



# **Inclusive Festivals: The Role of Diversity in Ticket Purchasing Decisions**

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Haaga-Helia University of Applied Sciences  
Degree Programme in Tourism and Event Management  
Thesis  
2024

## Abstract

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| <b>Degree</b><br>Bachelor of Hospitality Management, Degree Programme in Tourism and Event Management  |
| <b>Thesis Title</b><br>Inclusive Festivals: The Role of Diversity in Ticket Purchasing Decisions   |
| <b>Number of pages and appendix pages</b><br>45 + 2  |
| <p>This thesis investigates the role of diversity in ticket purchasing decisions within the Finnish music festival industry, emphasizing the impact of inclusive practices on consumer behaviour and social sustainability.</p> <p>Recognizing the evolving expectations of festivalgoers, this research explores how diversity in artist lineups and audience demographics can influence attendance and satisfaction among a diverse age group of festival participants.</p> <p>Employing a quantitative methodology, data was collected through a survey targeting individuals aged 18 to 60, revealing audience perceptions of diversity, the importance of inclusivity in festival settings, and the level of awareness regarding existing diversity initiatives at festivals.</p> <p>The findings underscore a general appreciation for diversity, with a significant portion of respondents indicating that inclusive festival environments enhance their experience and increase the likelihood of their attendance. While diversity is broadly valued, its impact on ticket purchasing varies among attendees, with younger demographics showing a stronger preference for festivals to promote social sustainability and cultural representation. This thesis contributes to the discourse on cultural event management by highlighting how Finnish music festivals, through diversity and inclusivity, can foster community cohesion, enhance brand reputation, and support social responsibility goals.</p> <p>The study provides actionable insights for festival organizers and industry stakeholders, advocating for transparent and accessible diversity initiatives to meet the need of multicultural audience. These findings suggest that diversity not only enriches the festival experience but also serves as a viable strategy for industry growth, positioning festivals as platforms for societal impact and change.</p> |
| <b>Key words</b><br>Diversity, Ticket purchasing behaviour, Finnish music festivals, Social sustainability, Consumer behaviour, Inclusivity  |

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# 1 Introduction

The festival industry is a dynamic and multifaceted sector that serves as a cultural touchstone for communities worldwide. Music festivals are not only platforms for artistic expression but also significant economic drivers and social gatherings (Sava & Badulescu 2018.) This thesis explores the intricate relationship between the diversity of artist lineups and ticket purchase decisions, with an emphasis in social sustainability.

This topic was chosen due to the increasing recognition of the importance of inclusivity and sustainability in shaping the future of festivals. As societal values evolve, so must practices of festival organizers as well to meet the growing demand for socially responsible and inclusive events. The importance of this discussion was introduced from my personal life of the differences in the expectations in age demographics. My younger sister being in the age of entering the music festival scene as a paying customer has different societal expectations from festival organizers compared to my mother who has been a long-standing festival customer before her.

The objectives of this thesis are threefold: to understand the impact of diversity in ticket sales, to evaluate the response to diversity from a broad audience demographic, and how this is linked to social sustainability – the concept suggests that a festival should not only provide entertainment but also have a meaningful and positive impact on society.

To further understanding regarding the topic, a quantitative methodology has been utilized, wherein a survey was conducted targeting individuals between the ages of 18 to 60. This approach was chosen for a comprehensive analysis of patterns and preferences that may exist across different age groups, providing a robust data set from which to draw conclusions. The survey assessed the impact of diversity on consumer behaviour by examining whether diverse lineups influence ticket purchases and overall satisfaction. It also explored Finnish audience's perceptions of diversity and their awareness of diversity initiatives at festivals. Participants shared their views whether further diversity is needed in festival lineups, offering insights into potential areas for improvement. This quantitative method provided clear, data-driven insights into how diversity affects consumer behaviour and perceptions, guiding festival organizers enhancing inclusivity.

The topic of inclusive festivals and ticket purchase decisions is both timely and significant. As the festival industry faces increasing scrutiny over its environmental and social impacts, there is a pressing need to adopt more sustainable and inclusive practices. This research contributes to the broader discourse on how cultural events can serve as catalysts for social change and environmental stewardship. The findings of this research have implications beyond the festival industry. They contribute to the understanding of consumer behaviour in the context of cultural

events and provide insights into how inclusivity and sustainability can be leveraged to enhance brand reputation and customer loyalty. Moreover, the study aligns with global efforts to promote social equity and environmental responsibility, reflecting the interconnectedness of cultural, social, and economic systems. (Gong, Xiao, Tang & Li 2023; Saluja 23 August 2023).

Traditional views of festivals often focus on their entertainment value and economic impact, overlooking the potential for these events to drive social change and promote sustainability. This research challenged the notion that festivals are merely commercial enterprises, highlighting their role as platforms for cultural expression and social engagement. By prioritizing diversity and sustainability, festivals can not only attract a broader audience but also contribute to a more inclusive and sustainable society. (Santiago Solutions Group 31 July 2023).

The significance of this thesis lies in its potential to contribute to the broader discourse on inclusion, social justice, and community development within the context of music festivals. By examining the relationship between festival inclusivity and ticket purchasing behaviour, this research aims to provide valuable insights for festival organizers, policymakers, and community stakeholders. Potential client for the “Inclusive Festivals: The Role of Diversity in Ticket Purchasing Decisions” research could be a festival organizing company or a cultural events planning body that aims to enhance the inclusivity and accessibility of their events. This client is likely to be proactive in community engagement and interested in fostering a diverse and welcoming atmosphere at their festivals. The findings can be utilized by the client to adjust their ticket pricing and policies to be more inclusive, potentially increasing attendance and diversity at their events. The insights of the thesis can help tailor marketing efforts to reach underrepresented groups, ensuring that promotional materials and campaigns resonate with a broader audience. Recommendations from the thesis can lead to the implementation of better practices and sustainability effort that cater to the needs of a diverse audience. (Maybee 15 February 2024; University of Minnesota Duluth s.a.).

## **1.1 Aim and objectives of the research**

The aim of my research is to explore the multifaceted relationship between diversity and consumer behaviour within the context of Finnish music festivals. This thesis seeks to understand the impact of diversity on the preferences and choices of festivalgoers, as well as to assess the current perceptions of diversity among Finnish audiences. By examining these dynamic, the research aims to provide insights into the effectiveness of diversity initiatives currently implemented by Finnish music festivals and to evaluate the need for further diversification in festival lineups.

To achieve this aim, the research is guided by a set of specific objectives. The first objective is to analyse whether and how diversity within music festival lineups influences consumer behaviour,

particularly in terms of attendance decisions and audience satisfaction. This involves investigating the extent to which diversity acts as a draw for festivalgoers and examining the potential correlation between diverse lineups and the commercial success of music festivals. The second objective is to gauge the perception of diversity among Finnish audiences, exploring their attitudes towards the representation of different cultures, genders, and underrepresented groups in music festivals. This will help to understand the audience's expectations and preferences regarding diversity. The third objective is to evaluate the current diversity initiatives undertaken by Finnish music festivals, identifying the strategies and practices in place to promote inclusivity. This includes assessing the scope of such initiatives and their alignment with the expectations of the audience. Finally, the research aims to determine whether there is a perceived need for greater diversity in music festival lineups from the perspective of both festival organizers and attendees. By addressing these objectives, the research will contribute to a deeper understanding of the role of diversity in shaping the Finnish music festival landscape and provide actionable recommendations for industry stakeholders. To further understanding of festival attendees views and attitudes regarding the topics a quantitative research was conducted for the thesis's purpose.

Table 1. Overlay matrix

| Investigative questions  | Theoretical framework | Results         | Survey questions   |
|--|-----------------------|-----------------|--|
| 1. Does diversity impact consumer behaviour?                   | 3                     | 6.4             | 4. Influence on Ticket Purchasing Decisions                        |
| 2. What is the perception of diversity in Finnish audiences?   | 4                     | 6.3             | 3. Perception of Diversity   |
| 3. Do Finnish music festivals implement diversity initiatives? | 4                     | 6.5             | 5. Awareness of Diversity Initiatives                              |
| 4. Is further diversity needed in music festival lineups?      | 3 & 4                 | 6.3, 6.5, & 6.6 | 3. Perception of Diversity & 5. Awareness of Diversity Initiatives |

The Table 1 presents the thesis' investigative questions and indicates the corresponding chapter for the theoretical frameworks and results. The correlating survey question are also indicated and can be found from Appendix 2.

## 1.2 Research Problem Areas

The objectives of this thesis are to delve into the intricate relationship between festival diversity, ticket sales, audience response, and social sustainability. The research aims to unravel how

festivals, traditionally seen as entertainment venues, can also serve as catalysts for social change and have a profound, positive impact on society. However, this exploration is not without its challenges.

The central research problem addressed in this thesis is the lack of comprehensive understanding of how diversity in artist lineups and sustainability efforts influence consumer behaviour in the festival industry. Despite the growing emphasis on inclusivity and sustainability, there is limited empirical evidence on the combined impact on ticket purchase decisions.

To address this research problem this thesis conducted a literary review on diversity, sustainability, and consumer behaviour in the festival industry. Performed a quantitative analyse to gather a sample of festival attendees' preferences and perceptions. The quantitative research is subject to certain limitations, including the geographic and demographic scope of the thesis, potential biases on self-reported data from survey respondents, and the method might not capture the full complexity of factors influencing ticket purchase decisions.

### **1.3 Structure of the thesis**

This thesis is structures to provide a logical investigation of the topic, guiding readers through an analysis. The research begins with an introduction that presents the aim and objectives of the research, characterizes the research problem areas, and outlines the structure of the thesis itself. This introductory section sets the context for the study, allowing readers to understand the purpose and scope of the study. By establishing what the research seeks to achieve and why it is important, this section prepares the reader for the exploration that follows.

Following the introduction, the thesis addresses key concepts that are necessary for understanding the research. This section covers diversity and inclusion, consumer behaviour, and social sustainability, providing the theoretical framework for the study. By examining these concepts, the thesis grounds its analysis in established academic discourse, offering readers an understanding upon which the subsequent chapters build. The exploration of consumer behaviour and diversity links theoretical ideas to real world patterns, such as Cultural Consumption and Identity Formation. The incorporation of Consumer Culture Theory and Critical Race Theory adds to the analysis by exploring the intersection of these concepts.

The focus then shifts to the application of these ideas within the Finnish music festival industry. By examining diversity in festival artist coverage, the thesis provides case studies of events like Flow Festival and Tikkurila Festivaali, illustrating how diversity initiatives are implemented in specific settings. This section includes practical examples and examines the context of Finnish festivals, exploring how these events balance artistic, cultural, and commercial goals. The methodology

chapter outlines the quantitative research methods used to ensure the reliability and validity of the findings. This approach supports drawing conclusions from the data collected.

In the result section, the thesis presents its findings, offering insights into demographic information, festival attendance patterns, and perceptions of diversity among audiences. This leads into a discussion that synthesizes these insights, drawing conclusions about the impact of diversity on consumer behaviour. The thesis concludes by reflecting on the research process and key findings, hopefully providing readers with an understanding of the topic. Through its' structure, the research examines how inclusivity influences consumer behaviour in the context of Finnish music festivals, offering insights on practical applications in the industry.

## 2 Key concepts

For this thesis, it is vital to understand the key concepts Diversity and Inclusion, Consumer Behaviour, and Social Sustainability. These topics are in the centre when talking about how diversity affects the consumer when considering buying festival tickets. Both concepts can be defined in variety of ways. The definitions for the benefit of this thesis are explained in the context of basic understanding and what it means in festival settings.

### 2.1 Diversity and Inclusion

According to the Cambridge University Press Dictionary (s.a. a) "Diversity" is defined as "the fact of many different types of things or people being included in something; a range of different things or people." Diversity encompasses a broad range of characteristics and attributes, extending beyond race and including religion, gender, economic background, disabilities, and more. It is a concept that drives cultural, economic, and social vitality, fostering innovation and well-being (Loden & Rosener 1991, 18-19). In the context of this thesis, diversity in festivals refers to the variety of artists being presented at Finnish summer festivals, as well as the diversity of attendees themselves who will take part in the quantitative research.

Inclusion on the other hand was defined as "the idea that everyone should be able to use the same facilities, take part in the same activities, and enjoy the same experiences, including people who have a disability or other disadvantage" (Cambridge University Press s.a. b). Inclusion is the perception of how well the contributions, presence, and perspectives of different groups of people are valued and integrated into an environment. The key element of inclusion is creating an environment where people from diverse backgrounds feel valued, respected, and welcomed as they are (LinkedIn community s.a.).

The significance that diversity and inclusion have in a harmonious society is tremendous, as they foster a sense of belonging and respect between people (Barta, Kleiner & Neumann 2012). In the context of festivals, diversity and inclusion can enhance the attendees' overall experience. This can lead to increased ticket sales, as attendees may feel more drawn to festivals where they perceive a high level of diversity and inclusion. (Frank 2016).

### 2.2 Consumer Behaviour

According to Solomon (2020, 22) consumer behaviour can be introduced as "the study of the processes involved when individuals or groups select, purchase, use, or dispose of products, services, ideas or experiences to satisfy needs and desires". Consumers vary in age, gender, sexual orientation, race, income, occupation, culture, and lifestyles, as well as in psychological

factors such as motivation, perception, and attitudes. Additional factors that affect consumer behaviour can be of social variety, such as family, social roles, and status. Also, circumstantial factors such as geography or time constraints can influence consumer decisions. (Maryville University s.a.).

In the context of purchasing festival tickets, consumers might consider various factors. These could include the artist lineup or performances, festival location, ticket pricing, reputation of the festival, and the overall experiences promised by the organizer via marketing. Personal interest to the festival's theme or genre, previous personal experiences with similar events, and recommendations from social circle, such as friends and family, are a contributing factor when making festival ticket purchase decisions. (Mcintosh 2019; Maryville University s.a.).

### **2.3 Social Sustainability**

In the realm of festivals, the artist lineup is a critical factor that influences ticket purchase decisions. However, beyond the immediate appeal of the performers, the lineup also reflects the festival's commitment to social sustainability, particularly in terms of diversity and inclusion.

Social sustainability is about managing a business's impacts on people and society. It involves fostering quality relationships with stakeholders, including employees, customers, communities, and society at large. In the festival setting, this translates to creating an environment that respects human rights, labour practices, community development, diversity, and social equity. Achieving social sustainability is part of the triple bottom line (TBL), which balances social welfare with financial performance and environmental governance. (McBride Sustainability 25 May 2023).

Promoting diversity and inclusion is a key aspect of social sustainability. A diverse festival lineup can have a far-reaching social and cultural impact, contributing to tolerance, understanding, and the breaking down of cultural barriers (de Souza 3 September 2018). It also resonates with a broader audience, potentially increasing ticket sales and audience interest. Festivals like Bonnaroo, which is a music and arts festival held in Manchester, have recognized this, and contribute to non-profits that champion change through arts, education, sustainability, and social impact. Bonnaroo's sustainability efforts are directly tied to ticket sales, with a portion of each ticket sold going towards sustainability work. This includes investments in composting, solar arrays, and community education, which are all part of the festival's broader commitment to social and environmental responsibility. By integrating these efforts into the ticket purchase experience, festivals can enhance their brand reputation and attract customers who value socially responsible practices. (Bonnaroo s.a.).

Incorporating sustainability into the artist lineup is not just about environmental stewardship but also about fostering social well-being and addressing social inequalities. By prioritizing diversity and inclusion in their lineups, festivals can create a positive social impact while also driving ticket sales. As consumers become more conscious of the social and environmental implications of their purchasing decisions, festivals that embrace their values are more likely to see a competitive advantage and financial success. (Santosh 20 February 2024; McBride Sustainability 25 May 2023).

### 3 Consumer Behaviour and Diversity

Theoretical frameworks form the cornerstone of research by providing structured lenses through which complex interactions and phenomena can be examined and understood. In the realm of consumer research, specifically relating to festival attendance and ticket purchasing, several frameworks offer insightful perspectives on how cultural, social, and systemic factors influence consumer behaviour. These include Cultural Consumption and Identity Formation, Consumer Behaviour and Cultural Diversity, Consumer Culture Theory, and Critical Race Theory and Intersectionality.

#### 3.1 Cultural Consumption and Identity Formation

Drawing from the work of Grant McCracken (2005) and his book "Culture and Consumption II: Markets, Meaning, and Brand Management", this thesis explores the relationship between cultural consumption and the formation of individual and collective identities. This framework helps understand how diverse representations and experiences at festivals contribute to the construction of attendees' identities and their later ticket purchase decisions.

Culture shapes consumer preferences, values, and behaviours, influencing everything from art styles to food preferences. Cultural rituals and festivals often trigger specific buying patterns, which can be seen in the way festival line-ups influence ticket sales. (de Souza 3 September 2018). Marketing materials that resonate with diverse cultural audiences are crucial, as language plays a significant role in connecting with these audiences (Mathur 24 May 2020). Subcultures and hybrid identities further shape consumer choices within broader cultural context. Brands that embrace cultural diversity in their campaigns are more likely to connect with a wide range of consumers. Cultural influencers also play a pivotal role in shaping consumer trends, such as celebrity endorsement (McCracken 2005, 102). Moreover, cultural values are increasingly intertwined with ethical and sustainable considerations, affecting consumer choices. (Hypervsn 2023).

In the context of modern consumer behaviour, McCracken's insights can be applied to various scenarios, such as digital consumption, the role of social media in identity formation, and the changing dynamics of consumer culture in a globalized world. For example, in the digital age, social media platforms have become new venues for the consumption rituals that McCracken (2005, 539-544) describes. Posting about new purchases, experiences, or lifestyles on social media can be seen as part of the identity-shaping rituals that affirm or aspire to a certain identity.

McCracken helps understanding consumer culture, and in his book he includes the concept of "meaning management". According to McCracken, meaning management is a process that

encapsulates how meaning flows between culture, goods, and consumers. In this process cultural meaning is first embedded in consumer goods through various mechanisms, including advertising, the fashion system, and consumer rituals. These mechanisms transfer cultural meaning from culturally constituted world to consumers through the act of consumption. McCracken's concept of meaning management explores how advertisers, marketers, and celebrity endorsers compete as meaning makers who capture cultural meanings and attach them to products. This process is crucial in shaping consumer perceptions and behaviours. The concept of meaning management provides a valuable framework for understanding the intricate processes through which cultural meanings are created and transferred and incorporated into consumer behaviour. (McCracken 2005,175-191).

### **3.2 Consumer Behaviour and Cultural Diversity**

Michael R. Solomon's (2020) "Consumer Behavior: Buying, Having, and Being" provides valuable insights into the influence of cultural diversity on consumer behaviour. This framework can be used to analyze how individuals from diverse cultural backgrounds make festival ticket purchase decisions, considering factors such as cultural values, norms, and identity expression. The Hofstede model of six dimensions of culture also supports Solomon's understanding of cultural significance in ticket purchase decisions.

According to Solomon (2020, 530) "Culture is a society's personality". Culture is a determining factor in consumer preferences, values, and behaviours (Hypervsn 2023). It is a sum of learned beliefs, values, and customs that regulate the behaviours of members of a society (Bccampus s.a.). A framework to compare and understand cultural differences among countries was developed by Geert Hofstede, called the Hofstede model of six dimensions of culture. The six dimensions are categorized in Power Distance, Uncertainty Avoidance, Individualism/Collectivism, Masculinity/Femininity, Long/Short Term Orientation, and Indulgence/Restraint. Power Distance refers to the degree to which people in a society expect to be equal, while Uncertainty Avoidance measures a society's tolerance for uncertainty and ambiguity. Individualism/Collectivism assesses the degree to which people focus on their groups, while Masculinity/Femininity examines a society's gendered emotional roles. Long/Short Term Orientation deals with the change, and Indulgence/Restraint measures society's attitudes towards the good things in life. (Hoftede 2011). These elements play a role in consumer behaviour and what feels right, normal, and desirable for consumers (Toppan 2022).

When it comes to purchasing festival tickets, individuals from diverse cultural backgrounds may consider factors that align with their cultural values, norms, and identity expressions. For example, cultural indulgence can explain certain buying patterns, such as buying tickets for free time

activities including festivals or other performances due to societal status or cultural identity. This means that festival organizers must be aware of cultural symbolism in their marketing strategies and product design. (Hypervsn 2023).

The influence of culture on consumer behaviour is evident in how different cultural backgrounds shape preferences, influencing choices from clothing styles to sport team preferences, and by extension, the types of festivals consumers are drawn to (Solomon 2020, 530). For instance, consumers from a culture that values collectivism may make purchases that benefit the wider family or social group rather than the individual desires. (Toppen 2022; Hypervsn 2023).

### **3.3 Consumer Culture Theory**

Consumer Culture Theory (CCT) is an interdisciplinary field that examines consumption from a social and cultural standpoint rather than an economic or psychological one. It encompasses a range of theoretical perspectives that explore the intricate relationships between consumer actions, the marketplace, and cultural meanings. CCT is not a single theory but a collection of ideas that address how consumers interact with and are influenced by marketplace and the broader culture they live in. (Maas 2017; Arnould & Thompson 2005, 868-882).

CCT can address consumer motivations at festivals by examining Cultural Practices and Narratives, Marketplace Cultures, Socio-Historical Context, and Consumer Interpretations and Subversions. In context of Cultural Practices and Narratives, CCT encourages the understanding of consumer behaviour within a network of cultural practices. This includes how consumers use products and experiences to create the stories of their lives. At festivals, consumer motivations can be understood as part of desire to craft personal narratives or to participate in shared cultural experiences. (OpenLearn s.a.)

From the stance of Marketplace Culture, consumers and producers co-create marketplace cultures. In the context of festivals, this could involve how attendees and organizers shape the festival's culture, including music, fashion, values, and social atmosphere. Understanding these dynamics can shed light on why consumers are motivated to attend certain festivals over others. CCT also considers in a Socio-Historical Context, how historical and social context influence consumption patterns. Consumer motivations at festivals can be influenced by how festivals are portrayed in media and popular culture, as well as by the historical significance of the festival itself. As for Consumer Interpretations and Subversions, CCT explores how consumers interpret and sometimes subvert marketing messages. This can be linked to motivations at festivals where consumers might be drawn to the event for reasons that differ from or even oppose the marketed image, such as counter-cultural stance or a unique personal significance. (OpenLearn s.a.)

### 3.4 Critical Race Theory and Intersectionality

Critical Race Theory (CRT) and intersectionality offer a critical lens for analysing the complex interactions between race, ethnicity, gender, and other social categories in the context of festival attendance and ticket purchasing decisions. This framework sheds light on how systems of power and privilege intersect with diversity in the festival industry. CRT was originally developed within the field of legal studies. It focuses on how laws and cultural norms perpetuate racial inequality. CRT views race as a social construct that is used to oppress and exploit people of colour, using often subtle social and institutional dynamics that utilize prejudices. This can be applied in festival industry by not providing space on stage for underrepresented groups, or being a part of the lineup, like their perceivably white counterparts. (Columbia Law School 2017).

Intersectionality, as conceptualized by Kimberlé Crenshaw, provides a framework for understanding how various forms of social stratification, such as race, gender, class, and sexuality, are interconnected. It challenges the traditional view that social categories are separate and distinct by highlighting the overlapping and interdependent systems of discrimination or disadvantage. (Columbia Law School 2017).

Intersectionality is not just a theoretical concept but also a practical tool for advocacy and social justice. Initiatives like #SayHerName, which brings attention to black women affected by police violence, demonstrate how intersectionality can be used to highlight issues that are often overlooked when only a single-axis framework is applied. (Columbia Law School 2017).

Together, CRT and intersectionality provide a critical lens for understanding the complex dynamics at play in the festival industry and on how systems of power and privilege intersect with diversity, and influence who feels welcome or represented at these events. By applying these theories, researchers and festival organizers can gain deep understanding of the varied nature of consumer behaviour in the festival industry. In the context of festival ticket purchasing decisions, intersectionality can help shed light on how multiple factors, such as race, gender, socioeconomic status, and sexual orientation, intersect to influence a consumer's decision to attend a festival. For example, a festival that is marketed towards affluent white males, may not appeal to individuals who do not identify with affluent cis-normative categories.

## 4 Diversity in Finnish Festival Artist Coverage

This part of the thesis delves into the various initiatives and ongoing debates surrounding these themes, particularly focusing on how they manifest in festival artist coverage in Finland. The chapter will also examine Finnish music festivals and look into the implemented diversity initiatives that they reinforce.

### 4.1 Finnish Music Festival Industry

The Finnish music industry has been making concrete efforts to address issues of diversity, equality, and inclusivity within its sector. In 2018, a significant step was taken when a Finnish music industry working group compiled a set of theses aimed at promoting equality and diversity within the sector. These theses, collectively known as “Equal music sector” were designed to foster a shared, equitable future for Finnish music. Companies and organizations that signed these theses committed to creating and implementing equality and non-discrimination plans, ensuring these principles were proactively observed in all aspects of their operations, from communications and recruitment to artistic decision-making. This initiative also emphasized the importance of allowing children and adolescents to pursue their musical interest without prejudice, regardless of their background or gender. (Fiilin 17 January 2018).

These efforts were in correlation to a 2017 report commissioned by Music Finland that revealed a significant gender imbalance in the industry, with men predominantly occupying board member and senior management positions. This finding underscored the need for continued and enhanced efforts to achieve true equality and diversity. (Fiilin 17 January 2018).

Fast forward to 2022, the conversation around equality and diversity in Finnish music has evolved, leading to shifts in attitudes and the implementation of concrete measures (Dantchev et al. 30 June 2022). Various projects and initiatives have been launched to address these issues. For instance, the “Responsible Music Industry” and “Safe at Every Stage” projects aim to create safer and more inclusive environments within the music sector. The “Equity in Composing” project provides composition studies, mentoring, and peer learning opportunities specifically for girls and non-binary individuals. (Kauranne 30 June 2022).

The Global Music degree program is another notable initiative, focusing on inclusiveness and equality with a diverse representation in its core teaching team. These efforts are part of a broader movement to ensure that the future of the music sector is built on diversity and new perspectives. Additionally, the Musequal festival supports women in the field by commissioning works from female composers and featuring pieces by racialized composers. (Kauranne 30 June 2022).

One of the most prominent examples of inclusivity in Finnish music festivals is Flow Festival. This event is celebrated for bringing together people from diverse backgrounds, showcasing a wide array of musical talent from around the world (Ruuhonen & Marten August 2019). The festival's commitment to inclusivity is a benchmark and a testament to the broader efforts within the Finnish music industry to create a more equitable and diverse cultural landscape.

In the following sections the vibrant tapestry of Finnish music festivals will be examined. Two events stand out for their established presence and recent milestone anniversaries: Flow Festival, celebrated its 20<sup>th</sup> year, and Tikkurila Festivaali, marked its 10<sup>th</sup>. Both festivals are integral to the Helsinki metropolitan area's cultural scene, catering to an adult audience with a minimum age requirement of 18. They offer a diverse array of music styles, reflecting the eclectic tastes of their attendees. Despite their differences in history and size, Flow Festival and Tikkurila Festivaali share a common customer profile – adults within the same age range, geographic location, and economic bracket. This shared demographic underscores the festivals' appeal to a local yet discerning audience that values a rich musical experience. As they both commemorate their respective anniversaries, a comparison of these festivals not only highlights their unique contributions to Finnish music culture but also sheds light on the evolving preferences of their audience over the past decades.

## **4.2 Flow Festival**

Flow Festival is a renowned music and arts festival which is celebrated annually in Helsinki, Finland. In 2024, the festival marked its 20<sup>th</sup> anniversary, presenting an international and high-quality program that showcased a diverse range of music genres and experimental arts. The festival took place from August 9<sup>th</sup> to 11<sup>th</sup>, 2024, at the notable Suvilahdi, offering a unique post-industrial festival site that has become synonymous with the Flow Festival experience. (Flow Festival 2024a).

The festival's lineup featured approximately 150 artists; of which some were locally from Finland, as well as others who were foreign and internationally acclaimed. The performers included prominent names in pop, indie, jazz, soul, electric, and club music, as well as a wide-ranging collection of experimental music and arts. Notable performances for the 2024 festival included Halsey, Ege Zulu, Vince Staples, Janelle Monáe, PULP, PJ Harvey, Karri Koirala, AURORA, and many more, reflecting the festival's commitment to presenting a diverse and inclusive array of talent. Flow Festival is not only known for its exceptional musical offerings but also for its praiseworthy restaurant selection which puts emphasis on vegetarian and vegan food, extensive responsibility program, noteworthy art installations, and unique festival site. The responsibility program encompasses services for equality and harassment prevention, emphasizing the festival's

dedication to creating a safe and inclusive environment for all attendees. (Flow Festival 202a, Flow Festival 2024b, Flow Festival 2024c).

The festival's 2024 edition also featured engaging discussion on the creative technologies and sustainable models of production through Flow Talks program, further highlighting its commitment to fostering a holistic and enriching festival experience (Flow Festival 2024c).

In Globetrender (August 2024) an article was written about Flow Festival after the celebrations. According to the article during the three-day festival there were in total 92 000 visitors. It praised the festival for having a diverse lineup of artists, such as Halsey who is a sexual and racial minority, Janelle Monáe and Yeboyah, who is of Finnish descent, both of whom identify as non-binary performers. The article also brought up Yeboyah's performance, where the politically charged artist included elements of the drag ball culture, trans rights, and incorporated flags of Ghana, Palestine and LGBTQ+ Pride. The artist Yeboyah told the magazine that Flow Festival reflects her own commitment to inclusion. Other artists such as Jessie Ware and RAYE are also vocal about inclusion, LGBTQ+ rights and are part of the European Keychange (s.a) initiative that encourages the music industry to include 50 % of not male assumed performers in festivals and music organizations. According to an article in Helsingin Sanomat by Mattila (July 2024) Flow Festival organizers gave a statement of the 2024 statistics and claimed 58 % of the performers to be other than male assumed. In 2023 Flow Festival attendees answered a visitor survey in which 94 % of survey participants approved of the festival's commitment to equality. (Globetrender August 2024).

## Flow Festival Gender Balance

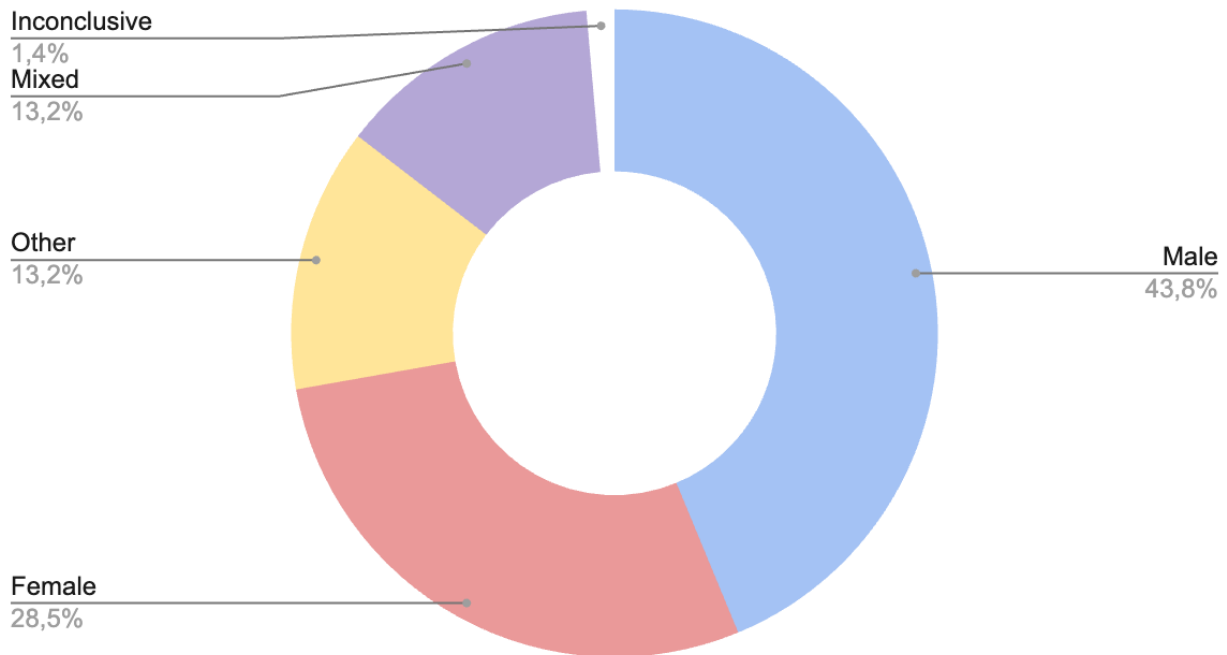


Figure 1. Flow Festival Gender Balance (adapted from Tikkurila Festivaali 2024c)

The Flow Festival Gender Balance chart (Figure 1) represents all the artists from the Flow Festival (2024c) schedule site, the sample size was 144 performers. The artist names were added to a spreadsheet and categorized by assumed genders Male, Female, Other, Mixed, being a collective that includes more than one gender, and Inconclusive, where there was considerable doubt of the assumed genders.

Flow Festival had 43,8 % male assumed performers, this category includes performers using male pronouns, some of the males also represent sexual minorities. 28,5 % female assumed performers using female pronouns, 13,2 % of other assumed performers, this included queer, non-binary and otherwise not categorized performers, 13,2 % gender mixed collectives and groups, and 1,4 % of inconclusive performers. In total the gender balance is 43,8 % of male assumed, and 54,9 % of non-male assumed performers, counting together female assumed, other assumed and mixed groups. The total does not include the 1,4 % of inconclusive genders represented at the festival. This indicates that Flow Festival is not just adhering to the expectations of the European Keychange (s.a) initiative, which the festival is part of (Flow Festival 2024b), but is also setting a standard for gender diversity within the festival circuit. By fostering a lineup that represents a wide spectrum of gender identities, Flow Festival is creating a space that reflects the diversity of its audience and the broader society, promoting equality and inclusivity in the live music scene.

Overall, Flow Festival 2024 celebrated two decades of artistic excellence, international acclaim, and a commitment to diversity in race, gender, sexuality, inclusivity, and sustainability in general, making it a standout event in the European festival landscape.

### **4.3 Tikkurila Festivaali**

Tikkurila Festivaali hosted at the picturesque Hiekkaharju in Vantaa, Finland, is a vibrant and popular music event that is a part of Sanoma Media Live and has garnered attention for its exciting lineup and engaging atmosphere. In 2024, the festival marked its 10<sup>th</sup> anniversary showcasing a diverse array of Finnish musical talent and offering a dynamic platform for both established and emerging artists.

The festival, held from July 18<sup>th</sup> to 20<sup>th</sup>, 2024, featured an impressive lineup that included renowned Finnish acts such as Apulanta, JVG, Juha Tapio, Kaija Koo, Jenni Vartiainen, Sexmane, KUUMAA, Vesterinen Yhtyeineen, and Gasellit. This lineup reflected the festival's commitment to highlighting a wide spectrum of musical genres and providing a platform for celebrated artists to connect with their audience. The festival program spanned three days, offering an immersive experience for attendees to enjoy the diverse sounds and performances. (Tikkurila Festivaali November 2023).

Tikkurila Festivaali 2024 was a testament to its enduring popularity and its role as a significant cultural event in the capital region with nearly 30 000 attendees (Tikkurila Festivaali July 2024). With its focus on showcasing the best of Finnish music and providing a platform for an array of artists, Tikkurila Festival continues to be a highlight in the Finnish festival calendar. The festival has a sustainability claim as a part of the Nelonen Media Live's "Events for a better tomorrow" that acclaims to produce safe, accessible, communal, carbon neutral, sustainable, fair, and entertaining events (Sanoma Media Finland March 2021; Tikkurila Festivaali 2024a).

## Tikkurila Festivaali Gender Balance

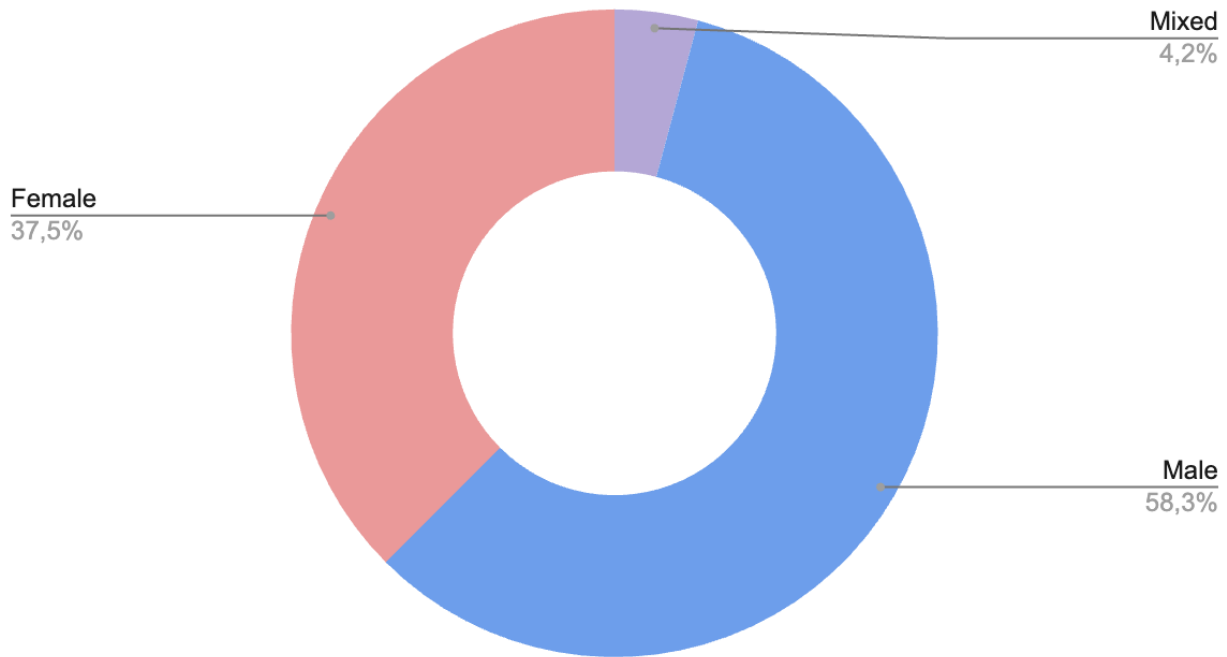


Figure 2. Tikkurila Festivaali Gender Balance (adapted from Tikkurila Festivaali 2024b)

The Tikkurila Festivaali Gender Balance chart (Figure 2) represents all the artists from the Tikkurila Festivaali (2024b) schedule site, the sample size was 24 performers. The artist names were added to a spreadsheet and categorized by assumed genders Male, Female, Other, and Mixed, being a collective that includes more than one gender.

Tikkurila Festivaali had 58,4 % male assumed performers, this category also includes males who could represent sexual minorities, 37,5 % female assumed performers, and one gender mixed group that makes 4,2 %. In total the gender balance is 58,4 % of male assumed, and 41,7 % of non-male assumed performers, counting together female assumed and mixed groups. The numbers reflect that the festivals gender balance leans towards male predominance. To align with the European Keychange (s.a) initiative, which advocates for a 50-50 gender balance, Tikkurila Festivaali could implement several strategies. The festival could actively seek out and book more female and non-binary artists to achieve a more equitable lineup. This could involve setting explicit targets for gender diversity in their booking policies and actively scouting for emerging talent from underrepresented gender groups. Additionally, the festival could join the Keychange pledge, publicly committing to reaching gender parity and creating a more inclusive environment. By doing so, Tikkurila Festivaali would not only enhance its reputation for diversity but also contribute to a

more dynamic and varied musical experience for its attendees, reflecting the progressive values of inclusivity and equality in the Finnish music landscape.

## 5 Research Methodology

This chapter aims to provide a comprehensive overview of the methodological tools used in the thesis. The thesis utilizes a descriptive research design, which is quantitative in nature. This design was chosen for its effectiveness in accurately capturing data that can be measured and analysed statistically. The chapter also delves into the ethical considerations of the study, as well as its reliability and validity.

### 5.1 Quantitative research

Quantitative research is a systematic investigation that primarily focuses on quantifying relationships, behaviours, and other phenomena. It involves the collection and analysis of numerical data to identify patterns, test hypotheses, and make predictions. This type of research is characterized by its structured approach, which allows for the collection of data that can be statistically analysed to draw general conclusions. (The University of Texas at Arlington 2024).

For this thesis the data collection was done by making a survey on Google Forms, which as a tool is suitable for quantitative research. The survey consists mostly of close-ended questions, which are designed to obtain specific information about the respondents' attitudes, behaviours, and preferences regarding festival experiences and views on diversity. As well as open-ended question where participants can elaborate their views on the topic.

The survey targets a sample population of individuals aged 18 to 60 years who have attended at least one festival in the past year. A stratified random sampling technique is implemented to guarantee that the sample accurately mirrors the population. The population is divided into distinct subgroups based on age, gender, and previous festival attendance. However, the survey method has limitations, including the potential for response biases and the challenge of ensuring participant engagement. To address these issues, the survey was designed with clear, concise questions and pilot-tested to optimize clarity. Alternative methods, such as semi-structured interviews or focus groups, were considered during the planning phase of the research. While these qualitative approaches could have offered insights into individual perceptions, these were deemed less effective for capturing the broad demographic trends and forthright opinions required for this study (National University s.a.).

The survey link was distributed in the author social media channels, such as Instagram, Facebook and LinkedIn, in order to achieve the most varied sample population of different backgrounds and ages. The survey was open for answers between 8.10.2024 – 21.10.2024, which is in total 14 days.

## 5.2 Survey as a data collection

The use of survey for data collection is a fundamental method in research across various disciplines. While this tool is invaluable for gathering quantitative data it is imperative to consider the ethical implications associated with its use. Ethical considerations in survey design and administration are critical to protect the rights of participants and ensure the integrity of the research process (Resnik, 2011.) Ethical consideration in data collection is paramount to the respect for human dignity and the pursuit of scientific knowledge. Researchers must adhere to ethical guidelines to ensure the protection of participants and the credibility of their findings. By prioritizing informed consent, privacy, harm minimization, voluntary participation, and ethical review, researchers can uphold the highest standards of research ethics. (Bhandari 18 October 2021).

Informed consent is a cornerstone of ethical research involving human subjects. Participants must be fully informed about the purpose of the research, the procedures involved, their rights to decline or withdraw, and the potential risks and benefits of their participation (World Health Organization 2021). The consent process should be clear, and participants should be given the opportunity to ask questions and receive adequate answers by providing the necessary contact possibilities. Protecting the privacy and confidentiality of the respondents is essential when collecting data through survey. Researchers must ensure that personal identifiers are removed or masked to prevent the identification of individual participants (American Psychological Association 2017). Additionally, data should be stored securely and only accessible to authorized personnel. Survey design should aim to minimize any potential harm to participants. This includes avoiding sensitive questions that may cause distress or discomfort. If sensitive topics are necessary for the research, appropriate support mechanisms should be in place for participants, such as offering the possibility to skip the question. Participation in research must be voluntary. Coercion or undue influence must be avoided, and participants should not be misled regarding the nature of the research or the use of their data (The Belmont Report, 1979). It is important to ensure that participants understand that they can withdraw from the research at any time without any negative consequences. (National Institutes of Health 2018).

Participants were informed of the purposes of the thesis in the introduction of the survey and given introductions of the survey's ethical guidelines (Appendix 1). The data collected from the survey has been only utilized for thesis purposes and will be erased from Google Forms platform after the thesis is completed.

The survey primarily targeted individuals aged 18 to 60, reflecting the main demographic of interest. However, there was an option for those over 60 to participate as well. The minimum age

requirement for participation was set at 18, aligning with the age restrictions of the festivals being examined in this thesis. It was anticipated that contributions from individuals older than 60 may be limited in quantity, due to the author's limited reach within that demographic. Another criterion for the survey was that participants must attend festivals at least once a year. This requirement was crucial as the survey targeted individuals with a general interest in festivals and those who are familiar with the contemporary trends in the Finnish festival scene.

Before launching the Google Forms, the response time was tested with a voluntary participant to accurately estimate the time respondents would need to complete it. The estimated completion time ranged from 3 to 5 minutes, with the shorter duration accounting for only the mandatory multiple-choice questions and the longer duration including the open-ended questions with brief responses. The survey was crafted to be clear and concise, providing essential insights into consumer behaviour and perspectives on diversity, as well as the diversity initiatives in place at festivals. It was tailored for easy accessibility by target demographic. While the survey was administrated in English, participants had the option to respond to the open-ended questions in Finnish as well. The sequencing of the survey questions followed a logical and intelligible flow, with clear transitions between different topics (Appendix 2). This approach helps respondents navigate the survey more easily, leveraging the natural logic found in conversations to guide them systematically through the process. The survey's structure was carefully considered, as respondents interpret cues from question sequencing, formatting, and word choices, similar to cues in a conversation.

### **5.3 Reliability and Validity**

Reliability and validity are fundamental concepts in research methodology that are crucial for ensuring the quality, credibility, and trustworthiness of research findings. Reliability refers to the consistency of a measure, indicating that the results can be reproduced under similar conditions. This is particularly important in consumer behaviour research, where understanding consistent patterns in consumer preferences and decision-making is essential for developing effective marketing strategies. Validity on the other hand refers to accuracy of a measure, ensuring that the research truly reflects the concept it intends to measure. In the context of studying the impact of inclusivity on consumer behaviour, validity ensures that the research instruments accurately capture the constructs of diversity, inclusivity, and their influence on purchasing decisions. Both reliability and validity are critical in quantitative research for generalizing findings beyond the specific study sample, and in qualitative research for establishing the trustworthiness and credibility of the results. (Explorance 10 October 2024, Carroll & Goodfriend 2023).

When conducting quantitative survey research on consumer behaviour and inclusivity, it's crucial to address potential biases such as response bias, social desirability bias, and sampling bias. The survey must be carefully designed to minimize these biases, for example, by using pilot testing and expert reviews to assess content validity. Additionally, standardized data collection methods are essential for capturing demographic data, including such as race, ethnicity, gender, and other identity factors, in consistent and systematic manner. This approach allows for the aggregation and analysis of data across different levels of the research, providing a comprehensive view of disparities and enabling more informed decision-making. (Haroz et al. 2022).

In examining the reliability of the research on impact of diversity in music festival line-ups, the consistency was ensured using standardized data collection methods across various demographic groups. This approach was crucial in capturing a wide range of consumer experiences and perceptions to see if there are radically different views on the subject matter in diverse age groups. Validity in quantitative survey research was ensured by accurately measuring the specific topics of consumer behaviour, inclusivity and views on diversity as a driver in music festival industry.

While the research provides valuable insights, it is not without limitations. The scope of the research was confined to mostly Finnish music festivals and its attendees, which may limit the generalizability of the findings to other contexts or industries. Additionally, the self-reported nature of the data may introduce biases that could affect the interpretation of the results.

By implementing these reliability and validity measures while considering the specific challenges of inclusivity research in the entertainment industry, research can produce robust and trustworthy findings on the impact of inclusivity on consumer behaviour. This approach ensures that the research accurately reflects the diverse experiences and perceptions of different demographic groups, particularly in context of music festivals.

## 6 Results

This chapter presents the results of the quantitative research conducted over a period of two weeks, from the 8th to the 22nd of October. To collect data relevant to the thesis' focus, a Google Forms survey was disseminated through links shared on the author's social media platforms. The survey garnered a response from 92 participants, providing a substantial dataset for analysis. Notably, 89 of these participants completed the survey in its entirety. All the multiple choice questions were mandatory in the survey and open ended questions were optional for the participants. The high completion rate significantly bolsters the credibility and reliability of the data, providing a strong foundation for the ensuing analysis and findings.

### 6.1 Demographic Information

The Demographic Information section serves as the foundational element of the survey, collecting essential data on age, gender, educational background, and geographic location of respondents. These mandatory questions are designated to establish a demographic baseline, which is critical for contextualizing subsequent responses within the framework of social and cultural variables. By analysing these demographic parameters, it is possible to identify patterns and correlations, enabling a more nuanced interpretation of festival attendance behaviours and perceptions across diverse population segments.

**Age** range in the Demographic Information of the survey participants was quite broad, spanning from 18 to over 60 years old, offering a generational diversity in the responses as illustrated in Figure 3. The largest age group was the 18-27 bracket, with 43 participants making up 46,7 % of the total, indicating a strong youth presence in the research. Following closely, the 28-37 age bracket comprised 33 participants, accounting for 35,9 % which suggests a significant contribution from early to mid-career professionals. A smaller segment of 6 participants, or 6,5 %, fell into the 38-47 age range, while 8 participants, or 8,7 % were between the ages of 48-60. Only 2 participants, representing 2,2 %, were over the age of 60. Collectively, the majority of the participants were young adults to middle-aged, between 18 and 37 years old, encompassing 82,6 % of all respondents, which could influence the research's outcomes with the perspective of these age demographics.

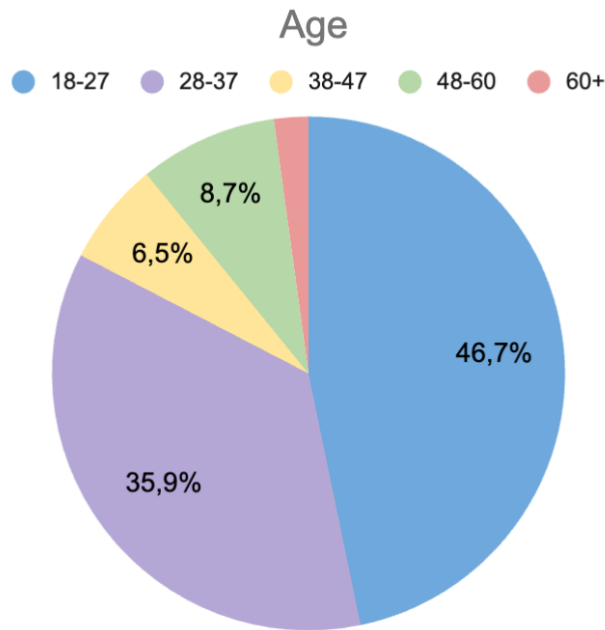


Figure 3. Age of respondents (N=92)

**Gender** in the demographic breakdown of the survey participants revealed a predominant representation of females, with 65 respondents, consisting of 70,7 % identifying as such. Males accounted for 26 of the respondents, constituting 28,3 % of the sample. Additionally, there was 1 respondent, representing 1,1 % of the total, who identified as 'other', indicating an inclusion of non-binary or alternative gender identities. This gender distribution highlights the female-majority composition of the participant pool, which may reflect in the perspectives and insights gathered in the research.

**Educational background** of the survey participants was diverse, reflecting a range of academic achievements. A majority, comprising 52 individuals or 56,5 % of the participants, held a bachelor's degree, indicating substantial representation of undergraduate-level education within the sample. Meanwhile, 23 participants, accounting for 25 % of the total, had attained a master's degree, showcasing a significant presence of postgraduate-level education. The remaining 17 respondents, making up 18,5 % of the sample, had completed secondary-level education. This distribution of educational levels among the participants provides a varied perspective in the data collected, potentially enriching the analysis with a wide spectrum of educational experiences.

**Geographic Location** in the survey revealed a significant concentration of respondents in the Helsinki metropolitan area, with 63 individuals, or 68,5 %, residing in Helsinki. This was followed by a smaller representation from neighbouring cities: 4 respondents, or 4,3 %, came from Espoo, and 3, or 3,3 %, were from Vantaa, underscoring the predominance of the capital region in the

participant pool. Beyond the immediate metropolitan vicinity, the Uusimaa region accounted for another 6 respondents, matching the 6,5 % who were located elsewhere in Finland, indicating a modest but notable dispersion across the country. Additionally, the survey reached an international audience, with 10 respondents, or 10,9 %, participating from outside of Finland. This geographic distribution highlights the Helsinki area as the primary source of the survey's insights while also reflecting a degree of national and international diversity.

## **6.2 Festival Attendance**

This section examines festival attendance patterns among respondents, providing insights into the frequency and types of festivals that command public interest. By investigating these dimensions, the survey aims to discern the periodicity of engagement and the diversity of festival genres that attract attendees. These questions are pivotal for understanding the cultural and social inclinations that drive festival participation, offering a nuanced perspective on the role such events play in contemporary leisure activities. All the questions in this section were mandatory and the first one was a qualification question for the remaining survey.

The first question of the section delved into the frequency of festival attendance among the participants, offering a linear range of options from 0 to more than 5 times per year as illustrated in Figure 4. This was a qualification question for the survey, if a respondent chose 0 times annually, after the Festival Attendance section they were directed to the end of the survey. The majority of the respondents, 37 individuals or 40,2 %, indicated that they typically attend festivals twice a year. The next most common frequency was once annually, with 31 respondents or 33,7 % following this pattern. Attending festivals three times a year was the choice for 15 respondents, accounting for 16,3 % of the total. The categories for attending festivals four times, more than five times, and not at all each garnered 3 respondents, making 3,3 % of the participant poll respectively. This data suggests a moderate level of festival engagement among the survey participants, with clear preference for attending one or two festivals annually.

### How frequently do you attend festivals in a typical year?

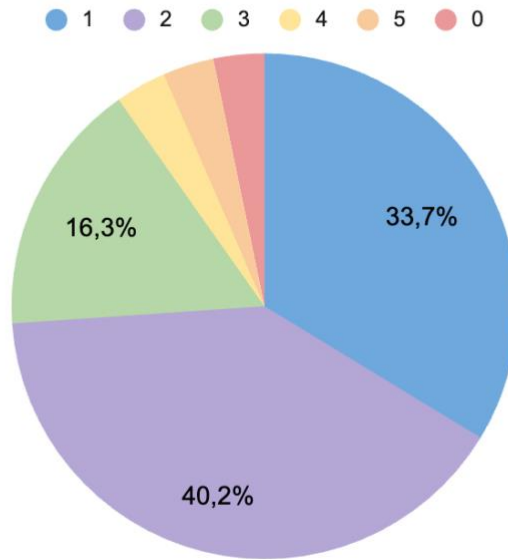


Figure 4. Festival attendance frequency (N=92)

In the Festival Attendance section, the second question explored the types of festivals that participants commonly attend, allowing for multiple responses. An overwhelming majority, with 90 respondents or 97,8 %, indicated that they usually attend music festivals, highlighting strong preference for musical events. Food festivals also proved popular, with 33 respondents or 35,9 % enjoying these gastronomic gatherings. Cultural festivals were attended by 19 participants, making up 20,7 % of the responses, while art festivals attracted 15 respondents, accounting for 16,3 %. Participants had the possibility to add their own festivals with the 'other' option, these were specific niche interests such as film and comic festivals, alcohol-related festivals, and sports festivals for which each had a single respondent, representing 1,1 % of the survey participants. This distribution underscores a significant inclination towards music festivals, with food, cultural, and art events also having notable interest among the surveyed group.

### 6.3 Perception of Diversity

The Perception of Diversity being the third section of the survey investigated the significance of diversity in shaping festival attendance decisions and experiences. By posing questions on the importance of diversity, the role of the festivals in promoting it, and its impact on enjoyment, this section seeks to elucidate the values and expectations of festivalgoers. The two mandatory questions aim to capture the baseline attitudes towards diversity, while the open-ended question offers deeper insights into personal experiences and perceptions. This exploration is crucial for understanding how diversity influences both the appeal and the cultural relevance in a diverse

society. To ensure the collection of relevant data on consumer behaviour and perspectives on diversity, participants were required to attend festivals at least once annually. Consequently, three participants who did not meet this requirement were directed to the end of the survey after the two sections were completed, 89 participants remained to provide their insights on the remaining topics.

The responses to the first question regarding the importance of diversity at festivals were distributed across a 5-point scale, where 1 signified that diversity was not important and 5 indicated that it was very important, as illustrated in Figure 5. The results show a leaning towards the recognition of diversity as an important factor, with the highest number of participants, 28 or 31,5 %, rating its importance as 5. This suggests that for nearly a third of the respondents, diversity is a crucial consideration in their decision to attend a festival. A significant portion of the participants, 27 or 30,3 %, chose the neutral option of 3, indicating that they neither place a high nor low value on diversity when selecting festivals. This neutrality could imply that while diversity might be a consideration, it is not the decisive factor for these attendees. The next group, consisting of 21 respondents or 23,6 %, rated diversity importance as 4, showing that they consider diversity to be an important, but not the sole factor in their decision-making process. Fewer participants rated diversity as less important, with 9 or 10,1 % choosing 2, and an even smaller group of 4 or 4,5 % selecting 1, indicating that diversity hold little to no importance in their festival attendance criteria. The analysis reveals a general trend towards valuing diversity, with a majority of the respondent (55,1 %) rating it as important 4, to very important 5. However, there is also a significant middle group that is neutral in their views regarding the topic, and a smaller segment that deems diversity as a minor factor in their decision to attend festivals. This spread of responses highlights varying levels of emphasis on diversity in festival culture among the participants.

Among the 18 to 27 age group, a significant portion of 65,1 % rated diversity as either important or very important. This group's ratings suggest that diversity aligns closely with their expectations and values, reflecting broader societal trends where younger generations emphasize inclusivity and representation in cultural spaces. Only a small minority in this group of 10,4 % rated diversity as unimportant, indicating a strong overall preference for festivals that actively promote diversity. In contrast, respondents aged 48 to 60 showed a more neutral stance, with a majority of 55,6 % selecting the neutral rating. Only a small segment of less than 35 % rated diversity as highly important, suggesting that diversity is less central to their festival experience. This neutrality may reflect traditional views of festivals as primarily entertainment-focused rather than as platforms for inclusivity, aligning with different cultural expectations formed over time. The data highlights a generational divide, suggesting that younger audiences place higher value on diversity when choosing festivals, while older audiences are generally more indifferent. For festival organizers,

these findings imply promoting inclusivity may be an effective strategic priority when attracting younger audiences.

### How important is diversity to you when considering attending a festival?

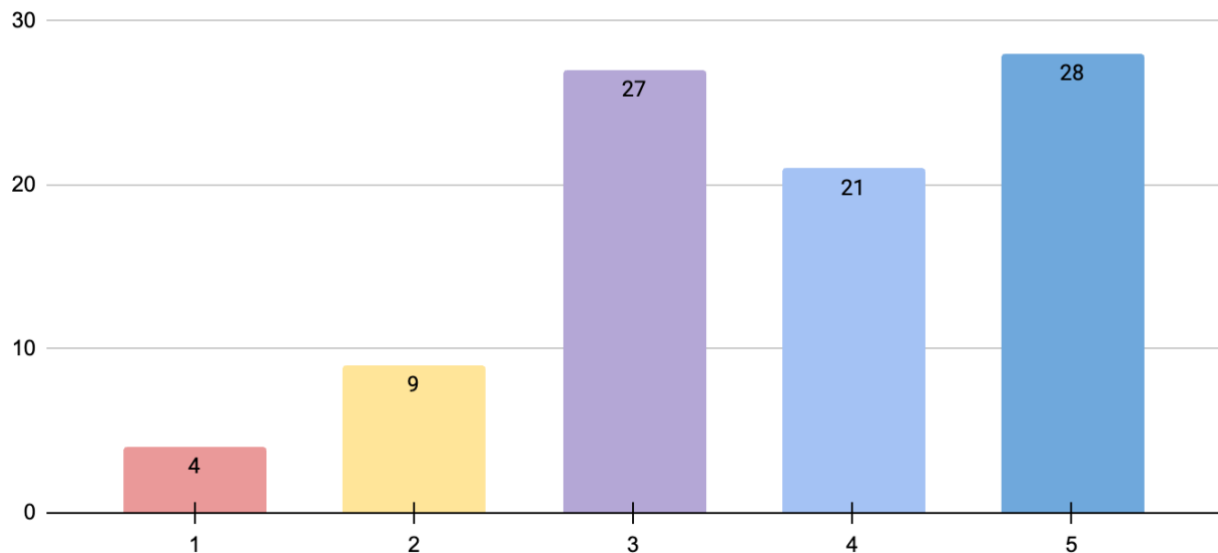


Figure 5. Importance of diversity (N=89)

The second question in the third section sought to understand whether the survey participants believe that festivals should actively promote diversity among performers, attendees, and programming. The response was quite decisive, with 72 out of the 89 participants, or 80,9 %, affirming that festival should indeed engage in active promotion of diversity. This strong majority indicates a prevalent belief that diversity is not just a beneficial attribute but also something that festival organizers should intentionally foster. On the other hand, 17 participants, or 19,1 %, do not believe that festivals need to actively promote diversity. This minority viewpoint suggests that there is a segment of the audience that either believes diversity should occur naturally without deliberate intervention, or they may prioritize other aspects of festivals over diversity. The significant difference between the two groups underscores a clear overall preference for proactive measures in support of diversity at festivals. This could reflect a broader societal trend towards inclusivity and representation within public events and cultural gatherings. The data could be useful for festival organizers to consider when planning and marketing events, as it suggests that a substantial portion of potential attendees values and expects diversity in their festival experiences.

The third question was open-ended and about the impact of diversity on festival enjoyment, the question received 38 responses. The responses reveal a rich tapestry of perspectives, highlighting the multifaceted benefits of diversity in festival settings. Many respondents emphasized that

diversity at festivals enhances their sense of comfort and safety. This sentiment is rooted in the idea that when festivals are inclusive, attendees feel more secure and free to express themselves without fear of judgment. This aligns with the notion that inclusion creates an environment where all attendees feel welcomed and represented. Approximately eight responses align with this theme.

There was a notable expression of neutral or indifferent views, indicating that while diversity is a positive aspect, it is not a decisive factor in their festival experience. This suggests that for some, the primary focus is on the overall quality of the festival rather than its diversity. Approximately seven responses reflect this perspective.

Diversity is seen as a key factor in enriching the festivals atmosphere. Out of the respondents, six individuals noted that diverse line-ups and audiences contribute to a vibrant and dynamic environment, making the festival experience more enjoyable and stimulating. This is supported by the idea that diverse cultural influences can lead to innovative and groundbreaking artistic expressions.

Few of the responses reflect that the presence of diversity at festivals provides opportunity for cultural exchange, allowing attendees to encounter new perspectives and cultures. This exposure is valued for fostering understanding and tolerance, contributing to a richer and more rewarding festival experience. This could be linked with some other responses, that highlight the role of diversity in promoting personal and social growth. Festivals that embrace diversity are seen as spaces for learning, self-discovery, and fostering social cohesion. This aligns with the idea that cultural diversity fuels innovation and pushes the boundaries of what is possible. Around five responses reflected this sentiment.

There is a strong sentiment that diversity should be visible and celebrated at festivals. Representation is seen as crucial for creating a sense of belonging and ensuring that all attendees feel included and valued. This echoed in the call for diverse festival programming and the inclusion of a wide spectrum of voices. About five responses align with this theme. For some attendees, diversity at festivals aligns with their personal values, particularly for those from marginalized communities, such as LGBTQ+. Knowing that a festival values diversity makes these attendees feel more comfortable and appreciated, enhancing their enjoyment. This reflects the importance of supporting underrepresented voices and creating inclusive spaces. Approximately four responses fall under this category.

A few respondents emphasized that without inclusion, festivals would be a disaster, indicating that diversity is essential for a successful and enjoyable festival experience. This underscores the

importance of creating safe, respectful, and inclusive environments. Around three responses reflect this sentiment.

Overall, the responses reflect a broad appreciation for diversity at festivals, with many attendees valuing the inclusive atmosphere, cultural exchange, and alignment with personal values that diversity brings. However, there is also recognitions that diversity should be balanced and not forced, allowing everyone to enjoy the festival in their own way.

#### **6.4 Influence on Ticket Purchasing Decisions**

The Influence on Ticket Purchasing Decisions section interrogates the extent to which diversity considerations inform the consumer behaviour of festivalgoers. Though mandatory questions assessing the likelihood of ticket purchase in relation to a festival's diversity promotion, and past decisions influenced by perceived diversity levels, the survey aims to quantify the impact of diversity on consumer choice. The inclusion of an open-ended question, while not compulsory, enriches the dataset with qualitative insights, revealing the underlying motivations and personal values that guide attendees' purchasing decisions. This section is instrumental in delineating the economic implications of diversity within the festival industry.

The responses to the first question in the fourth section, which asked about the likelihood of purchasing festival tickets if the event promotes diversity in its lineup and programming, indicate a generally positive inclination towards diversity as a factor in ticket purchasing decisions as illustrated in Figure 6. Out of the respondents, 32 people, or 36 %, chose the neutral option of 3. This suggests that for these individuals, diversity might be one of several considerations they take into account when deciding to purchase tickets, but it is not a definitive factor. A combined total of 52 respondents, or 58,4 % indicate a positive likelihood of purchasing tickets due to diversity with 29 or 32,6 % responding 4, and 23 or 25,8 % responding 5. This demonstrates that a significant majority of the survey participants are inclined to support festivals that promote diversity, with nearly a quarter of them being very likely to purchase tickets under such circumstances. On the other end of the spectrum, a small minority of the participants are less influenced by diversity in their purchasing decisions, with 3 respondents, or 3,4 %, choosing 2, and 2 respondents, or 2,2 %, selecting 1, indicating they are very unlikely to consider as a factor when buying festival tickets. Overall, the analysis of the responses suggests that diversity is a positive influence on ticket purchasing decisions for majority of the survey participants. Festival organizers might view this as an indication that promoting diversity can be an effective strategy for attracting attendees, as it is likely to resonate with a substantial portion of their target audience.

How likely are you to purchase tickets for a festival if it promotes diversity in its lineup and programming?

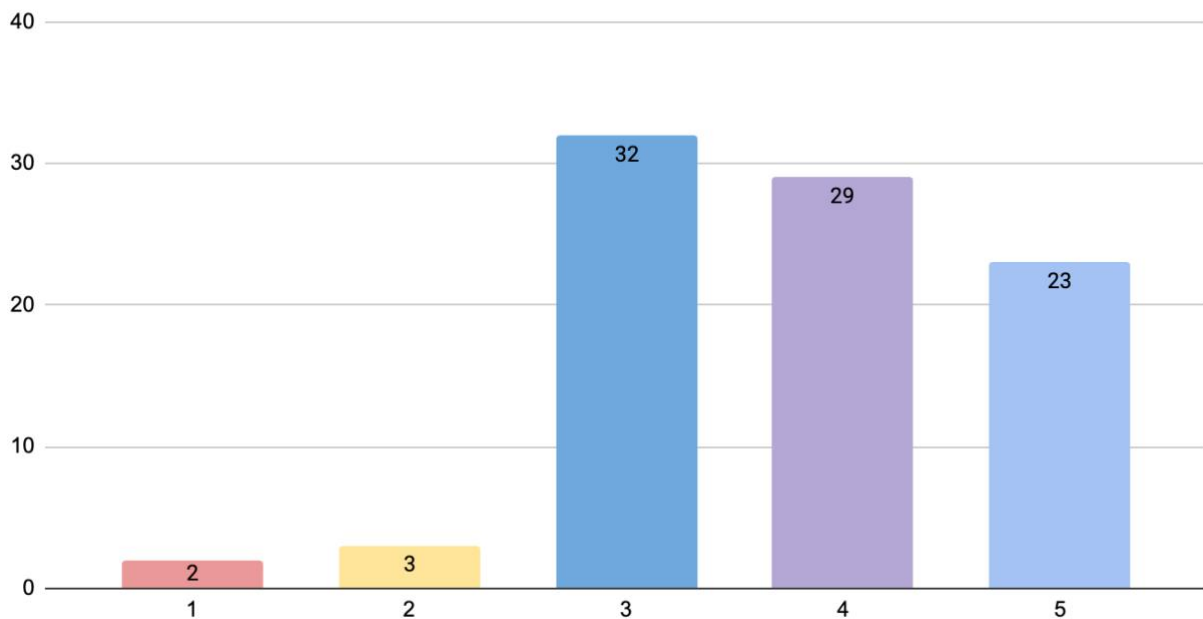


Figure 6. Likelihood of ticket purchase (N=89)

The second question in the section reveals a more nuanced view of the role diversity plays in the actual behaviour of festivalgoers. While the previous question showed a general favourability towards diversity, this question asked whether the perceived level of diversity has been a decisive factor in the past choices of attendees to either attend or not attend a festival. With 58 participants, or 65,2 %, responding 'no', it appears that a majority of the survey respondents have not explicitly allowed the perceived level of diversity to influence their decision to attend a festival. This could suggest that while diversity is appreciated and can be a positive factor in the decision-making process, it may not be the primary or a critical determinant for most attendees when it comes to the final decision of attending a festival. Conversely, 31 participants, or 34,8 %, answered 'yes', indicating that they have made a conscious choice to attend or avoid a festival based on its perceived diversity. This is a substantial minority and highlights that for over a third of respondents, diversity is a significant enough factor to directly influence their attendance decisions. This contrast in responses could imply that while diversity is broadly supported in principle as seen in the responses to other questions, when it comes to actual decision-making, other factors such as the genre of music, location, price, or personal recommendations might play more influential roles for the majority of potential attendees. However, for festival organizers aiming to attract the 34,8 % of the sample who are influenced by diversity, it remains an important aspect of festival planning and marketing.

The responses to the open-ended question “How does the presence of diversity contribute to your festival ticket purchasing decisions?” reveal a range of perspectives. In total 33 people elaborated insights on their views regarding the topic. A significant portion of respondents indicated that diversity does not play a major role in their decision to purchase festival tickets. These individuals often prioritize specific interests, such as particular artists or genres, over diversity considerations. This suggests that while diversity might be appreciated, it is not a decisive factor for many festivalgoers. 13 respondents indicated these views in their responses.

Several respondents acknowledged that while diversity is a positive aspect, it is not the primary reason for their ticket purchase. Diversity may enhance the festival’s appeal but does not drive the decision-making process. This indicates that diversity is seen as a beneficial addition rather than a necessity. Approximately five responses indicate that diversity is a secondary consideration. However, for six respondents, a diverse lineup can increase the likelihood of purchasing a ticket. Diversity is perceived as adding value to the festival experience, suggesting that these attendees appreciate the variety and inclusivity that diversity brings. Additional two respondents also had a sentiment that a more diverse festival offers better value for money and richer experience. The attendees value festivals that celebrate diversity and create an inclusive environment, which encourages them to purchase tickets. This view suggests that diversity can enhance the overall quality and enjoyment of the festival and therefore having a positive impact on ticket purchasing decisions, as well as appreciation for events that prioritize inclusivity. Further two respondents indicate that diversity matters more when they are looking for a holistic festival experience rather than attending for specific artists. This suggests that diversity can be a deciding factor when overall festival experience is the focus.

Some festivalgoers prioritize their familiarity with the artists or the overall lineup over the presence of diversity. This indicates that personal musical preferences and interests are often the main factors in their decision-making process. Three responses suggest that knowing the artist or the lineup is the main factor in their decision.

One attendee was clear on their stance against festivals that do not support diversity and inclusion. This indicates a commitment to supporting events that align their values of inclusivity. Yet, one respondent expressed concerns about diversity being used as a marketing tool rather than being genuinely integrated into the festival ethos. This reflects a scepticism towards superficial diversity efforts that do not translate into meaningful inclusion.

Overall, the responses indicate a spectrum of attitudes towards diversity in festival ticket purchasing decisions. While many respondents do not consider diversity a major factor, there is a notable portion that values diversity and sees it as enhancing the festival experience or aligning

with their values. However, the primary drivers for most attendees appear to be their personal interests in the lineup, specific artists, or genres.

## **6.5 Awareness of Diversity Initiatives**

The Awareness of Diversity Initiatives section delves into the visibility and perceived adequacy of efforts to foster diversity within the festival landscape. By mandating responses to questions on awareness of diversity programs and the need for transparency in such initiatives, the survey assesses the public's insight into the operational efforts of festivals to embrace inclusivity. The section is rounded out with an optional open-ended question, inviting respondents to suggest specific strategies that could enhance diversity attraction. This final mandatory section is pivotal for gauging the effectiveness of communication between festivals and their patrons regarding diversity efforts and for identifying potential areas for improvement in cultivating a more inclusive festival environment.

The first question in the fifth section asked participants if they were aware of any diversity initiatives or programs implemented by festivals they have attended. The responses were almost evenly split, with 47 participants, or 52,8 %, responding 'no', and 42 participants, or 47,2 %, responding 'yes'. The fact that a slight majority of respondents are not aware of diversity initiatives suggests that these programs may not be prominently communicated or visible to festivalgoers. This lack of awareness could indicate that while festivals may be implementing diversity initiatives, they might not be effectively promoting these efforts to their audiences. It highlights a potential gap in communication or engagement strategies that festivals could address to ensure that their diversity efforts are recognized and appreciated by attendees. However, the 47,2 % of respondents who are aware of such initiatives reflect a significant portion of the audience that is either more engaged with festival communications or attends festivals that prioritize making their diversity efforts known. This awareness could be due to effective marketing, visible programming, or personal interest in diversity issues. Overall, the nearly even split in responses suggests that while diversity initiatives are present at festivals, there is room for improvement in how these initiatives are communicated to attendees. Festival organizers might consider enhancing their outreach and visibility strategies to ensure that their diversity efforts are more widely recognized and appreciated by their audiences.

The second question in the Awareness of Diversity Initiatives section addresses the issue of transparency regarding diversity initiatives at festivals. With 70 participants, or 78,7 %, responding 'yes', there is a clear and strong consensus that there is a desire for more transparency from festivals about their diversity initiatives. This overwhelming majority suggests that attendees not only value diversity but also want to be informed about the specific efforts' festivals are making to

promote it. The call for greater transparency indicates that festivalgoers are interested in understanding how diversity is being addressed and integrated into the festival experience. This could be due to a desire to support festivals that align with their values, or a general interest in the ethical and social responsibility practices of the events they choose to attend. The 21,3 % who responded 'no' might believe that festivals are already sufficiently transparent, or they may feel that the specifics of diversity initiatives are not a major concern for them when it comes to their festival experience. For festival organizers, the message is clear: a significant majority of their audience wants to be better informed about diversity efforts. This could involve clear communication through marketing materials, visible representation in festival lineups, panels or discussions on diversity during the event, or reports on the outcomes of diversity programs. Transparency not only helps to build trust with attendees but can also enhance the reputation of the festival and potentially attract a wider audience.

For the third question asking if the responders were aware of any specific initiatives or strategies that would attract a more diverse audience to festivals reveals insights into public opinion on diversity initiatives at festivals. The question received 19 responses in total. A subset of 4 respondents either lacked specific ideas or expressed a lack of interest in diversity initiatives. This could indicate a gap in awareness or engagement with diversity issues within the festival context. It may also reflect a contentment with the status quo or a belief that festivals are already sufficiently diverse.

Effective communication and marketing are seen as tools to promote diversity. This includes using social media platforms to openly discuss and highlight diversity as a core value of the festival. Two respondents putting the emphasis on communication suggests that some festivalgoers believe that a more proactive approach in messaging could help in dismantling perceived barriers to attendance for underrepresented groups. A respondent mentioned effectiveness of inclusive marketing campaigns, such as Ruisrock's, is noted for its memorability and impact. This suggests a clear, inclusive messaging can resonate with potential attendees and may contribute to a festival's reputation as a welcoming event for all. One individual had the perception that some festivals, particularly in Finland, are already inclusive and indicates that these events have successfully integrated diversity into their operations. This response could serve as a benchmark for other festivals aiming to enhance their inclusivity.

Accessibility was also a theme that was introduced by the respondents. Affordability and accessibility were highlighted by two respondents. This includes tiered pricing strategies and targeted discounts or free entry, which could help lower the financial barriers to attendance. This theme underscores the importance of economic diversity and the need for festivals to be financially

accessible to a broader audience. Another respondent mentioned initiatives for people with disabilities, such as additional visual aids for the deaf, points to a recognition of the varied need of potential attendees. This response suggests that festivals should consider a wide range of disabilities and ensure that their events are not just accessible but also enjoyable for people with different abilities. One respondent also called for special attention to individuals with special needs, including quiet spaces and interpretation services, reflects a nuanced understanding of inclusivity. It suggests that festivals should be mindful of sensory and communication needs to truly welcome a diverse audience.

The presence of diverse performers is a recurring theme. Three respondents seem to believe that diversity on stage is a direct invitation to a diverse audience, as it reflects a range of cultural backgrounds and artistic expressions. This suggests that attendees might feel more welcomed and represented when the lineup mirrors their own diversity. Another respondent had the idea that a diverse lineup leads to a diverse audience and suggests a trickle-down effect of representation. This view supports the notion that diversity is a catalyst for attracting a wide range of festivalgoers. One more respondent suggest that booking artist with cross-cultural appeal is seen as a strategy to naturally attract a diverse audience. This suggests that festivals could benefit from researching and understanding the cultural preferences of different demographic groups.

One respondent indicated that the provision of gender-neutral toilets is a specific and actionable initiative that can signal to attendees that the festival is a safe and welcoming space for all gender identities. This response indicates an awareness of the needs of the transgender and non-binary community within festival settings. Another individual mentioned the safe space principles and harassment contact people indicating a concern for the safety and comfort of all attendees. This response suggests that festivals should not only focus on physical accessibility but also on creating an environment where all attendees feel secure and respected.

The responses reveal a complex picture of how festivalgoers perceive diversity initiatives. While some are indifferent or lacking in specific ideas, others offer concrete suggestions that range from inclusive marketing and diverse lineups to affordability, accessibility and safety measures. These insights suggest that festivals could adopt a multifaceted approach to diversity, addressing not only the representation on stage but also the broader experience of all potential attendees.

## **6.6 Additional Comments**

The additional comments provided by five respondents at the end of the survey offer insights into individual perspectives on diversity at festivals and the factors influencing their attendance.

The first respondent acknowledges the importance of diversity but clarifies that it is not the primary motivator for their festival attendance. The content and quality of the festival, presumably the lineup and the type of experience offered, are deciding factors. The viewpoint suggests that while diversity is recognized as a positive attribute, it is supplementary to the core offerings of the festival. The second comment highlights two main factors influencing ticket purchase decisions: the lineup and the social aspect of attending with friends. This response underscores the importance of the social experience at the festivals and the draw of seeing specific artist or acts. Diversity may enhance the experience but is not mentioned as a deciding factor. The third respondent pointed out an interesting dynamic at electronic music festivals: while there is a visible presence of different cultures, the unifying factor is the shared taste in music. This suggests that the interest for a specific genre can create a sense of unity that transcends cultural diversity, making the latter feel less pronounced. Additional two respondents specifically mentioned the importance of the topic did not provide further details but affirmed the significance of discussing and considering diversity in the context of festivals. This acknowledgement indicates a level of awareness and concern about the issue, even if it is not expanded upon.

The additional comments reflect a nuanced understanding of diversity's role in the festival experience. While respondents recognize and support diversity as a value it is not the primary driver for their attendance decisions. Instead, the artistic content, social experience, and shared musical interests are more influential. However, the acknowledgement of the topic's importance by two respondents indicates that diversity is a recognized and valued aspect of the festival experience, even if it is not the main consideration for attendance.

These insights suggest that while festival organizers should continue to strive for diversity, they must also ensure that the core offerings – such as the lineup and overall festival experience – are strong. Diversity initiatives may be more effective if they are integrated into the broader appeal of the festival rather than being the sole focus. Additionally, the sense of unity brought about by shared musical interests highlights the potential for festivals to leverage commonalities among attendees to foster inclusive environments.

## 7 Discussion

The chapter delves into the interpretation and implications of the findings related to the impact of diversity on consumer behaviour, the perception of diversity among Finnish audiences, the implementation of diversity initiatives at Finnish music festivals, and the need for further diversity in music festival lineups. The discussion is anchored in the context of the research objectives, drawing connections with existing literature and proposing considerations for future research.

### 7.1 Conclusion

The primary aim of this research was to explore the multifaceted relationship between diversity and consumer behaviour within the context of Finnish music festivals. Specifically, the thesis sought to answer four pivotal questions:

1. Does diversity impact consumer behaviour?
2. What is the perception of diversity among Finnish audiences?
3. Do Finnish music festivals implement diversity initiatives?
4. Is there a perceived need to further diversity in music festival lineups?

These questions were formulated to shed light on the current state of diversity in Finnish music festival industry and to understand its influence on both the market and societal norms.

The research findings indicate that diversity does indeed have a significant impact on consumer behaviour. Festival attendees showed a propensity to support events that promote diverse lineups, suggesting that diversity is not just a social imperative but also a business one. The perception of diversity among Finnish lineups made events more appealing and inclusive.

Investigation into the current practices of Finnish music festivals revealed that while some diversity initiatives are in place, their scope and effectiveness vary widely (Fiilin 2018; Kauranne 2022). This inconsistency points to a gap between the intention of festival organizers and the execution of diversity policies. The influence of diversity on consumer behaviour underscores the importance of inclusive practices in the music festival industry. The positive perception of diversity among Finnish audiences aligns with global trends advocating for greater inclusivity. However, the variation in the implementation of diversity initiatives suggests that while the concept of diversity is well-received, there is room for improvement in its practical application. Comparing these findings with existing studies reveals a complex picture. On the one hand, there is a clear demand for diversity; on the other, there is a disconnect between audience expectations and festival offerings. This duality is particularly evident when considering the perceived need for further diversity in festival lineups, a sentiment strongly echoed in responses.

The implications of this research are manifold and extend beyond the immediate context of Finnish music festivals, touching upon broader societal, cultural, and economic dimensions. The significant impact of diversity on consumer behaviour suggests that diversity is not merely a moral or ethical consideration but also a strategic business imperative (Solomon 2020). This finding is particularly relevant in an era where consumers are increasingly aware of and influenced by social values adopted by brands and events. The positive perception of diversity among Finnish audiences reflects a societal shift towards greater acceptance and celebration of multiculturalism. This shift has the potential to foster a more inclusive environment where diversity is not just tolerated but embraced as a value aspect of the cultural fabric. Music festivals can serve as catalysts for social change, promoting unity and understanding through diverse representation (Globetrender 2024). Culturally, the findings that Finnish music festivals have an opportunity to become frontrunners in championing diversity. By curating lineups that reflect a wide array of genres, backgrounds, and cultures, festivals can enrich the cultural experience of attendees, offering exposure to new and diverse forms of expression. This cultural enrichment can enhance the representation of festivals, positioning them as progressive and forward-thinking entities within the arts and entertainment sector.

Economically, the demand for diversity among consumers indicates that there is a market advantage to be gained by festivals that successfully implement diversity initiatives. Diverse lineups can attract wider audiences, including individuals from minority and underrepresented groups (Columbia Law School 2017). This expansion of the consumer base can lead to increased ticket sales, more robust sponsorship opportunities, and greater overall profitability. From the perspective of music festival industry, the thesis's findings highlight the importance of understanding and responding to audience demographics and preferences. As the industry becomes more competitive, festivals that prioritize diversity may differentiate themselves and gain a competitive edge. This differentiation can be particularly significant for festivals seeking to establish a unique identity and to build a loyal following.

While the research is focused on Finnish music festivals, its implications have global and generational relevance. As the world becomes increasingly interconnected, the findings contribute to a global dialogue on the importance of diversity in entertainment and its role in shaping consumer behaviour (OpenLearn s.a.). The insights gained from this thesis can be valuable for festival organizers, artists, and policymakers worldwide as they navigate the complexities of a diverse and dynamic global audience.

In this thesis Artificial Intelligence (AI) was primarily utilized to streamline the research process and enhance the quality of the research. AI tools were used to identify and compile relevant sources to

the study, ensuring a comprehensive literature review that supports the theoretical framework. Additionally, AI-assisted platforms helped structuring the thesis, providing suggestions for organizing content and improving coherence throughout the study. Furthermore, AI was utilized in formulating survey questions by identifying key themes related to festival inclusivity. This strategic use of AI optimized efficiency and enriched the research with diverse insights, ultimately contributing to a more well-structured thesis.

In sum the significance of this thesis lies in its ability to inform and influence a range of stakeholders, from festival organizers and artists to policymakers and consumers. By highlighting the tangible benefits of diversity, the thesis provides a compelling case for its strategic incorporation into the music festival industry and beyond.

## **7.2 Own learnings during the process**

One of the most significant learnings during my thesis process was the critical role of planning and organization. Effective planning was essential in managing the various stages of my research, from developing the research question to drafting and revising the final document. A structured approach was important to stay on track and manage my time effectively, which is crucial when working on a lengthy project like a thesis. The process also significantly improved my writing skills, particularly in constructing coherent arguments and developing well-structured paragraphs.

Throughout the thesis process, I engaged in self-reflection to critically evaluate my progress and identify areas for improvement. This practice helped me confront my assumptions and biases, leading to a deeper understanding of my research topic and personal growth as a researcher. This process also highlighted the importance of revising my work multiple times. Each revision allowed me to identify and correct parts, improve clarity, and strengthen my arguments. This process was crucial in enhancing the quality of my thesis and ensuring that it effectively communicated my research findings.

Maintaining open and consistent communication with my supervisor was another key learning. Regular discussions and feedback sessions helped clarify my research direction and resolve any uncertainties. This interaction was invaluable in refining my ideas and ensuring that my thesis met academic standards.

The skills and insights gained during my thesis process are not only applicable to academic research but also transferable to various professional contexts. I plan to apply these skills in future projects, ensuring that I approach tasks with a well-organized, reflective, and communicative mindset.

Overall, the thesis process was a transformative experience that equipped me with valuable skills and insights. By reflecting on my journey, I have gained a deeper understanding of my strengths and areas for improvement, which will guide my future endeavours in both academic and professional settings.

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## Appendices

### Appendix 1. Survey Ethical Guidelines

# Inclusive Festivals: The Role of Diversity in Ticket Purchasing Decisions

Response time for the survey is approximately 3-5 minutes.

By filling in the survey you give permission to use the data collected from the form. The survey is anonymous and the data will be used for the thesis research purposes only.

If in any point you decide against wanting to part take the survey, you can exit the survey by closing the window. The survey is completed by pressing **send** after the last section.

The survey data will be deleted after the thesis is completed.

In case you don't meet the necessary requirements for the survey purposes, the survey will end earlier.

For additional questions regarding the survey, please contact the author by emailing [ada.cagnani@myy.haaga-helia.fi](mailto:ada.cagnani@myy.haaga-helia.fi).

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Ei jaettu

**\* Pakollinen kysymys**

### Appendix 2. Survey Questions

1. Demographic Information (mandatory, choose one option that best fits you.)
  - Age (18-27, 28-37, 38-47, 48-60,60+, Prefer not to say)
  - Gender (Male, Female, Other, Prefer not to say)
  - Education level (comprehensive school, secondary education, bachelor's degree, master's degree, doctoral degree, prefer not to say)

- Geographic location (Helsinki, Espoo, Vantaa, in Uusimaa area, elsewhere in Finland, outside of Finland, prefer not to say)
2. Festival Attendance (mandatory)
    - How frequently do you attend festivals in a typical year (0,1,2,3,4,5+ times)
    - What types of festivals do you usually attend (music, food, art, cultural, other what?, choose as many as you want to)
  3. Perception of Diversity
    - On a scale of 1 to 5, how important is diversity when considering attending a festival? (1= Not important, 5= Very important)
    - Do you believe that festivals should actively promote diversity among performers, attendees, and programming? (Yes/No)
    - How does the presence of diversity contribute to your overall enjoyment of a festival? (Open-ended, voluntary)
  4. Influence on Ticket Purchasing Decisions
    - How likely are you to purchase tickets for a festival if it promotes diversity in its lineup and programming? (1=Very unlikely, 5=Very likely)
    - Have you chosen to attend or not attend a festival based on its perceived level of diversity? (Yes/No)
    - How does the presence of diversity contribute to your festival ticket purchasing decisions? (Open-ended, voluntary)
  5. Awareness of Diversity Initiatives
    - Are you aware of any diversity initiatives or programs implemented by festivals you've attended? (Yes/No, what?)
    - Do you feel festivals should be more transparent about their diversity initiatives? (Yes/No)
    - Are there any specific initiatives or strategies that you believe would attract a more diverse audience to festivals? (Open-ended, voluntary)
  6. Additional comments regarding the topic or survey (voluntary)