the Covid-19 pandemic. Focusing on the year 2019 enables to gain the most accurate information on the current sustainability actions the festivals implement.

5.1 Qualitative research

Qualitative research explores people's experiences by utilising different research methods for instance, in depth interviews, observations, focus group discussions, content analysis, biographies and visual methods (Flick 2007,2). For qualitative research to gain the information it needs the research must be open minded, flexible, curious, and empathetic (Hennink, Hutter & Bailey 2020). The qualitative research method is usually compared to quantitative research which is focused on numerical analysis when the former focus is on description on real life situations. Researchers usually use qualitative methods when they want to explore people's everyday behaviours or life stories. (Silverman 2014.) The

5.2 Content Analysis

Content analysis is a research method used to analyse documents objectively and systematically. These documents include books, diaries, articles, interviews, speeches, dialogs, reports, and any material in a written form. Content analysis can have a qualitative and quantitative approach. The point of content analysis is to gain knowledge of the meaning of the phenomenon and a summarised and general viewpoint. The analysis can be material based so inductive or theory based so deductive. Research conducted through content analysis are often criticised for not making conclusions on the gathered information and only presenting the gathered material as results. A good way to gather a conclusion is to quantify the results so see how often the same information is found in the results. (Tuomi & Sarajärvi 2017.)

For the research the author analyses the webpages of the World Village Festival, Tuska Festival, Weekend Festival, Flow Festival and Helsinki Festival from the year 2019 and

the Instagram posts of each festival from January 2019 to December 2019. She analysed the websites fully for any information concerning sustainability and the Instagram posts that were concerning sustainability. An excel sheet was created to assist with the analysis. The analysis was divided into three different sections regarding the three different parts of sustainability, economic sustainability, social/cultural sustainability, and environmental sustainability. Each section had five to six sustainability issues that were focused on for the research. The issues were concerned with for instance, the festival's environmental policies, relationship with stakeholders and locals and equality. The issues were created with inspiration from Helsinki City's Think Sustainably criteria for events (MyHelsinki 2022.) as well as the websites of each five festivals. Analysing the websites and Instagram posts through the issues in each section helped to gain a clear picture of what efforts each festival makes towards sustainability and how well they market the efforts to the public. Selecting the different issues for each section help to compare the results between each of the festivals.

The research began by going through each festival's website from 2019 when available with the focus on the sustainability sections. After analysing the websites, the found information was divided into each of the sections and then further into the relevant issue that the information regarded. After the website was analysed, she went through the Instagram posts from the year 2019 for each festival when available. The posts regarding sustainability were analysed and the information found was added to each of the section's issues. The information found on sustainability was clearly marked either found from the website or Instagram under each issue. If no information was found on an issue on the website or Instagram, she marked on that section no information found or not mentioned.

Written material was used as data in this research which includes the five festivals' websites and social media posts. The analysed data was taken from the websites of World Village Festival, Tuska Festival, Weekend Festival, Flow Festival and Helsinki Festival written in both Finnish and English. The social media data was collected from the Instagram posts of each festival if the data was available. Those five festivals were chosen for the research because they are the largest and most popular festivals held in Helsinki during the summer. So, these festivals have a large effect on the message Helsinki presents of their festival scenes sustainability.

Contents analysis was chosen as a research method because it is the most relevant method for this research. Through content analysis one can gain a summarized view of the analysed material which gives a clearer view of the content. The purpose of this research was to find out exactly what operations each festival takes towards sustainability

and how it is marketed. Thus, focusing on the sustainability sections with the data analysis gained knowledge on just that.

The excel table seen below in Table 1. was created to analyse the data from the festival websites and Instagram provide the following information: Observations items which are divided into economic issues, social/cultural issues, and environmental issues, the five to six issues that are under each section and the findings from the websites and Instagram posts.

Table 1. Observation Items analysed for each festival.

Observation items
Economic Issues
Use of circular economy (Use of recycled and reused equipment)
Donating part of the profits to charities
Leftover food is sold at a reduces price or donated to a organisation to prevent food waste
Not selling festival merchandise that is not long lasting
Favouring local suppliers with deliveries
Collaboration with sustainable stakeholders
Social/Cultural Issues
Employment of people with poor employment prospects
Visibility and promoting of equality
Co-operation with local businesses
Accessibility of festival for everyone
Free activities as a part of the festival
Environmental Issues
Access by public transport, bike or walking
Use of reusable energy sources
Compensation of carbon footprint
Environmental certification (Ekokompassi)
Use of locally sourced food
Waste handling

5.3 Reliability & Validity

Research should always consider the credibility of the work. Reliability and validity are great ways to measure the credibility. Research can be seen as reliable if the results can be replicated, meaning another researcher could repeat the same research and have the same results, claims and interpretations. In qualitative research reliability means having a transparent research process and describing the methods strategies in a detailed manner. Moreover, there must be a “theoretical transparency” which demonstrates the theoretical stance the analysis has been made through. Textual data such as internet sites are seen as more reliable than for example observations because it has been already available and not filtered through the researchers’ notes. Internet sites can be of course forged but if there is no fear of that the reliability issue lies in the categories that are used to analyse the texts. The categories should be standardised so that any researcher would use them in a similar manner. Inter-rater reliability is a good way to solve this issue. It requires providing the same data to the same number of analysts and the data must be analysed through the same categories. (Silverman 2014.)

Validity refers to the accuracy of the research and in qualitative research the tools, processes and data used must be appropriate. (Silverman 2014.) The research question must be valid, the methodology and data analysis must be appropriate for answering the research question, and additionally the conclusions and the results logical with the context of the research (Leung 2015). Validity can be categorised into internal and external validity. According to Brink (1993) internal validity is concerned with “the research findings being a true reflection of reality rather than being the effects of extraneous variables.” Brinks (1993) adds that “external validity again addressed the degree or extent to which such representations or reflections of reality are legitimately applicable across groups.”

Many researchers avoid using the term reliability and validity in qualitative research because they may be misleading. Researchers rather use terms such as trustworthiness, credibility, value, truth, consistency, applicability, and confirmability when qualitative research is concerned. (Brink 1993.)

6 Results

In this chapter the focus will be on the analysis of the five festivals in Helsinki and their sustainability actions and how they communicate and market their actions to the public. As mentioned in the previous chapter the five festivals chosen for this research are World Village festival, Tuska Festival, Weekend Festival, Flow Festival and Helsinki Festival. Each festival's content analysis results are discussed in three different sections concerning the most important sustainability issues: economic, social/cultural, and environmental. The results are collected from the websites of the festivals and the Instagram posts from 2019 of each festival.

6.1 World Village Festival

The World Village Festival is one of the first festivals held in the summer and they consider all the three sustainability aspects when creating their festival. They market themselves as a sustainability festival which is seen both on the website and their Instagram posts. When marketing their sustainability, the focus has been on the environmental aspects. Each year the festival has a theme and in 2019 the theme was global warming and especially the panel discussions held at the festival had a focus on the theme. In 2019 the festival had 45 000 visitors during the festival weekend.

6.1.1 Economic sustainability Issues

The economic segment was one that World Village festival was lacking on with few issues. They communicate about their economic efforts through both their website and their Instagram posts. The festival does focus on the circular economy by recycling hundred percent of the waste they produce, reusing the stages they use for the festival and having their staff's work t-shirts produced from the cloth manufacturers' textile waste. For the t-shirts they also collaborated with a sustainable clothing company Pure Waste as they mention on an Instagram post seen in Figure 1.



Figure 1. Instagram post from World Village festival on their collaboration with Pure Waste.

The festival makes donations to Finnish environmental organisations through the compensations for carbon emissions. No specific festival merchandise was sold at the festival but there were handcraft and fair-trade entrepreneurs who sold only products made of recycled materials. This is what they say on their website on the sellers.

“Bazaar vendors are handicraft and fair-trade entrepreneurs selling jewels, textiles, pottery and various products made from recycled materials.” (Maailma Kylässä Festivaalilehti 2019.)

World Village festival main stakeholders are Ministry of Environment, Foreign Ministry, European Union Finnish Department, City of Helsinki, Arts Promotion Centre Finland and Maailman Kuvaletti. These collaborators represent sustainability in some way have it be through equality, environment, or social issues. One issue that was not addressed was the problem of leftover food and what happens to it after the festival is over.

6.1.2 Social / Cultural sustainability Issues

World Village festival is open and free to everyone and that is the message they send through their website and Instagram. All the concerts, movie screenings, panels and other activities are free to attend. On the website's info page, it says it is accessible for everyone. An Instagram post also markets the festival as a place for the whole family as seen in Figure 2 below.



Figure 2. A festival for the whole family. World Village festivals Instagram post on the festival.

The festival had some co-operation with local suppliers, for example Pure Waste which is a Finnish and sustainable textile manufacturer produced the staff t-shirts. At the festival there are many local civil society organisations and other local exhibitors talking about their work. On the website they have a list of all the organisations and exhibitors that are represented at the festival. So, they try to work with local suppliers and provide work for the locals in the area. This can also be seen in Figure 3 an Instagram post on volunteer work everyone can apply for. It is promoted to work towards a better world.



Figure 3. Instagram post on applying for volunteer work for World Village Festival.

The program at the festival is very multicultural and diverse. The festival creators want to have a variety of different acts, and this can be seen by just looking at the program on the

website in Figure 5 and from Instagram post seen in Figure 4. The multicultural and diverse aspect can be seen very well through their marketing, and this is the image they want to reflect because it is a part of their values.



Figure 4. Instagram post about women artists at the festival.



Figure 5. A screenshot of the Sunday program from 2019.

Overall, they touched on all of the cultural or social issues I had chosen to look at.

6.1.3 Environmental sustainability Issues

The environmental issues are the most focused on and this could be because in 2019 the theme was global warming. On their website they have demonstrated very well their environmental work as can be seen below in Figure 6 and 7. The festival has the EcoCompass certificate and was also one of the first to gain the certification. Events must commit to certain criteria to get the certification which include waste reduction and separation, an environment plan that is updated annually and having trained personnel in charge of the environmental work. The Ecocompass is audited between three years which means the work and progress is checked.

World Village Festival's environmental work in a nutshell

- The Festival is one of the first EcoCompass certified events in Finland
- The flights of the international guest performers are compensated as donations for Finnish environmental organizations.
- 100% of the waste is recycled.
- The Festival promotes and favors locally produced organic vegetarian food.

Figure 6. World Village Festival's environmental efforts as seen on their website.

As they mention on Figure 6 above the flights of the international artists are compensated by donating to Finnish environmental organisations. They also mention on the website that the carbon footprint is regularly calculated. The festival recycles hundred percent of the waste it produces. They have guides at the recycling points to assist guests with recycling. The single use dishes and utensils used at the food points are biodegradable. On the website they also inform that their banners are made of recycled materials and PVC-free plastic. Through the website information on the food can be found. The food is promoted to be mostly vegetarian, organic, and local, in addition all the vendors are committed to having one vegetarian option. The food vendors having vegetarian options is also promoted on an Instagram post. On the website it is stated that at the backstage only vegetarian food is served. Food dishes from multiple different cultures are served at the festival for instance, Latin America, Africa, Asia and Middle East which is a great way to introduce the festival guests to a variety of tastes. However, it is unclear if materials for the foods are brought in from far distances.

Tavoitteena yhä pienempi hiilijalanjälki

Maailma kylässä -festivaali on Ekokompassi-sertifioitu tapahtuma. Se tarkoittaa sitä, että festivaali sitoutuu Ekokompassin kriteereihin, joihin kuuluvat jätteen määrän vähentäminen ja lajittelu, koulutettu ympäristövastaava ja vuosittain päivitettävä ympäristösuunnitelma.

Festivaalin hiilijalanjälki mitataan säännöllisesti, viimeksi vuonna 2015. Festivaalista aiheutuvat ympäristöhaitat, kuten ulkomailta saapuvien artistien lentojen hiilipäästöt, kompensoidaan tukemalla kotimaisia ympäristöjärjestöjä.

Festivaalin ruokamyymälät ovat sitoutuneet tarjoamaan vähintään yhden kasvisvaihtoehdon.

Jätteestä sähköä

Festivaalin sähkö on tuotettu tuulivoimalla sekä aggregaateilla, joissa käyttövoimana toimii kasviöljystä ja teollisuuden jätarasvasta valmistettu Nesteen MY diesel. My dieselin kasviuonekaasupäästöt ovat noin 90 prosenttia tavallista diesellä pienemmät. Lisäksi se palaa moottorissa puhtaammin, mikä tarkoittaa puhtaampaa kaupunkililmaa.

100 % kierrätystä

Maailma kylässä kierrättää kaiken tapahtumaan liittyvän jätteen. Festivaalin ruokailuvälineet ja astiat ovat biohajoavia. Alueen kierrätyspisteillä neuvovat kierrätysneuvojat.

Tapahtuman banderolit on valmistettu PVC-vapaasta ja kierrätetystä GeoMesh-reikäneuloksesta ja vapaaehtoisten työpaidat vaatevalmistajien leikkuujätteestä.

Yhdessä kohti parempaa ympäristöä

Myös kävijä voi tehdä osansa suosimalla kasvisruokaa, käyttämällä kierrätyspisteitä ja tuomalla oman vesipullon. Paikalle pääsee julkisilla kulkuneuvoilla, polkupyörällä tai jalan.

Pieniä arjen tekoja tärkeämpää on saada aikaan pysyvä muutos. Puhu ilmastonmuutoksesta, ota yhteys paattajiin ja vaadi ilmastotoimia. Festivaalilla voi tutustua järjestöjen, yritysten ja muiden tahojen ympäristötöihin ja löytää itselle sopivan tavan toimia!

Smaller and smaller carbon footprint

World Village festival is EcoCompass certified event. This means that the festival is committed to the criteria of the EcoCompass, which include waste reduction, separation, participation of a trained person in charge of the environment and an annually updated environment plan.

The carbon footprint of the festival is calculated on a regular basis. Environmental damage, for example the flight emissions from MY diesel are 90% less than those of regular diesel. Moreover, MY diesel engines run cleaner, which means higher quality of air.

The festival food vendors are committed to offering at least one vegetarian choice.

Electricity from waste

At the festival, electricity is produced with wind power and engine-generators that use Neste's MY diesel, a mixture of vegetable oil and industrial waste oil. The greenhouse gas emissions from MY diesel are 90% less than those of regular diesel. Moreover, MY diesel engines run cleaner, which means higher quality of air.

100% recycling

World Village Festival recycles all the waste produced during the event. The utensils and single-use dishes are biodegradable. Recycling guides will help at the recycling points.

The banners are made of PVC-free, entirely recyclable GeoMesh-fabric and the festival workers' T-shirts are made of cloth manufacturers' textile waste.

Together towards a better environment

Festival visitors can also contribute by favoring vegetarian food, recycling and bringing water bottles. Public transport – trams, bikes or by foot – offers an easy access to the festival.

Creating permanent change is more important than doing small everyday deeds. Talk about the climate change, contact decision-makers and demand climate actions. The festival is a wonderful opportunity to get to know and get involved in the environment actions of organisations, businesses and other actors!

Teksti | Text: Noora Isomäki

Figure 7. Environmental work explained in the festival magazine.

In the festival magazine's environmental work section, they mention that the electricity is produced from waste. Electricity for the festival is produced by wind power and engine generators which are run by Neste's MY diesel. This is a mixture of industrial waste oil and vegetable oil which is found to produce ninety percent less greenhouse gas emissions than regular diesel.

By hosting the festival in the city centre of Helsinki it is encouraged to arrive to the festival by public transport, bike or by foot. In 2019 the festival was held in Helsinki Railway Square and Kaisaniemi Park which are next to each other and next to the Central Railway Station. This easily accessed encourages guests to lower their travel emissions which are often the largest carbon emissions.

6.2 Tuska

Tuska festival was held on June in 2019 and had 43 000 visitors. On the Tuska festival website's sustainability page they say they are committed to act in all the three aspects of sustainability meaning, social, environmental, and economic as stated below:

Responsibility for Tuska means concrete actions and development work in each of the three areas of sustainable development: social responsibility, environmental responsibility, and economic responsibility. By developing all three in a balanced way, we are accelerating change for the better. (Tuska 2022.)

Through my analysis Tuska does work on many of the aspects of the sustainability issues I studied but some facets could be improved.

6.2.1 Economic Issues

Multiple of the economic issues are fulfilled in some ways but more work could be done. Circular economy issues are addressed by having a bottle deposit points at the festival which they mention on the sustainability page of the website. To these points the festival visitors may return their cans and bottles bought at the festival and get money back. This encourages festival visitors to take part in recycling. The profits made from the bottle recycling are donated to charity. Another way they give back is by donating tickets to low income families through social services.

The festival sells merchandise from the artists they have attending the festival and their own festival merchandise. Nothing could be found on the merchandise materials and if they are made of more sustainable fabrics. Tuska does not sell the products themselves, but they have outsourced the service to a music label Longplay Music. There are many parties involved, so this may have an effect on the sustainability of the products. On their Instagram page they have a post about the opportunity of buying some merchandise after the festival itself as seen in Figure 8. This increases the purchasing of more products.



Figure 8. Instagram post on buying a Tuska T-shirt that was sold out at the festival.

Through the website or Instagram there was no information on whether any of the deliveries to the festival for example stage equipment are brought in by local suppliers or not. On their sustainability page on the website under economic responsibility they do mention that they co-operate with local businesses.

The main sponsors Tuska festival collaborates with are Redi shopping centre, Pivo a mobile payment app, Radiorock and City of Helsinki. The most sustainable of these seems to be City of Helsinki who have the Think Sustainably check list for events. No mention is made of what happens to the leftover food from the festival. If it is donated or sold at a discounted price.

6.2.2 Social/Cultural Issues

Tuska strives to make the festival accessible to everyone through equality, volunteering, co-operating with locals, youth and underprivileged as well as providing program from kids to adults. On the Tuska website under the info page and also on Instagram they market their volunteer program Tuska KVLТ which anyone can apply to without having experience from the festival industry. They do not have a program that would help people with poor employment prospects. This is what they on the Tuska website about the KVLТ program:

Tuska KVLТ is a community that gathers together people interested in festivals, metal music and metal culture. It is a chance for everyone to be involved in the festival production but also gives you a chance to meet new people and get new experiences. Tuska KVLТ exists so that new phenomenons in metal music and culture have room to grow and develop. (Tuska 2019.)

The festival values equality and individuality and they say “*Tuska tribe is safe to belong to, everyone must respect others and the principles of equality, fairness and diversity.*” (Tuska 2022.) The festival organisers want to boost the local businesses by co-operating with the locals and help spar young entrepreneurs.

The organisers strive to make the festival accessible to everyone regarding a person’s disability. An assistant of a person in a wheelchair or any other disability is let in for free to the festival. The festival is also accessible for children on the last afternoon of the festival and the children can get in for free with their parents’ tickets. Some kid friendly program and activities are held for the afternoon.

6.2.3 Environmental Issues

Some of the environmental issues were addressed in some way but they may do more then they market towards the public. This is what their website says about the environmental work they do:

“The focus of our environmental work is on reducing the environmental impact of the event and promoting environmental responsibility and awareness in cooperation with festival partners, service providers, subcontractors and the public.” (Tuska 2022.)

Tuska festival encourages the attendees to arrive by public transport which is very easy since the metro station is very close by. In 2019 the public voted the public transport to Tuska to be the best ancillary service. In an Instagram post published on Tuska’s page seen below in Figure 9 they talk about the best ways to arrive to the festival. The festival themselves have not organized any bike or car park services, but the REDI shopping centre offers cheaper car parking for the festival attendees.



Figure 9. Post on Tuska Instagram page on the best ways to arrive to the festival.

Nothing is mentioned of what form of electricity is used at the festival, but they do mention on the website that they measure the consumption do in the future they are able to affect the consumption amount already in the planning stages of the festival. The yearly carbon

footprint is 200-250 tons, and this is compensated through Puuni Oy which is a company that plants trees on land that does not allow natural forest growth. Tuska is a owner of the EcoCompass certificate.

No information could be found anymore on the food that was served at the festival, so I do not know if any of the food at the festival was locally sourced. Although the food vendors and restaurant partners are all obliged to use biodegradable cutlery and dishes. Everyone is also obliged to recycle the waste accordingly. At the festival they offer bottle and can recycling, mixed and bio waste. The festival partners are challenged by the organisers to actively try to reduce their environmental damage.

6.3 Weekend Festival

Weekend festival was held on July in 2019 and is held over two days. It was very hard to find any information on their sustainability program from 2019 because they did not have the website from 2019 available anymore and no posts from 2019 were available anymore. This year's website had some information on their sustainability efforts but not much effort was put on the marketing of the efforts.

6.3.1 Economic Issues

Only one issue concerning the economic aspects of sustainability. They have a bottle and can deposit points at the festival which encourage the guests to recycle. This is a factor I found that works towards the circular economy. The other issues I evaluated the festival by were not addressed in any way. No information was found on donations towards any charities, what happens to leftover food, if they favour local suppliers with deliveries or what material they use to produce the merchandise sold at the festival. I found an Instagram post that mentioned the sponsors that worked with the festival in 2019. None of them are known for their sustainability work. These sponsors were NRJ, Soundi, Coca-Cola, Yango, Forum Shopping Centre, Tallink, and K-Caara.

6.3.2 Social/Cultural Issues

More issues concerning social aspects of sustainability could be found. On the website from 2022 they mention they have a volunteer program that anyone can apply for, and I gathered they have it available each year, since they mention that they have hundreds of volunteers throughout different sectors each year.

I could not find a lot of information on actions towards promoting equality but by looking at the performer line up during the festival a variety of artist can be found. Having a broad variety of artists at the festival also invites a range of guests to attend the festival as well.



Figure 10. Poster from 2019 with the artist line up.

No information was found on any collaboration with local businesses or free activities as a part of the festival. The current festival website promotes the festival being accessible to everyone so it could be assumed the festival has been accessible to everyone in 2019 as well. The festival was held in Suvilahti hosts other festivals, so the area being accessible to many people is important.

6.3.3 Environmental Issues

Observing the website and Instagram page of the Weekend festival I could not find a lot of information concerning environmental issues. Suvilahti where the festival is held is located next to a metro station and bus stops, so it is easy to access with public transport. This encourages the festival guests to choose environmentally friendly methods when traveling to the festival. There was no information on what energy sources are used to power the festival, if they compensate their carbon footprint, if they use locally sourced food or how their waste is handled. In 2019 they did not have the Ecocompass certification.

6.4 Flow Festival

Flow Festival organisers work very hard to be as sustainable as possible and a lot of information on their efforts could be found through the 2019 website and Instagram posts from that year. The festival was held in the beginning of August and had 83 000 visitors during the three-day weekend. Glow festival has their own responsibility program called Sustainable Flow. With this program the festival wants to make sure they do their part in taking care of the environment and the social aspects of sustainability. The main points of their sustainability efforts can be seen below in Figure 11.

SUSTAINABLE FLOW IS:

- Zero carbon footprint
- Green electricity
- 100 % reused materials
- Sustainable Meals
- Smart transportation
- Protecting Baltic Sea
- Equality
- Safety and accessibility

Figure 11. Flow Festival's sustainability efforts

6.4.1 Economic Issues

The economic issues were observed very well but there was one issue which was not mentioned at all which was concerned with the leftover food and its fate after the festival. There was no mention if the food is donated or sold at a reduced price. Throughout the festival production the festival producers seek sustainable and durable solution. The furniture, fittings and decorations used at the festival are reusable, recycled and made of long-lasting materials. Decking and patio are made out of recycled material, and they only use leftover paint.

The festival guests are given opportunities to donate money towards protecting the Baltic Sea when buying the festival ticket. The guests could also donate to the Finnish Association for Nature Conservation's reforestation project through Reaktor's drink deposit points. Flow and Reaktor which is a technology, design and strategy company collaborated for

this project. Both were successful projects and altogether 7 957 euros were donated towards the protection of the Baltic Sea and 11 869 trees were planted in Madagascar. (Flow Festival 2022.)

Flow collaborates with Makia clothing company to produce the merchandise for the festival. Makia's intention is to develop timeless and quality clothing, and this is exactly what they did for the Flow Festival merchandise in 2019. The clothing and accessories were made of quality materials, organic cotton, recycled cotton, and PET plastics. This is what was said about the clothes on the festival website:

It's in Makia's intentions to make products that are so cosy to wear and timeless, you won't want to throw them away. (Flow Festival 2019.)

Flow strives to collaborate with local suppliers as often as possible and try to avoid long distances with deliveries. The sustainable partners Flow collaborated with in 2019 were Neste, HSY and UPMProFI and the other partners were Lapin Kulta Pure, Bright, Kesko, Lumo, Nordea, Oatly, Paulig, Periage Winery, Reaktor, Seat, Stopteltat and Sun Effects.

6.4.2 Social/Cultural Issues

Through the analysis I found that Flow Festival wants to be open to everyone and this can be seen from the large range of artists and the program they have at the festival as well as from their collaborators. On their website's sustainability page, it is mentioned that Flow collaborates with Startup Refugees which is a non-profit that supports refugees with employment and entrepreneurship. On the Flow Festival Instagram page, they market their volunteer program anyone can apply for seen below in Figure 12, but they do not mention if they prefer to hire people with poor employment prospects.

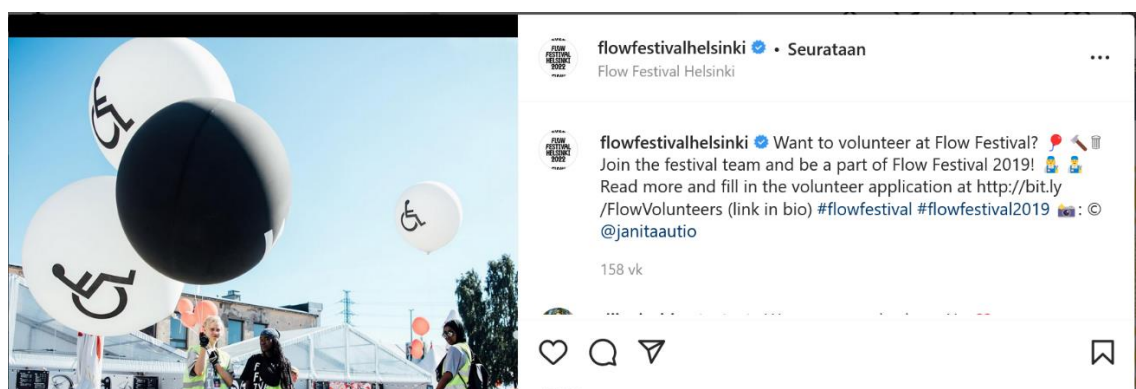


Figure 12. Flow Festiva volunteer program post on Instagram.

Under the sustainable Flow page on the festival's website, they emphasize that:

“Flow Festival is committed to forwarding the principles of justice, equity and equality. Everyone is welcomed to the festival just as they are, and we tolerate no form of discrimination.” (Flow Festival 2019.)

They expect this firstly from their staff, associates, and distributors but also from the Flow Festival guests. In addition, Flow is very committed towards more equal and non-discriminatory music industry. The festival strives to promote and apply this message in practise through initiatives such as Keychange, which seeks out to improve the position of women in the music industry.

Flow Festival also collaborates with many Helsinki based businesses for instance the clothing company Makia that produced the merchandise is a local clothing company. In addition, most of the food vendors at the festival are restaurants from all around Helsinki. The exposure through the Flow website, Instagram, and the festival itself is very good for the local restaurants.

The sustainability page on the website also informs very thoroughly about the accessibility of the festival:

“The festival area is designed to be as accessible as possible, taking into consideration visitors with reduced mobility. The festival area has been planned according to easy wheelchair access to all performance venues and restaurant areas.” (Flow Festival 2019.)

Two of the stages at the festival also have wheelchair podiums and the assistant to a disabled person can enter the festival free of charge. There are also bathrooms with wheelchair access and taxi pickup and drop off stops designated for wheelchair access which are located near the entrance. On the website they also mention that they want to continuously develop the festival to be more accessible and festival guests can send in their own suggestions.

In 2019 the festival hosted a Family Sunday as a part of the festival which allowed Flow ticket holders to bring their young children into the festival from 1pm to 5pm on Sunday which was the last day of the festival. There was specific program for the children which included yoga, skateboarding, a disco, a movie, and a DJ set. This allowed the festival to be an accessible event for the whole family.

6.4.3 Environmental Issues

Flow is very concerned with being an environmentally friendly festival and do a lot of work towards the health of the environment. The website’s sustainability page communicates very well what they do towards the environment and their Instagram posts also give great examples what the festival guests can do during the festival to act in an environmentally

friendly way. It is very easy to access the festival with public transport, bike or by foot. The festival offers a free bike park and have extended the metro schedule during the festival weekend. They don't offer any parking spaces to private cars which encourages people travel by public transport. The website has very clear instructions for travel methods to the festival and a fun Instagram video was made with Basso Radio which gives tips for the festival seen in Figure 13.



Figure 13. Tips on preparing for the festival on Flow Festival Instagram page.

The festival is powered by wind power and Neste's MY Renewable Diesel. Wind power is carbon neutral and Neste MY reduces carbon emission by ninety percent. The biodiesel is produced from sustainable and renewable feedstocks. This is all explained in very detail on the sustainability page of the website.

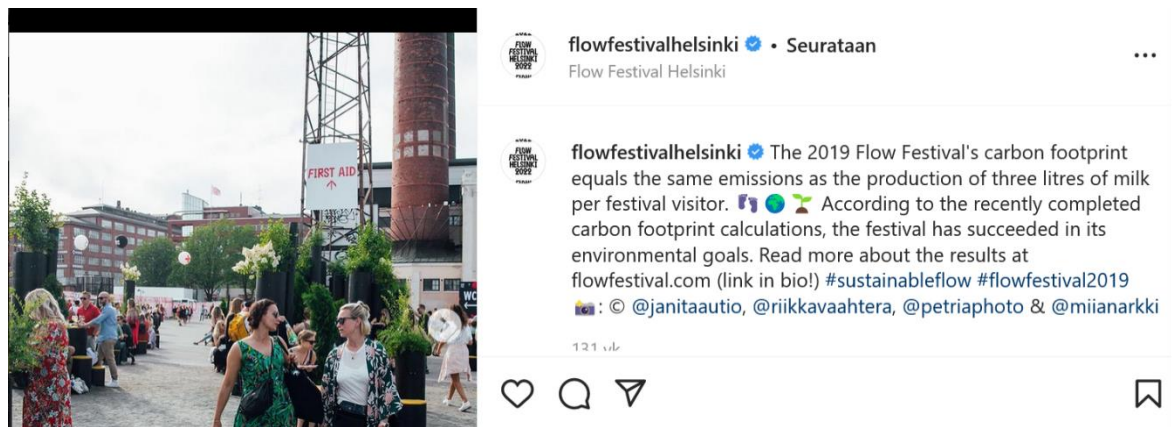


Figure 14. Instagram post after the festival about the carbon footprint of the festival.

On the Flow website from 2019 they state:

Flow Festival is one of the world's first carbon neutral festivals. We calculate the total size of the carbon footprint of the festival production annually and aim to minimise the emissions each year. (Flow Festival 2019.)

The carbon footprint was calculated with the help of Pöyry Finland Oy and since the year 2009 the carbon footprint has been compensated through official standardised projects. In an Instagram post seen above in Figure 14 posted after the festival they inform that they have reached their environmental goals. In addition to being one of the world's first carbon neutral festival they have also had the EcoCompass certificate since 2012.

Locally sourced food as well as organic, pure and domestic ingredients and vegetarian food is favoured by the festival creators. They want to guide and educate the food vendors to serve ecological dishes. The caterers at the festival are provided with Sustainable Meal guidelines which are developed in accord with the principles of sustainable catering. The caterers are also encouraged to develop these sustainable meals through a competition which is held during the festival. The award goes to the caterer who has developed the most sustainable meal. The sustainability page on the website informs very well all of the information concerning the sustainable meals.

All the waste at the festival is either reused or recycled. The waste is turned into energy production, or the waste material is reused:

“The goal is to further minimise the amount of waste for incineration and maximise the share of biowaste and other biodegradable waste products. For example, all cutlery is biodegradable.” (Flow Festival 2019.)

There is a deposit system for the cans and bottles at the festival. The guests are encouraged to return their drink containers to the designated spots and getting a small money deposit in return. At the festival there is also a recycling game developed by the Helsinki Region Environmental Services (HSY) where guests can test their recycling skill. This is a fun way encourage guests to recycle.

6.5 Helsinki Festival

Helsinki Festival in 2019 was held from mid-August to the first of September. It was quite hard to find information on the sustainability efforts of the Helsinki Festival. On the official website of the festival from 2019 I could only find a few points concerning the different sustainability issues. On the festival website they have linked the festival organisers Helsinki Events Foundation's website where I then found more information on the sustainability of the festival. Economic issues were the hardest to find information about, but social and environmental sustainability issues had more of a focus.

6.5.1 Economic Issues

The festival organiser Helsinki Events Foundation say that they have a focus on the circular economy and organising events in a carbon neutral way. No information is given on how this is achieved. One concrete thing the festival does towards a more circular economy is hosting the different festival events at already existing venues. There is no mention if any of the profits gained from the festival are donated to charities and nothing is mentioned of the fate of the leftover food from the festival. Also, no mention is made of the use of local suppliers with deliveries to the festival. The festival does not seem to sell any specific festival merchandise which means less excess waste. The stakeholders of the festival in 2019 were Elisa and Helsingin Sanomat, other partners include HOK-elanto, Accenture and Kämp Collection hotels.

6.5.2 Social/Cultural Issues

The social and cultural issues were all addressed in some way. Helsinki Festival offers students the opportunity to apply for an internship for the festival. On the festival's Instagram page there was a post marketing the internship towards students as seen below in Figure 15. I could not find any other job opportunities offered to people with poor employment prospects through the website or Instagram.



Figure 15. Helsinki Festival Instagram post on internships for students.

The website's Finnish language site under accessibility they mention that the festival strives towards a diverse program at the festival and want to give the chance to anyone to experience the festival. Helsinki Festival offer free tickets to economically disadvantaged people and to people assisting disabled people at the festival. They also want the marketing of the festival to be accessible which means using a variety of marketing channels and having visually clear marketing.

The festival co-operates with local businesses by renting the different venues where the festival is held. The festival's main venue Huvila tent also collaborated with a Helsinki based restaurant Juuri for the catering at that venue. On the festival website there is a section on the Huvila tent and the food service. The Huvila tent venue is said to be accessible to everyone, but the other venues were not mentioned to be accessible on the festival website since they are rental venues, so the festival organisers can not promise accessibility to everyone. The festival website says the message they want to send is "art is for everyone" and this they stay true to by providing an abundant amount of free program throughout the festival.

6.5.3 Environmental Issues

Since the festival is held at so many venues it was quite hard to find information on the environmental issues for the entire festival. A positive side is that the festival is easy to access via public transport, bike and by foot since the festival was held in the city centre of Helsinki. I could not find any information on the waste management at the festival.

The festival organiser Helsinki Events Foundation say, "We select the environmentally-friendly option whenever possible." (EventHelsinki.fi 2022). The festival website did not mention if renewable energy were used to power the festival. No information was found on the compensation of carbon emissions the organisers just mentioned that they strive to organise carbon neutral events.

The only venue that the festival website mentioned possessed the EcoCompass was the Huvila tent which is the Helsinki Festival main venue and the festival's own venue. The Huvila tents caterer Juuri offered eco street food. The restaurant offered food from locally sourced ingredients.

6.6 Summary of Results

Through the results a large contrast could be found between some of the festivals' sustainability efforts and how they communicate them to the public through their website and Instagram. The two festivals that had the largest contrast were Weekend Festival and Flow Festival. The line diagram in Figure 16 demonstrates the differences between the festivals' sustainability communication. On the one end of the line is poor communication and on the other end excellent communication. Weekend Festival had the poorest communication, Helsinki Festival was next, Tuska was in the middle, World Village Festival

the second best and Flow Festival had the most excellent communication. The conclusions for the results were based on the festivals' sustainability efforts and how well these efforts were communicated on their websites and Instagram posts.

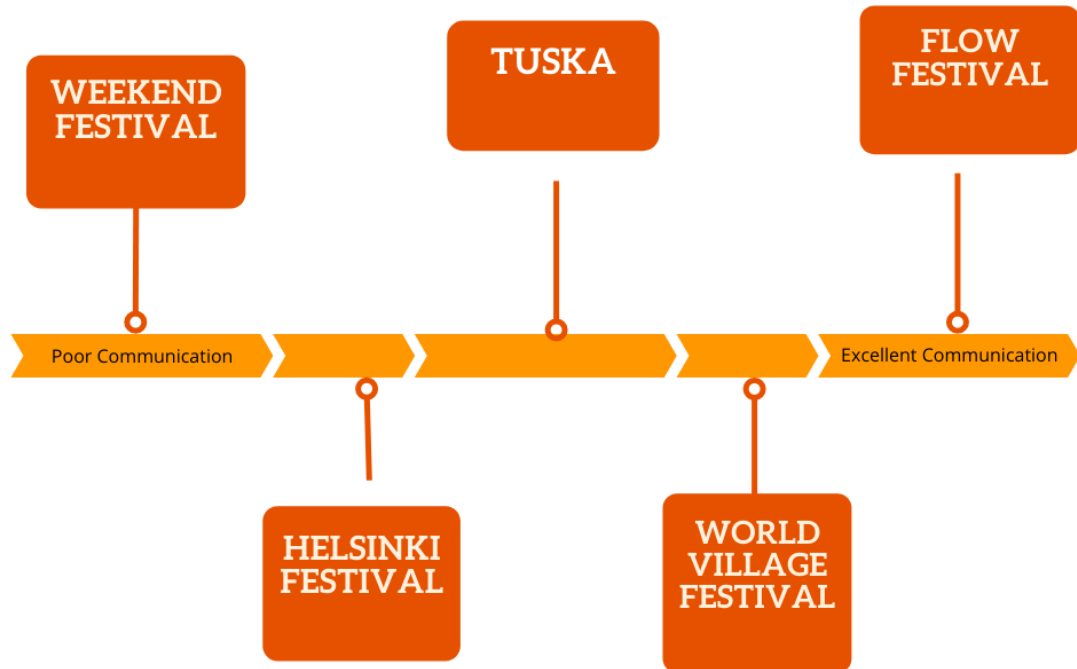


Figure 16. Diagram of the sustainability communication skills of the five festivals.

Weekend Festival was found to have the poorest communication because their communicated sustainability efforts did not fulfil almost any of the observation items that were analysed for the research. As is seen in the results the only observation items that could be found results on were the accessibility to the festival and how environmentally friendly the travel to the festival could be. Also, some information could be found on the visibility and promotion of equality. Weekend Festival did not have a sustainability page on their website whereas on the other festivals' websites this could be found. On Instagram none of the posts Weekend Festival had concerned sustainability.

Helsinki Festival also had quite a few observation items that could be found. The festival had more of a focus on the social and cultural sustainability aspects and those were communicated well on their website. On the festival organisers website there was a brief mention of acting environmentally friendly, but no concrete actions were talked about. When compared to the three festivals that had better communication, they had all focused on all the aspects of sustainability which included economic, social/cultural, and environmental.

The fact that Helsinki Festival is held in many different venues could influence their ability to have a focus on the environmental sustainability because there are many different stakeholders involved. Helsinki festival had their one own venue which was the Huvila tent and seemed to have more of a focus on the environmental aspect since the venue had the EcoCompass and had locally sourced food served.

Tuska festival was situated in the middle of the line diagram because they had a focus on all the aspects of sustainability and on their website, they had very clearly communicated this through their sustainability page. Although they did have many sustainability aspects, they were fulfilling they were lacking in some parts, for example in 2019 they were not using renewable energy to power the festival and they did not do much to work towards a circular economy. Whereas Flow Festival speaks on their website on how they utilize recycle, reused and long-lasting materials for their decorations and equipment. Tuska festival compared to World Village festival and Flow Festival were still lacking in a few sustainability aspects and the communication of it especially on Instagram. Tuska had hardly any posts promoting their sustainability.

World Village festival and Flow Festival both fulfilled almost all the observation items that were analysed, and both had very clear sustainability pages on their websites, and they had multiple posts on their Instagram' pages communicating their sustainability efforts or giving guests tips on how to be more sustainable at their festival. Flow had a collaboration with the refugee start-up, and they had their own vendor at the festival. World Village festival did not have a similar collaboration employing people with poor employment prospects. In addition, Flow Festival communicated more about the efforts they work on to be more sustainable on their website compared with the Maailma Kylässä website.

All the festivals are held close to the city centre of Helsinki and are easy to access via public transport, bike or on foot. One issue all the festivals had in common was that none of them mentioned how leftover food was handled. All the festival had the EcoCompass certificate except for Weekend Festival that did not mention having any environmental certificate. Having the EcoCompass informs the public that the festivals have to attest to certain environmental regulations to be a holder of this certificate.

7 Discussion

The aim of the research was to find out what the five largest cultural festivals in Helsinki are doing towards a more sustainable festival management and how they communicate these efforts to the public. A content analysis of each of the festivals' websites and Instagram pages was conducted for this research. The three sustainability categories were used in the research and these categories were economic, social/ cultural, and environmental sustainability.

Festival and other large events create many sustainability issues concerning economic, social/cultural, and environmental sustainability and festival creators are very aware of the impact they have when hosting their festivals. Festival creator have taken and must take a more sustainable festival management approach when creating these festivals. The actions must start from the very beginning of the festival creation process.

Through the content analysis of the festivals' websites and Instagram pages it was found that the five different festivals in Helsinki had different approaches towards sustainability. Some focused more on the environmental issues and other on the social aspect of sustainability. Weekend Festival was very clearly the only festival out of the chosen five festivals that had very poor communication of their sustainability efforts on their website and Instagram page. Flow Festival provided the most information on their sustainability efforts and their communication was very clear and closely behind followed World Village Festival and Tuska festival. Helsinki Festival provided a decent amount of information on their social sustainability actions, but a lot of improvement could be made on the communication of environmental and economic aspects.

A communication aspect all the festivals could improve on is the use of Instagram to promote their sustainability efforts. Instagram is a good way to communicate with the customers because it is a channel that they use daily and visit more than the website of the festivals. Through the analysis of each of the festivals' Instagram pages it could be seen that Flow Festival had the most posts on sustainability which was about five posts, but this could also be increased. This could influence more visitors of the festival to think of their own sustainability efforts and how they can for example, influence the carbon footprint of the festivals. Mostly all of the festivals do a lot of work to be more sustainable and they clearly have a motivation to improve their actions each year, but the communication could be simpler and more approachable towards the customer. The websites of Flow Festival, Tuska festival and World Village Festival had clear sustainability pages that provided information

on their actions but visually, for example Tuksa's sustainability page was very monotone and boring. The sustainability efforts could be communicated in a more visually pleasing form that would catch the viewers eye, for instance through video form or utilizing more photos.

Since content analysis was used as the research method the results of the analysis relied only on the websites and Instagram pages created and managed by the festival creators themselves. The festival creators may not provide all the information concerning their sustainability efforts and may provide a more positive image of their actions than is necessarily true because their public image is concerned. The more information the festivals' websites and Instagram pages provided the more awareness the public will be provided the festivals' actions. Since there was not always provided information on all of sustainability issues that were analysed the author had to make her own conclusions for example analysing the performer line up of Weekend Festival and through that making conclusions on the promotion of equality at the festival. The content analysis was concentrated on researching the festivals' websites and Instagram pages from the year 2019 which created issues with finding information from that specific year for some of the festivals.

The research is reliable because the research process has been very transparent and the way the research has been conducted has been explained in detail in the methodology chapter of this thesis. Textual data was also used to conduct the content analysis which is a reliable method since the websites can be viewed and analysed by anyone using the same categorised sustainability issues created for this research. For the research to be more reliable another researcher could analyse the same content using the created analysing categories. The research question is valid because it has been created based on the studied sustainability and marketing theory. Also, the content analysis method was the best way to answer the research question because through the festivals' websites and Instagram pages most appropriate conclusions could be made.

7.1 Further research

The main research question was answered but further research could also be conducted to go even further with this subject. Interviews with the creators of the festivals could be conducted with going deeper into their sustainability actions. In addition, a survey could also be conducted with the festival visitors and asking questions on the importance of sustainability to them at festivals and through what channels they want these actions to be communicated to them.

Going further into the sustainability actions of these different festivals could provide Helsinki Marketing with more detailed information on the city's festivals sustainability efforts. The collaboration could find out more ways to reach the public with communication of the sustainability of the festivals.

7.2 My own professional learning

This thesis writing process has been very beneficial experience for the author of this thesis. The author was very interested in the topic before starting the thesis process and throughout the process could gain more knowledge on the sustainability subject as well as sustainability marketing. The sustainability subject is also one that the author wants to explore in her professional life, so the subject is beneficial in that manner as well. The author's academic writing skills have developed further throughout the thesis process. Once immersing into the thesis process also the time management skills improved as well.

The most difficult part of the thesis process was finding the theoretical data on sustainable festival management and sustainable marketing. There was not a lot of academic sources that could be used for the thesis. This provided some frustrations for the author but through this process the author learned more skills in researching academic sources. The content analysis process also taught the author skills in reviewing content more critically and knowing what information to utilise. Overall the whole thesis process has been a huge learning process both professionally and personally for the author.

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Appendices

Appendix 1. Analysis Results for each Festival

Observation items	World Village Festival
Economic Issues	
Use of circular economy (Use of recycled and reused equipment)	Website (W): T-shirts for the staff at the festival are made from cloth manufacturer's textile waste. Instagram (Insta): A post saying that after the festival the stage and the screens were used at the celebration party for
Donating part of the profits to charities	W: Donating to Finnish environmental organisations through compensations for carbon emissions
Leftover food is sold at a reduces price or donated to a organisation to prevent food waste	Not mentioned anywhere what happens to leftover food
Not selling festival merchandise that is not long lasting	W: The festival has bazaar vendors who sell jewels, textiles, pottery and other products made from recycled
Favouring local suppliers with deliveries	Nothing is mentioned of this
Collaboration with sustainable stakeholders	W: Collaboration with Ministry of the environment, Foreign ministry, European Union Finnish department,
Social/Cultural Issues	
Employment of people with poor employment prospects	Insta: Promoting volunteer work for the festival.
Visibility and promoting of equality	Insta: Promoting women (strong women) artist who are performing at the festival. A post about multicultural
Co-operation with local businesses	W: Pure waste (Finnish company) produced the t-shirts. Civil society organisations and other exhibitors are at
Accessibility of festival for everyone	W: Info page says the festival area and venues are accessible for everyone. The festival has free entry for
Free activities as a part of the festival	W: All the concerts, panels, movie screenings and activities are free at the festival
Environmental Issues	
Access by public transport, bike or walking	W: They say that the festival is easily accessed by public transport and by bike since the festival is held in the
Use of reusable energy sources	W: Electricity produced by wind power and engine-generators that use vegetable oil and industrial waste oil
Compensation of carbon footprint	W: The carbon footprint is regularly calculated. Environmental damaged caused by the festival are
Environmental certification (Ekokompassi)	W: One of the first events given the Ekokompassi certificate. The certificate is given to events that commit to
Use of locally sourced food	W: The festival favours local, organic and vegetarian food. All the food vendors are committed to serving at least one vegetarian option. Only vegetarian food is served at the backstage. Food from Asia, Africa, Middle
Waste handling	W: All waste produced during the festival is recycled. Single-use dishes and utensils are biodegradable. At the
Observation items	Tuska
Economic Issues	
Use of circular economy (Use of recycled and reused equipment)	W: Bottle deposit points at festival
Donating part of the profits to charities	W: The profit from the bottle recycling are donated to charity. Donate tickets to low income families
Leftover food is sold at a reduces price or donated to a organisation to prevent food waste	Not mentioned what happens to food waste
Not selling festival merchandise that is not long lasting	Insta: Post about the option of buying t-shirts at the festival and also after but nothing about what material is
Favouring local suppliers with deliveries	W: Mentioned they support local businesses
Collaboration with sustainable stakeholders	W: Stakeholders are REDI shopping center, PIVO (mobile payment app), Radiorock and City of Helsinki
Social/Cultural Issues	
Employment of people with poor employment prospects	Insta: Tuska has Tuska KVLT which is a volunteer program anyone can apply to work at the festival
Visibility and promoting of equality	W: Sustainability page informs that the Tuska tribe is safe to belong to and they praise equality and
Co-operation with local businesses	W: Tuska say they co-operate with the local people, accelerate local industries, spar the young entrepreneurs and support disadvantaged families through social services with ticket donations. They believe these are
Accessibility of festival for everyone	W: It is strived to make the festival area Suvilahti accessible for everyone. They also let the person in for free
Free activities as a part of the festival	Insta: On the festival weekend they have also Tuska Expo and Tuska Forum. On the Sunday of the festival
Environmental Issues	
Access by public transport, bike or walking	W: The public is encouraged to arrive to the festival using public transport. In 2019 the Tuska public chose public transport as the best ancillary service. Insta: Post about info for the festival, promotion of arriving with
Use of reusable energy sources	W: The electricity consumption is measured so in the future the amount of consumption can be effected already in the planning stages of the festival. In 2022 Tuska is changing to biodiesel where they are able to,
Compensation of carbon footprint	W: The carbon footprint that is produced which is 200-250 tons yearly is compensated through Puuni Oy. It
Environmental certification (Ekokompassi)	W: They have the Ecocompass certificate
Use of locally sourced food	Not mentioned what kind of food is served at the festival
Waste handling	W: All the festival partners, food vendors, restaurant partners, and other food sellers are obliged to use biodegradable cutlery and dishes. Also, everyone involved with the festival are obliged to recycle their waste accordingly and efficiently. The festival creators also challenge all of the festival partners to actively try to
Observation items	Weekend Festival
Economic Issues	
Use of circular economy (Use of recycled and reused equipment)	Bottle and can deposit points. (festival map Facebook)
Donating part of the profits to charities	Not mentioned
Leftover food is sold at a reduces price or donated to a organisation to prevent food waste	Not mentioned
Not selling festival merchandise that is not long lasting	Not mentioned what materials are used for festival merchandise
Favouring local suppliers with deliveries	Not mentioned
Collaboration with sustainable stakeholders	Instagram post of past festival posters:
Social/Cultural Issues	
Employment of people with poor employment prospects	Not found any mention of volunteer work or internships in 2019. On this years website they mention that
Visibility and promoting of equality	Insta: Hard to find posts of the 2019 festival but the festival line-up seems to have a variety of genders and
Co-operation with local businesses	Not mentioned
Accessibility of festival for everyone	Website: 2019 website not available but 2022 website festival area is accessible for everyone.
Free activities as a part of the festival	No info found
Environmental Issues	
Access by public transport, bike or walking	Insta: Located in Suvilahti which is easy to access by public transport, bike and walking.
Use of reusable energy sources	No info found
Compensation of carbon footprint	No info found
Environmental certification (Ekokompassi)	Not in 2019
Use of locally sourced food	Not mentioned
Waste handling	No info found

Observation items	Flow Festival
Economic Issues	
Use of circular economy (Use of recycled and reused equipment)	W: Event producers seek durable and sustainable solutions throughout the event production. Furniture, fittings and decorations that use reusable, recycled and long lasting materials are selected for the festival. W: A collaboration with Reaktor (technology, design and strategy company) allows the visitors to donate 1 euro to reforestation by returning the drink containers to a Reaktor point. The profit from the bottle Not mentioned what happens to leftover food.
Donating part of the profits to charities	W: Flow collaborated with Makia for festival merchandise. Th products are made from quality materials, W: Local suppliers are favoured as often as possible. Try to avoid long distances with deliveries.
Leftover food is sold at a reduces price or donated to a organisation to prevent food waste	W: Sustainable partners: Neste, HSY, UPMProfi. Main partner: Lapin Kulta Pure. Supported by: Bright, Kesko,
Not selling festival merchandise that is not long lasting	
Favouring local suppliers with deliveries	
Collaboration with sustainable stakeholders	
Social/Cultural Issues	
Employment of people with poor employment prospects	W: Collaboration with Stratup Refugees (a non profit voluntary network that supports refugees with W: Flow is committed towards justice, equity and equality. No form of discrimination is tolerated and everyone is welcomed just as they are. Same behaviour is expected from staff, distributors and associates. Promotion of equal music industry. Flow is committed to creating a more equal and non-discriminatory plan W: Makia the clothing company Flow collaborates is Helsinki based. Many of the restaurants at the festival W: The area is designed to be accessible to everyone, taking into count guests with reduced mobility. Three stages have a wheelchair podium. A person assisting a disabled person may enter the festival free of charge. W: Family Sunday has free activities for children during the afternoon. The kids up to 12 years old get in for
Visibility and promoting of equality	
Co-operation with local businesses	
Accessibility of festival for everyone	
Free activities as a part of the festival	
Environmental Issues	
Access by public transport, bike or walking	W: Flow offers a free bike parking area near the festival. No parking spaces for private cars are offered.
Use of reusable energy sources	W: Electricity is mostly covered by the use of Neste My Renewable Diesel. They also use wind power which is
Compensation of carbon footprint	W: One of the worlds first carbon neutral festivals. The carbon footprint is calculated with help of Pöyry W: Since 2012 Flow has used Ekokompassi
Environmental certification (Ekokompassi)	W: Flow favours organic and locally sourced, pure and domestic ingredients and vegetarian food. Sustainable Meal guidelines are provided to each caterer which are developed by the principals of sustainable catering. A W: All waste is either recycled or reused. Reusing the waste or producing it into energy. The cutlery is biodegradable. They have a deposit system for the bottled and canned drinks. Visitors can return their empty
Use of locally sourced food	
Waste handling	

Observation items	Helsinki Festival
Economic Issues	
Use of circular economy (Use of recycled and reused equipment)	Helsinki Festival is organised by Events Helsinki. On their website they say they focus on the circular economy and organising events in a carbon neutral way. Renting existing venues where art and music performances Not mentioned if any profits are donated
Donating part of the profits to charities	Not mentioned what happens to leftover food
Leftover food is sold at a reduces price or donated to a organisation to prevent food waste	No information on any merchandise being sold
Not selling festival merchandise that is not long lasting	No mention if using local suppliers
Favouring local suppliers with deliveries	W: Main stakeholders are Elisa and Helsingin Sanomat. Other sponsors Hok-elanto, accenture, Kämp
Collaboration with sustainable stakeholders	
Social/Cultural Issues	
Employment of people with poor employment prospects	Insta: Looking for students to apply to interships W: They strive to have a diverse program during the festival. Helsinki Festival also say they want to offer free tickets to economically disadvantaged people and to people escorting people in wheelchairs. Offer many free W: Co-operation with Helsinki city's different venues. At their own venue (Huvila tent) they collaborate with W: The main festival area (Huvila tent) observe that the location is accessible to everyone. The other W: Many of the art performances at the festival are free. The message they want to send of the festival is
Visibility and promoting of equality	
Co-operation with local businesses	
Accessibility of festival for everyone	
Free activities as a part of the festival	
Environmental Issues	
Access by public transport, bike or walking	W: Festivals venues are around Helsinki which are easy to access by public transport or by bike and walking.
Use of reusable energy sources	W: Not mentioned if they use renewable energy but say they strive to act in a environmental way when
Compensation of carbon footprint	W: The Events Helsinki say they strive to organise carbon neutral events but no info found on any carbon
Environmental certification (Ekokompassi)	W: Huvila Tent which is Helsinki Festivals own and main venue for the festival has used Ecocompass since
Use of locally sourced food	W: Huvila Tent caterer Juuri offers eco street food. Juuri is a restaurant that focuses on locally sourced
Waste handling	W: Nothing found on waste management but the organiser Events Helsinki want to act in a environmental