

Sustainability in the music event industry

Integrating a sustainability strategy in a corporate structure. The case of ID&T, a company in the music event industry

Master thesis

Judy Pattiasina

Master's Thesis for the Environment and Society Studies programme

Nijmegen School of Management

Radboud University

January 2021

Colophon

Graduate student

Name	Judy Pattiasina
Education	Master Environment and Society Studies – Corporate Sustainability
Faculty	Geography, Planning and Environment
University	Radboud University Nijmegen
E-mail	j.pattiasina@student.ru.nl
E-mail	judydypattiasina@hotmail.com
Student nr	S1013165

Document

Title	Sustainability in the music event industry. Integrating a sustainability strategy in a corporate structure. The case of the music festival corporate ID&T.
Project	Master's Thesis in Environment and Society Studies (MAN-MTHESS)
Date	17-01-2021
Version	Final version

Educational Institution

Educational supervisor	Dr. M.A. Wiering
E-mail	m.wiering@fm.ru.nl
Institution	Radboud University Nijmegen
Second reader	J.D. Liefferink
E-mail	d.liefferink@fm.ru.nl
Institution	Radboud University Nijmegen

Employer

Employer	ID&T Enterprise BV
Address	Isolatorweg 36 1014 TS Amsterdam
Supervisor	Rosanne Janmaat
E-mail	rosanne.janmaat@id-t.com

Summary

The trend of sustainable events or environmentally friendly festivals has increased over the last years. Sustainability is a concept with many definitions and can be used for a broad range of topics, especially for the music event industry. Even though there is significant growth in the industry, the topic has not been explored much scientifically. Corporate social responsibility (CSR) is considered one of the first approaches to contribute to sustainability in corporations. Corporate social responsibility has the potential to play a large role in the contribution to sustainability. Corporations struggle with the implementation of sustainability and often only implement environmental sustainability measures. Research shows that sustainability strategies can provide challenges and opportunities for companies. Furthermore, it can help develop new ways to collaborate with stakeholders while ensuring that companies benefit in corporate citizenship terms and means of competitive benefit. The triple bottom line theory is often used within organizations striving to achieve organizational or corporate sustainability.

This research aims to understand how a sustainability strategy is developed using CSR and the triple bottom line. Currently, ID&T has difficulties tracking the sustainability strategy of the business units and creating overall coherence. For this reason, ID&T is an interesting and relevant case study for this research.

The research question of this thesis is;

“What is the sustainability strategy of ID&T, and how is their sustainability strategy incorporated in the organization from board-level towards its business units?”

ID&T consists of six business units, which organize indoor and outdoor music events and are managed by the board. Several research methods were used: interviews with internal employees and an external expert, desk research, and observation.

The analyses of the conducted information provided a clear overview of the CSR practices, and the sustainability strategy of ID&T. The Celebrate Life program of ID&T is the overarching vision (sustainability strategy) of the company: Celebrate Unity, Celebrate Nature, and Celebrate Talent. This vision continues to be the main strategy of ID&T, supported by the management team. The sustainability strategy is not effectively incorporated from the board level towards the business units. Nonetheless, most business units integrate a sustainability approach, including the CSR characteristics they find most important. However, this is not structured and can be different per business unit. The approach can even differentiate within a business unit for the same event. Nevertheless, each business unit is still considering the triple bottom line; social, environmental, and financial sustainability. To conclude, the uniformity in the sustainability strategy within ID&T is missing. However, the motivation to improve this is present in every business unit and in the board.

Preface

This master thesis is the final component of the Master Environment and Society Studies – Corporate Sustainability at the Radboud University. I present to you herewith my master thesis research concerning sustainability in the music event industry. This master's is of great value in addition to my Bachelor Delta Management from the HZ University of Applied sciences in Vissingen and the pre-master Society and Environment I completed at the Radboud University.

Sustainability and climate change were the two main subjects in my previous Bachelor in Delta Management. During my experiences abroad, it came to my attention that companies greatly influence society and societal values. This has led to my choice to start the Master Corporate Sustainability. Thankfully a research internship in this subject was available at ID&T.

The research internship for this master thesis was mandatory and executed at ID&T Enterprise BV, and it was a different internship than expected in advance. The outbreak of the Covid-19 virus created difficult and challenging situations for ID&T and my research. Rapidly employees had to work from home, and the music events got either rescheduled or canceled. However, the experience taught me to be creative and adaptive to new and challenging situations. It also prepared me for the current work environment and connecting with people professionally in an online atmosphere. I appreciate the opportunity that ID&T has given me; a special thanks to my supervisor Rosanne Janmaat for her guidance and inspiration during the internship. Furthermore, I would like to thank the interviewees at ID&T and DGTL, who provided me with much-appreciated information.

I want to thank my thesis supervisor Dr. Mark A. Wiering, from the Radboud University, for his supervision and guidance. The challenging Covid-19 circumstances required a new and different approach. However, I received the right critical feedback online.

Lastly, I am thankful for my boyfriend, Glenn, for his patience and support (he had to share our apartment with me during quarantine, and we both had to work from home). My family and friends, for their support, advice, and assistance during this process.

I hope you will find my thesis interesting, pleasant readings!

Judy Pattiasina
Landsmeer, 17-01-2021

List of figures

Figure 1 Organization chart ID&T 2020 (Janmaat, 2020) -----	9
Figure 2 Triple bottom line pillars (Pattiasina, 2020) -----	18
Figure 3 Conceptual framework (Pattiasina, 2020)-----	24
Figure 4 Interview chart ID&T (Pattiasina, 2020) -----	28
Figure 5 Celebrate Life ID&T (Lindemulder and Schuurmans, personal communication, August 2012) -----	30
Figure 6 Organization chart business units ID&T in 2013 (ID&T, personal communication, 2013)-----	32
Figure 7 Business units ID&T Group (ID&T, personal communication, 2020)-----	33
Figure 8 Project volunteers 2019 (weareengenix, 2019) -----	35
Figure 9 Screenshot of the Amsterdam Open Air website (Amsterdam Open Air, n.d.) -----	37
Figure 10 Material flow analysis Amsterdam Open Air 2018 (Galle, 2018) -----	38
Figure 11 Volunteer recycle team at Mysterland (Mysterland, n.d.) -----	39
Figure 12 Hard cup explanation edition 2020 (Awakenings, personal communication, 2020)-----	41
Figure 13 Impression Vunzige Deuntjes festival (Arzu, 2019)-----	41
Figure 14 Material flow analysis (DGTL, n.d.)-----	43
Figure 15 Signing members of the 'Green Deal Circulaire Festival' (greenevents, n.d.)-----	45
Figure 16 Recommendations ID&T (Pattiasina, 2020) -----	52

List of tables

Table 1 Social, economic, and environmental impacts of events (Holmes et al., 2014) -----	14
Table 2 Research approach (Pattiasina, 2020)-----	26
Table 3 Comparison table ID&T business units (Pattiasina,2020) -----	46
Table 4 Comparison table ID&T business units (Pattiasina,2020) -----	50

Inhoudsopgave

Summary	2
Preface	3
List of figures	4
List of tables	4
1. Research introduction	7
1.1 Sustainability in the music event industry	7
1.2 ID&T	8
1.3 Problem statement	9
1.4 Research aim and research question	9
1.5 Relevance	10
1.5.1 Scientific relevance	10
1.5.2 Societal relevance	10
1.6 Reading structure	10
2 Literature review and conceptual framework	12
2.1 Sustainability in the music event industry	12
2.2 Drivers and barriers for sustainable music events	13
2.3 Corporate sustainability	14
2.4 Corporate social responsibility	15
2.5 Triple bottom line	16
2.5.1 Triple bottom line pillar - Economic	18
2.5.2 Triple bottom line pillar - Social	19
2.5.3 Triple bottom line pillar – Environmental	20
2.6 Implementing sustainability strategy	21
2.7 Conceptual framework	23
3 Methodology	25
3.1 Research philosophy	25
3.2 Research approach	25
3.3 Research strategy	26
3.4 Research methods	26
3.4.1 Desk research	27
3.4.2 Participant observation	27
3.4.3 Interview	27
3.5 Data analysis	28
4 Results	30
4.1 The start of ID&T's sustainability approach	30

4.2 Current sustainability practices of ID&T -----	33
4.2.1 B2s sustainability approach -----	33
4.2.2 Q-dance -----	34
4.2.3 ID&T -----	36
4.2.4 Monumental -----	39
4.2.5 Vunzige Deuntjes -----	41
4.2.6 Art of Dance -----	42
4.2.7 DGTL -----	43
4.3 External and internal influences on the sustainability strategy -----	44
4.4 Similarities and differences in the sustainability approaches of the business units -----	45
5 Conclusion and recommendations -----	49
5.1 Conclusion -----	49
5.2 Practical recommendation for ID&T -----	51
6 Discussion and reflection -----	53
6.1 Reflection -----	53
6.2 Covid-19 -----	54
6.3 Recommendations and limitations -----	55
References -----	56
Appendix I – Interview guide -----	61
Appendix II - Material flow analysis Amsterdam Open Air 2018 -----	63

1. Research introduction

This introductory chapter describes the development of the music event industry over the years, followed by the industry's sustainability trends. The case study ID&T is also discussed, introducing the company and its development, the organizational structure is also elaborated on. Followed by the problem statement and the reading structure.

1.1 Sustainability in the music event industry

Festivals have represented a dynamic element of sociocultural structures around the world, and they celebrate values, beliefs, identity, status, and cultural connections in communities. Festivals have different meanings and representations in music, the arts, and food, bringing people from the same values, beliefs, and identity together (Zifkos, 2015). Over time, festivals have provided an opportunity for individuals to experiment with identities that may not have been socially acceptable. Identity, lifestyle orientation, taste, and political views have arguably become more prominent topics alongside modern experience and festival-goings trend. There has been a strong link between music festivals and political standpoints starting in the mid-twentieth century (Bennett et al., 2014). The pressure to balance social, environmental, and economic concerns within music festival corporations began to increase since the 1950s, and debate on the social and environmental responsibilities of corporations and businessmen was initiated by Bowen (1953) with his book 'Bowen's Social Responsibilities of the Businessmen.'

Contemporary festivals take place year-round, indoors, and outdoors. This study focuses only on the music event industry. For two reasons: firstly, extending the study to multiple sectors, is too broad for this master's thesis. Secondly, the corporation ID&T is used as a case study. Therefore, this study is mainly active in the music event industry. Outdoor music events gained popularity at the turn of the millennium as a global cultural movement. The last 20 years are also referred to as the rise of festivals. A significant influencing factor for the transformation of festivals is the commercialization and corporatization of the festival industry, particularly the music event industry. Modern festivals offer affordable escapism wherein consumers spend money on an experience (Bennett et al., 2014). Besides, Alzghoul and Yahya's (2017) study indicated that music festivals provide positive economic, social, and cultural contributions to communities and notes that these named benefits are represented in most communities in Europe, the Middle East, Africa, North America, and Australia (Alzghoul & Yahya, 2017).

The music event industry is fast-growing. In 2015, 968 music festivals took place, of which three quarters were held in the summer season (Van Vliet, 2018). Although many festivals recur annually, there is still significant growth in the number of festivals. In 2018, the number of festivals increased to 1,112. Again, 65% of these took place in the summer season (Vliet van, 2016). An increase in sustainability awareness combined with the growing music event industry has resulted in higher demand for sustainability in the music event industry. Outdoor music events often take the form of a festival. Festivals are a special type of event and can be compared with a fully functional city, except that they are built and dismantled in a few weeks. By default, this process is unsustainable and necessitates a specific sustainable approach (Bennett et al., 2014).

Bowen developed the notion of corporate social responsibility CSR (Alzghoul & Yahya, 2017). Due to the complex, evolving, and unclear boundaries of CSR, the term has many definitions. Alzghoul and Yahya (2017) analyzed 37 definitions of CSR. They concluded with the following final definition: "CSR can be viewed and comprehended as the voluntary efforts of firms to improve the environment, society, and economy, either for altruistic reasons and/or for improving their competitive position" (Alzghoul & Yahya, 2017, p. 27). CSR can be used to incorporate sustainability within a corporation. Although environmental sustainability is often considered the main concept, social sustainability, and economic sustainability should also be included. In the music event industry, the trend of environmentally friendly events or green festivals has been growing rapidly (Alzghoul & Yahya, 2017). Despite the claims of green titles in the music event industry, many organizations analyze their environmental impact to manage better their production, supply chain, and waste

management. This movement towards sustainability is an initiative of the industry and supported by the Dutch national government. In fact, the Dutch government initiated the 'Green Deal Circulaire Festivals.' To provide corporations, civilians, and organizations the opportunity to collaborate with the government towards 'green growth' (Greendeals, 2019). The increased number of corporations in different industries that implement sustainability measures supports the music event industry, although the industry itself is also developing its sustainability approach. Due to increasing demand within the industry, companies specialized in music event sustainability are rapidly expanding, thus generating complex corporate structures. Therefore, it is difficult to create the same sustainability level throughout an organization (Laing & Frost, 2009).

1.2 ID&T

ID&T was founded by three friends Irfan van Ewijk, Duncan Stutterheim and Theo Lelie. The first letters of their first names were used to create the company name ID&T. In June 1992, their first official music event 'The final exam' was organized in the Jaarbeurs building in Utrecht. This success was followed by another music event called 'Thunderdome' in Thialf, in Heerenveen, only three months later. Thunderdome was the start of ID&T's journey. After several Thunderdome editions, ID&T appeared on the national and international radar, and since then, ID&T has created many music event concepts that have been successful nationally and internationally (Van Veen, 2017). One of these music event concepts is 'Sensation', which was the first music event held in the Amsterdam Arena in the Netherlands. Many Sensation editions followed in other European countries as well as in Australia, Asia, South-America, North-America, and Russia. Other highlights for ID&T include the many national and international prizes the company has been awarded by the music industry. In 2010, ID&T was named 'Best Event Promoter' at the Winter Music Conference in Miami for the third time in a row. In addition to music events, ID&T has also invested in other music outlets. In 2001, ID&T bought the radio station New Dance Radio and renamed ID&T Radio. The radio station is now known as Slam!FM (Wolthuizen, 2017).

In 2009, the ID&T management team decided that sustainability should be part of their company culture and structure. Therefore, a sustainability team was created that incorporated the developed sustainability mission 'Celebrate Life'. The success of ID&T was followed by acquisition. In 2013, ID&T was acquired by American conglomerate SFX Entertainment. After the acquisition, ID&T continued to grow and develop new music events for their Dutch and international offices in the United States and Australia. However, in 2016, SFX Entertainment went bankrupt, which created many difficulties for ID&T. ID&T published the books *Celebrate Life*, the books display the history of ID&T and it written by Van Veen. Van Veen explains SFX bankruptcy in the *Celebrate Life* book as follows: "SFX went bankrupt and 800 million dollars evaporated, however, ID&T managed to save its events with Amsterdam bluster in the snake pit of New York City between big egos, stock exchanges, and big money" (Van Veen, 2017, p. 755). This summarized introduction to ID&T corporation provides a picture of how ID&T grew and developed into an international corporation, what the corporation means for the music event industry, and what obstacles it has had to overcome.

As of 2020, ID&T is a holding company for six labels with different brands and different musical experiences. ID&T organizes over 100 festivals that host more than a million visitors per year. The six labels are referred to as business units in the organizational structure (Figure 1). Every business unit organizes music events outdoors as well as indoors in the Netherlands. The mission of the three friends who started ID&T was to celebrate life this objective is therefore embedded in the company structure and mission. During every festival or event, ID&T makes it a goal to inspire and have a positive impact on the world and human consciousness. To achieve their goal three programs were created as a part of the *Celebrate Life* mission:

- Celebrate Unity
- Celebrate Nature
- Celebrate Talent

- What are the current sustainability approaches within the six business units of ID&T?
- How is the sustainability strategy of ID&T applied in the different levels within the corporation?
- How are the three pillars of sustainability economic, social, and environmental engaged in the sustainability approach of ID&T?

1.5 Relevance

1.5.1 Scientific relevance

This study will address a relatively untouched subject in the field of implementation of a sustainability strategy within a large corporation in the music event industry. Sustainability is a research topic that is often considered in social, business, and environmental science. Scientific evidence supports that the music event industry is highly associated with the tourism industry since the industries face similar challenges and opportunities. However, the music event industry has not been discussed as frequently in research in terms of sustainability or sustainability strategies (Zifkos, 2015). Also, Alzghoul and Yahya stated that literature concerning festivals and music events has a wide range of topics. Covering the economic impact of music events, social media use in the music event industry, well-being among residents, and volunteerism. However, research focusing on music events' social and environmental impact is minimal (Alzghoul & Yahya, 2015). This study will contribute to discussing how CSR and sustainability strategies are implemented within a large corporation in the music event industry.

1.5.2 Societal relevance

Social interest in sustainability is growing significantly, as elaborated on in the introduction. Globally, the music event industry hosts hundreds of millions of (young) people with their events and through their online channels every year. The industry is growing and will continue to be unsustainable if no adjustments are made. Sustainability in music events is demanded by the government, visitors, employees, and corporations within the music event industry (Van Vliet, 2016). For example, the Dutch government initiated the Green Deal Circulaire Festivals that strives for a 100% circular festival. ID&T is one of the largest companies in the music event industry in the Netherlands, and it places great value on music events that consider social, economic, and environmental sustainability aspects. It is particularly relevant to explore how a sustainability strategy should be properly integrated into a corporation like ID&T. The three sustainability elements of the triple bottom line are essential because of the different target markets of music events. ID&T is responsible for a large market share of the music event scene in the Netherlands, and thus this study will contribute to society. Furthermore, this study presents its research on a thesis database accessible to NGOs and government institutions. This type of research is of great interest to many NGOs and government institutions because it provides a closer look into the sustainability approach of ID&T. Therefore, NGO's and government can analyze how and why corporations in the music event industry approach sustainability. This could be of interest for further collaboration or research.

1.6 Reading structure

This paper is organized into six main chapters. The second chapter presents a literature review and the conceptual framework of this study. The third chapter describes the research approach, research methods, and data analysis. The fourth chapter discusses the results of the research methods. Subsequently, the fifth chapter presents the conclusions of the study and the answers to the research question. The sixth chapter discusses the thesis process and content.

The literature review focuses on the most relevant studies concerning the topic of this research proposal. In this chapter, I will elaborate on the concept of sustainability as the term has many definitions. Next, I will focus more on how sustainability can be applied through the concept of Corporate social responsibility and the triple bottom line theory. The chapter concludes with a conceptual framework that visualizes the proposed connections between concepts.

2 Literature review and conceptual framework

The literature review focuses on the most relevant studies concerning the topic of this research proposal. In this chapter, I will elaborate on the concept of sustainability as the term has many definitions. Next, I will focus more on how sustainability can be applied through the concept of Corporate social responsibility and the triple bottom line theory. The chapter concludes with a conceptual framework that visualizes the proposed connections between concepts.

2.1 Sustainability in the music event industry

The concept of sustainability is often connected with sustainable development. Concerning corporations, the term corporate sustainability is used. Before elaborating on corporate sustainability, the term sustainability and sustainability in the music event industry will be described.

Sustainability is a concept with many definitions, and the term has transformed since it was first used in literature in the 20th century. The world Commission on Environment and Development (1987) defines sustainability as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (WCED, 1987). Dobson (1996) identified multiple interpretations of sustainable development in his paper, and proposed the environmental sustainability scheme, categorizing sustainable development into four typologies. Garnåsjordet et al. (2012) stressed the importance of normative values in understanding sustainable development in the paper ‘Sustainable Development Indicators: From Statistics to Policy.’ The authors argued that scientific findings, especially sustainable development indicators, are interpreted and employed differently by various policymakers based on their values and choices. These varying interpretations of scientific data depend on three factors: perceptions of sustainable development and its indicators, the narrative of sustainable development adopted, and how contributors to sustainable development are quantified. Ultimately, Garnåsjordet et al. advocated for the inclusion of normative considerations in sustainable development policymaking. The current concept of sustainable development in which the environment is being considered regarding social, political, and economic activity became popular with the publication of ‘Our Common Planet.’ This report was published in 1987 by the World Commission on Environment and Development, the UN Conference on Environment and Development (UNDEC).

Sustainability in the music event industry is a difficult and broad research topic. Zifkos (2014) researched the sustainable festival phenomenon in his article and stated that although the music event industry is growing, sustainability within the music event industry has not been scientifically explored. Holmes et al. (2014) define a green event as “an event that has a sustainability policy and/or implements sustainability management practices.” Zifkos (2014) noted that interpretations of sustainability are different within the music event industry. Sustainability is a discursive notion; the interpretations of sustainability are not universal. Sustainability in the event industry often focuses on environmental issues but is slowly expanding to include social and economic topics (Holmes et al., 2014). The majority of festivals researched by Zifkos (2014) only considered environmental impacts in their sustainability approach. For the long-term sustainability of music events, social and economic impacts should be considered as well. For example, sustainable stakeholder management is important, consulted and content residents are more likely to support local events (Weaver & Lawton, 2013).

That sustainability is an of importance to the music event industry is also confirmed by the ‘2020 event trend rapport’ (Eventbrite, 2019). Every years Eventbrite publishes a trend report for the following year of the event industry. Of the questioned event organizers in the Benelux 52% stated to address and improve their impact on the environment (Eventbrite, 2019, p. 11). The outcome of the research stated that over 70% of the event organizers in New-Zealand, Germany, and Australia is consciously working on sustainability.

There are many indoor and outdoor music events that implement a sustainability strategy. To assist the music event industry, international and national standards and certification programs have been developed (Holmes et al., 2014). One example of an international standard is ISO20121 (international standards organization). ISO20121 is a guideline for a management system that assists the organization of an event of all types of sizes. It contains three building blocks, and the first one is to continue to be financially successful, become more socially responsible, and reduce its environmental footprint (ISO, 2021).

2.2 Drivers and barriers for sustainable music events

A limited amount of research is executed concerning the drivers and barriers of sustainable events. Mair and Jago (2012) even stated that there was no research available concerning the drivers and barriers of sustainable festivals/music events. Xiangping and Tingting (2020), published the paper 'Drivers and barriers of event greening – an Asian perspective' and only referred to the two studies of Mair and Jago from 2010 and 2012. Stating that there was no other research available in the field of sustainable music events.

However, Mair and Jago researched the drivers and barriers in the papers published in 2010 and 2012. They concluded that the drivers for sustainable music events were influenced by the organizational values and depended on the economic situation, consumer trends, available technology, and political technology (Mair & Jago, 2010). Scott (2011) also stated that the industry could not ignore the long-term challenges. In addition, an event responsible for more negative impacts than positive impacts is not sustainable short and long term (Holmes, 2014). All music events have, by nature, negative and positive social, environmental, and economic impacts. The negative impacts are influencing the organizers in their decision making. The amount of impact depends on the location, size, and type of event. Table (table 1) was created in chapter thirteen of the book Events and Sustainability by Holmes et al. (2014) that displayed all the negative and positive impacts of events.

Impact			
	Economic	Social	Environmental
Positive	<ul style="list-style-type: none"> • Employment • Event income • Increased business/trade • Increased tourism expenditure • Funds supporting ongoing community development 	<ul style="list-style-type: none"> • Urban renewal • Nature conservation • Pro-environmental behaviour • Enhanced environmental awareness 	<ul style="list-style-type: none"> • Community pride/prestige • Community cohesion/networks • Skills and capacity building • Entertainment opportunities • Volunteering opportunities • Increased commercial activity • Improved destination image • Revitalization of traditions • Increased tolerance of diversity • Employment
Negative	<ul style="list-style-type: none"> • Short-term employment • Economic leakage • Inflation • Opportunity cost 	<ul style="list-style-type: none"> • Air pollution • Water pollution • Litter and waste • Overcrowding • Trampling 	<ul style="list-style-type: none"> • Increased noise • Increased traffic • Overcrowding • Antisocial behaviour • Loss of amenity

	<ul style="list-style-type: none"> • Externalities (environmental costs) 		<ul style="list-style-type: none"> • Social dislocation • Opportunity cost • Develop negative community image • Community alienation • Loss of authenticity of traditions
--	---	--	--

Table 1 Social, economic, and environmental impacts of events (Holmes et al., 2014)

The main drivers for sustainable music events identified were organizational values, event reputation / competitive advantage, consumer demand, and event organizers' desire to educate event visitors. One driver that was less important for the music event organizers was the financial benefit. Research showed that most sustainability measures did not require a large investment and, in some cases, even saved money. However, it was unlikely to be a main driver in the decision-making process (Mair & Jago, 2012). Music event organizers desire to educate the event visitors was not expected to be driver by Mair and Jago (2012). The research results of Tölkes and Butzmann (2018) indicated that organizers should mainly focus on emotional communication strategies. Not all visitor segments responded well towards sustainable behavioral change.

The barriers for implementing sustainability measures into the music events are time, lack of control over event location, and lack of control of event visitors' behavior. Implementing new and innovative sustainability measures costs time, which is, in some cases, a limited availability. The venues of music events are in various locations indoors or outdoors. These venues' infrastructure is irregular and not always easy to improve or adjust (Mair & Jago, 2012).

Xianping and Tingting (2020) research the drivers and barriers for music events in Asia. The outcome of the research concerning the drivers was mostly consistent. However, there were inconsistencies with the outcomes of Mair and Jago (2012). An there was one significant difference, the competitive advantage and the organizer's policies were not important factors in Asia to implement sustainability.

2.3 Corporate sustainability

Baumgartner (2014) identified the economic, social, and ecological dimensions of sustainability. In addition, he researched the internal and external strategies that focus on the sustainable commitment of companies. Specific profiles were developed in Baumgartner's paper for sustainability strategies. The profiles provide scientific measures regarding the establishment of specific sustainability strategies. Companies that already implement a distinct sustainability strategy can verify if their sustainability approach is recognized scientifically. Baumgartner defines corporate sustainability as follows: "Sustainable development when incorporated by the organization is called corporate sustainability" (Baumgartner, 2014, p. 260). The definition of corporate sustainability varies from the sustainability definition. It is also stated that, like sustainable development, corporate sustainability incorporates economic, social, and ecologically pillars. These pillars should be included in a comprehensive corporate sustainability strategy (Baumgartner, 2014).

Baumgartner described four types of sustainability strategies outlining generic approaches to the challenging subject of sustainability. The first strategy is the introverted strategy, a risk mitigation strategy. This strategy concentrates on legal and external principles regarding environmental and social elements that decrease risks for the company. The second is the extroverted strategy, which is the legitimating strategy that differentiates between the conventional and transformative approaches; this focuses on external relationships and stakeholder management. Thirdly, there is the conservative strategy or efficiency strategy. This strategy emphasizes eco-efficiency and cleaner production. Finally, the visionary strategy relates to, holistic sustainability strategy and focuses on a comprehensive approach for all business activities. Baumgartner forwarded that a range of sustainability issues should be involved in the development of sustainability strategies.

In the 1994 paper 'Towards the Sustainable Corporation' Elkington considers pathways for businesses to develop new 'win-win-win' strategies. Elkington indicated that most companies do not integrate environmental sustainability effectively or integrate national policies concerning sustainability. However, Elkington's strategies are designed to benefit the company, its customers, and the environment all at the same time. Finally, Elkington states that "successful companies will have little option but to get involved in this rapidly emerging area" (Elkington, 1994, p.99). Sustainability strategies provide challenges and opportunities for companies to develop new ways to collaborate with stakeholders and competitors; these strategies ensure that companies benefit in terms of corporate citizenship and competitive benefits (Elkington, 1994).

To describe sustainability issues in a corporation, Baumgartner applies CSR factors to the social, economic, and environmental pillars. Although these strategies are divided for certain market segments, their implementation is still influenced by other elements. The industry and the company's size are important, and the sustainability profile also changes due to different basic conditions. Baumgartner concluded, "The maturity levels of corporate sustainability strategies and their relation to competitive strategies are both helpful in the process of strategy planning and strategy deployment in the case of developing a sustainable corporation." (Baumgartner, 2014, p. 268).

Corporations still have difficulties in implementing sustainability strategies within their corporation. Corporate social responsibility (CSR) can be considered one of the first approaches used to promote sustainability in corporations (Annandale & Morrison-Saunders, 2004). The next subchapter elaborates on corporate social responsibility (CSR).

2.4 Corporate social responsibility

There are many sustainability principles besides CSR, such as corporate citizenship, business ethics, stakeholder relations management, corporate environmental management, business and society, and corporate sustainability. Although there is a broad spectrum of principles it is still challenging for corporations to embed sustainability into their structure and vision. From the 1970s until the late 1990s, corporations developed voluntary sustainability initiatives, which created a competitive atmosphere between businesses. One of the disadvantages of voluntary initiatives is that they can be abandoned at any time (Lozano, 2011). However, Lozano observed that "From the 1970s until the late 1990s, such corporate initiatives evolved from purely 'end-of-pipe' solutions towards whole-system approaches" (Lozano, 2011, p. 15). Lozano's observation describes that the voluntary initiatives evolved into system wide approaches instead of only being a short-term solution.

Corporate social responsibility is a broad and difficult concept, CSR is often doubted by corporations that CSR actually improves a corporations competitive advantage (Barkemeyer, 2009). The complexity of CSR is partly in understanding the four pillars of the concept economic, politics, social integration, and ethics (Richardson, 2018). Three different CSR positions can be distinguished on a generic level: 1) the economics of the corporation, 2) a broad stakeholder strategy from a social standpoint, and 3) integration of environmental concern (Lozano, 2011). Corporate social responsibility contains the potential to play a large role in sustainability. That said, Lozano also noted that the CSR concept has its limitations. Corporate social responsibility has been implemented and researched extensively, and, as a consequence, CSR has numerous and at times confusing or contradictory definitions. (Lozano, 2011). Additionally, Richardson also confirms that CSR is a complex concept, it is broad, without any clear boundaries, defined from different perspectives and interdisciplinary, which can cause confusion concerning the concept of CSR (Richardson, 2018). However, Lozano specified two other limitations: CSR is sometimes associated with philanthropy, and CSR can be perceived as a reference to the social dimension of CSR only (Lozano, 2011). However, growing interest in CSR has increased the number of businesses implementing CSR practices (Bian et al., 2020). In a previous study by Garriga and Mele, a correlation was found between CSR measures and corporation profitability (Garriga & Mele, 2004).

There are many concepts that are comparable to CSR, each of which has a different background and conceptualization. Corporate sustainability is based on CSR, and they are regularly

confused. Corporate sustainability, however, is a more contemporary concept in comparison to CSR (Alzghoul & Yahya, 2017). Sarvaiya and Wu (2014) concluded that corporate sustainability and CSR are often used as synonyms by business managers. Because managers did not differentiate between the concepts in their reports, Sarvaiya and Wu (2014) created a new concept. The researchers stated, “merging the two concepts by a common term would help clarify their meaning and add value to their application. In particular, we suggest to merge the two constructs by using a term CS-R that is similar to the familiar CSR, but stands for ‘Corporate Sustainability and Responsibility’”(Wu and Sarvaiya, 2014, p.59). Corporate sustainability and responsibility emphasizes the broader responsibilities of corporations, including social and environmental aspects without disregarding the economic aspect. Furthermore, corporate sustainability and responsibility also integrates the common dimensions of corporate sustainability and CSR (Wu & Sarvaiya, 2014).

Richardson studied the social considerations of smaller festival organizations in the United Kingdom. The social pillar of CSR is considered, and the theories chosen for the study were CSR and sustainable development. Richardson remarked that “This social contract can provide benefits for organizations, e.g. it offers companies an opportunity to mitigate negative consequences of their operations through image management” (Richardson, 2019, p. 1259). The paper concluded that most festival suppliers and stakeholders were not familiar with CSR. The concepts of CSR were unrecognized, but respondents were aware of sustainability. Richardson also concluded that not one of the festival teams interviewed had integrated or defined CSR policies. Lastly, communication with ‘festivalgoers’ concerning sustainability was very limited. Richardson argued that making information available on online channels would improve visitors awareness (Richardson, 2019).

Little scientific data is available connecting CSR and festivals or music events. Therefore, the document ‘The Festival Organizer’s Guide to Corporate Social Responsibility’ by a British event insurance company is evaluated. Although, the document is not from a scientific source it provides a very practical approach to how a music event organization can implement CSR. It elaborates on what CSR is and how it is perceived in the industry Five recommendations are specified on how to implement CSR in the music event industry:

- 1) Assign a budget for CSR activities.
- 2) Align CSR strategy with company values.
- 3) Choose a key area to focus on.
- 4) Encourage involvement from all staff.
- 5) Promote your CSR activities.

To conclude, the author used the three triple bottom line pillars of society, environment, and economy and maintained that “While corporate social responsibility is not a new concept, many businesses, shows and festivals alike struggle to get a CSR strategy off the ground. This is sometimes due to a lack of direction or information available regarding CSR strategies”(Event Insurance Services LTD, 2018, p. 18).

As elaborated on in this chapter, CSR came before the sustainable development movement. Richardson (2018) implies that CSR fails to implement the ecological pillar to a large extent to the current sustainability agendas of corporations. The triple bottom line is a framework that incorporates three pillars, including environmental, economic, and social. These three pillars are relevant as a base line for CSR (Sherwood, 2007). The triple bottom line framework and the three pillars are elaborated on in the next sub chapter.

2.5 Triple bottom line

In 1994 John Elkington developed the triple bottom line concept, as a sustainability framework that analyzes a corporation’s economic, environmental, and social effects (Figure 2). The triple bottom line is often referred to as the TBL or the three P’s: people, planet, and profit. The three pillars used in this thesis are derived from the triple bottom line and suite the three P’s, people matching society,

planet matching environment, and profit matching economics (Elkington, 2018). The concept of the triple bottom line was developed to guide corporations to continue pursuing prosperity (profit), while connecting to society (people) and preserve the natural environment (planet). However, in order to become more sustainable corporations must generate prosperity, while contributing and improving to society, and preserve and enhance the natural environment (Alzghoul & Yahya, 2017).

Originally, the triple bottom line functioned as an accounting tool that included sustainable social and environmental elements in the solely economic business model. Today, the triple bottom line is a framework often adopted to introduce sustainability into the business agenda. The triple bottom line is most well-known within organizations striving to achieve organizational or corporate sustainability by balancing the economic, environmental, and social pillars (Goh et al., 2020). The triple bottom line can however been interpreted as unsettling. The wider approach of the triple bottom line introduces two new categories that a corporation needs to incorporate in daily business. Besides the economic aspects which is most common, corporations are advices to also consider society and the environment. In case corporations work with the triple bottom line it is of importance that the corporation accepts the two new responsibilities (Alzghoul & Yahya, 2017).

The triple bottom line started as a measurement tool, there is no generic index or basic standards for the three pillars. Some researchers view this as a gap in the theory because people use the framework differently. Because there is no general index, it can be challenging for businesses, non-profits, and governments to apply the triple bottom line and maintain a meaningful outcome (Junior et al., 2018). Moreover, during evaluation of the three pillars the absence of a generic index is missed however, Goh et al., stated that there are numerous incentive solutions. In addition, the incorporation of the triple bottom line contributes to a long-term strategy and supports everyday practice (McDounough & Braungart, 2002). The broad scope of the triple bottom line also allows businesses to use the triple bottom line to measure their impact on large or small geographic scale. This makes the triple bottom line applicable to businesses of different dimensions and from multiple perspectives (Getz, 2010).

Anderson and Lundberg (2013) developed, tested, and discussed the triple bottom line theory in the music festivals industry. They compared the impact of the pillars and the impact of the measurement model, including the three pillars of the triple bottom line as the three measuring components. Anderson and Lundberg (2013) argued that the three dimensions to the sustainability approach did not provide enough perspective. Furthermore, they claimed that the three dimensions can be all-inclusive and as specific as desired. Overall, the triple bottom line is a challenging theory to put into practice due to its many possible interpretations. In addition, there is currently a lack of suitable and comparable assessments of the sustainability of events

Sherwood (2007) addresses two important subjects in regard to the triple bottom line in the event industry. Firstly, Sherwood (2007) argues that the use of the triple bottom line in the event industry closes the gap between the event industry and the broader business community. Secondly, the triple bottom line evaluation provides the opportunity to compare different events and also different industry. Which will support tourism organizations and the event industry in the decision-making process, concerning the support of different sustainability approaches. As a result, it will become easier to support, compare, produce, and manage events with a more sustainable approach. In addition, Glassett (2014) researched how festivals can reduce costs as well as environmental impact by using the triple bottom line. Glassett (2014) states that the triple bottom line is argued to decrease the external influences related to business activities and therefore stimulates sustainability by means of planning and management practices. As a consequence, negative results will improve and, in addition, positive results will also improve. This approach is an effective way to motivate event planners because, it allows them to consider different alternatives instead of only looking at the costs and profits. Glassett (2014) states that the triple bottom line is therefore an effective approach for the event industry to consider other indicators rather than only focusing on costs and profit.

Sherwood (2007) states that in light of sustainability and CSR, the triple bottom line is relevant, the three pillars provide a valuable structure for theoretical explanation and practical implementation. Gration et al. (2011) applied to triple bottom line in the tourism and the music event industry. The principles of the triple bottom line are recognized and valued as relevant in this industry (Gration et al., 2011). Gration et al. (2011) concluded, “Observations from this research have demonstrated that the triple bottom line framework can serve as a lens through which the elements of the blended festivalscape can be individually and holistically investigated among stakeholders” (Gration et al., 2011, p. 356). To conclude, the study by Gration et al. also confirmed that the triple bottom line provides a suitable theoretical and practical perspective to approach the sustainability impact in the music event industry (Gration et al., 2011). In addition to the identified examples that researched the triple bottom line in the music event industry (Chirieleison et al., 2020) and (Getz, 2008) stated that the triple bottom line is one of the most implemented and efficient concept in event studies.

The three pillars of the triple bottom line that provide that practical and theoretical framework are displayed in figure 2. Each pillar of the triple bottom line is elaborated on in the following three sub-chapters.

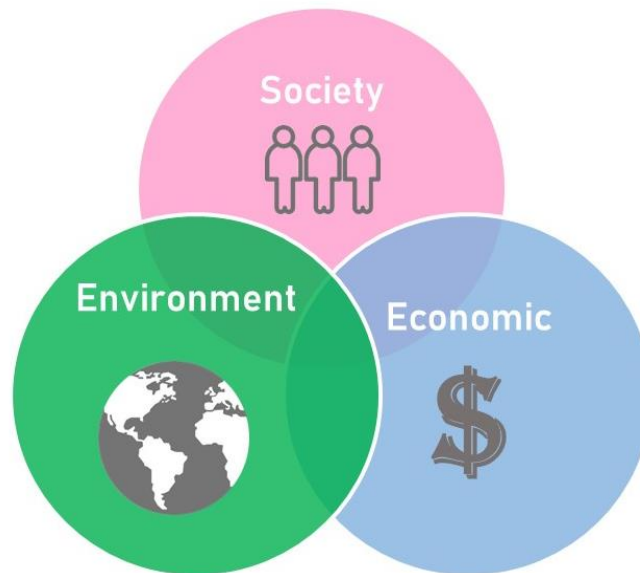


Figure 2 Triple bottom line pillars (Pattiasina, 2020)

2.5.1 Triple bottom line pillar - Economic

Economics is a diverse element with a variety of factors that can be measured internally through elements such as employment, taxes, income, and expenditures (Jennings, 2004). Moreover, the economic element is a general and recognizable element for businesses. The most common reporting tool for corporations to evaluate the economic pillar is a corporate annual report. This report primarily focuses on the direct needs of shareholders and financial analysts (Jennings, 2004).

Economics in the event industry is often measured and linked to financial reporting, concerning income, work position, visitors expenditure, macroeconomic impacts, and profits (Trots & Milohnic, 2011). Elaborating on the economic aspects of events is partly done because the success of an event is often quantified in terms of its economic impact on event stakeholders, society, and the region. However, the economic impact of an event is also of great importance for the event organizers. They are responsible for the activities and are required to justify their actions to stakeholders such as sponsors, investors, and the host community (Schlenker, 2010). Jennings (2004) stated that the finance department which concerns the provision of money necessary to make acquisitions, meanwhile economics is a broader term. Economics is about how society utilizes human

and natural resources in search of human welfare. The challenge for the music industry is to understand the difference between the economic bottom line as opposed to the solely financial bottom line.

The economic pillar consists of a few elements, namely costs, profit, and development. The element of costs seems to be very relevant it has been shown that the costs for investments in sustainability for festivals or music events are often perceived as an obstacle (Glassett, 2014). However, Glassett's results showed that having a lower carbon footprint for a festival can increase positive customer perceptions. Namely, almost forty percent of the participants stated that a sustainable festival would increase their positive feelings and interest. Analyzing the results Gasset also concluded that "it is perhaps still the best idea to use the stakeholder model instead of the triple bottom line as the primary method to promote sustainability in the music festival industry" (Gasset, 2014, p. 53). To conclude, Gasset states that the stakeholder model should be the preferred method to promote sustainability in the music festival industry. However, he does note that the triple bottom line is often still the preferable method to promote and research music events. Furthermore, he underlines that the lack of academic literature on the music event industry can result in difficulties during the research process.

The use of economic sustainability is a different and broad topic for discussion. The economic pillar of the triple bottom line should focus on a more holistic view in comparison to only financial performances. Economic sustainability should incorporate the approach of production, consumption, and the management of resources of human and knowledge investment (Jennings, 2004). In addition to this, Ruth (2006) highlighted that recent economics are changing in perspective. Recent economics focuses more on efficiency rather than effectiveness, considering the efficient use of labor and resources instead of effectiveness. In the music event industry this would suggest that recent economics should only address particular issues that are contributing to achieving sustainability. Bartelmus already stated in 1999, "that the focus of economic sustainability is the long-term preservation of produced an natural capital, income or consumption" (Sherwood, 2007, p.45).

2.5.2 Triple bottom line pillar - Social

The *social* pillar of the triple bottom line focuses on the societal impact of a corporation. The social contracts theory suggests that society can be viewed as an operation of social contracts among members of society. Therefore, it is suggested that one of these contracts is between corporations and the current operating society (Sherwood, 2007).

Sherwood (2007) states that social stakeholders of a corporation can be identified as a primary or a secondary stakeholder. "The group is one without whose continuing participation the corporation cannot survive as a going concern" (Sherwood, 2007, p. 37). This group concerns investors, employees, governmental institutions, visitors, and suppliers. The second group, the secondary stakeholder is the group that is influenced or affected by the event or the event organization (Sherwood, 2007). It has been recognized that considering the different stakeholder groups are of great importance to investors. They are highly valued by shareholders when corporations incorporate social strategies parallel to economic strategies (Batten & Birch, 2005). A concrete example of a primary stakeholder is: the collaboration between members of the Green Deal – Circulaire Festivals provides opportunities to connect and collaborate with different national and international stakeholders concerning music event sustainability (Rijksoverheid, 2019). This can be seen by the fact that collaborative governmental networks can influence sustainability in the music event industry (Zifkos, 2014). Another example is that music event organizations are currently obliged to apply for permits in the Dutch municipality where the event takes place (Amsterdam, 2020).

Residents are often both hosts and participants of the event in particular when the event is of a small size. The community often offers resources such as businesses, facilities, and the public location of the event location. Understanding the social effects on stakeholder groups is of great

importance (Weaver & Lawton, 2013). The essential position of residents depends on the size of the events and the size of the local community. Negative experiences from the event or event organization can result in dissatisfaction in the hosting community. Causing frustration for residents with an increase in traffic, overcrowding, litter, and anti-social behavior in the neighborhood. Negative implications like these can have several impacts on the long-term sustainability of an event or event location. However, the local community can also benefit from the event, as it provides a social and entertaining experience. The collaboration of the event and the local community enhances the community identity, interaction of local residents creating and encouraging relationship networks and social capital (Schlenker et al., 2010).

It is of importance for event organizers to understand the impact of an event on stakeholders, in this case the host community (Weaver & Lawton, 2013). Acknowledgement of the fact that there are positive and negative impacts on the hosting community is the first step towards improvement. The second step is to develop future strategies to improve the positive impact and decrease the negative experiences by the hosting community. Improving the experience of the local community is essential (Trots & Molihnic, 2011). The attitude and perceptions of the host community are likely to be considered by the planning agencies (Schlenker et al., 2010). Long-term sustainability is depended on the support of the hosting community (Trost & Molihnic, 2011).

2.5.3 Triple bottom line pillar – Environmental

Barnes (1998) explains that the natural ecosystem is a closed-loop. This means that waste produced by one species is recycled by another species continuously in a loop. The current industrial human system is not a closed-loop but, an 'open' system. An open system is not generating products that can be recycled by a species but instead develops waste that is unsustainable (Barnes, 1998). A music event is build up and finished often within the same week. The ecosystem of a music event is not a closed-loop but an open system and is, therefore, an unsustainable concept. The research concerning the environmental impact of an event has lagged behind when compared to the social impacts and especially the economic impacts (Schlenker et al., 2010).

There are several methods that corporations can implement into their business strategies in order to address or measure their environmental impact such as, material analysis, life-cycle assessments, pollution prevention, and eco-efficiency (Barnes, 1998). Other methods that are more frequently implemented over the last couple of years in business strategies are material flow analysis and the ecological footprint (Collins & Cooper, 2017). The triple bottom line can also contribute as a tool to a specific theory or methodology. Collins and Cooper (2017) applied the ecological footprint methodology to measure the environmental impact of festivals, remarking: "the Ecological Footprint does however offer organizers a useful method for assessing the environmental dimension of sustainability, and so could contribute towards providing a more rigorous measure of environmental impact within a wider TBL framework" (Collins & Cooper, 2017, p. 160).

Due to increasing pressure from stakeholders, a number of organizations have developed environmental reporting guidelines. In addition to these guidelines, some countries developed regulations for environmental reporting as well. These guidelines are country-specific and not globally decided (Sherwood, 2007).

Different styles are used to express the environmental bottom line in reporting. Corporations can publish integrated reports. These are often a combination of economic and environmental reporting, in which the environmental impact of the corporations is presented to stakeholders (Sherwood, 2007). Marchini (2013) states that expressing the environmental impact of a corporation in terms of finance is not suitable. The environmental impact can be communicated as the mass of greenhouse gas emissions in tonnes of CO₂ equivalent (CO₂e). CO₂e is an indication of the total amount of greenhouse gasses without differentiating the different gases. However, in the music event industry there is a not universal method of environmental reporting (Collins & Cooper, 2017).

The environmental impact of the music event industry often concerns an internal focus on air and water quality, energy consumption, natural resources, waste management, and land use. These considerations can be more specific depending on the industry (Collins & Cooper, 2017).

The *environmental* element is also influenced by governments and NGOs. Music event organizations are currently obliged to apply for permits in the relevant Dutch municipality. Several Dutch municipalities have incorporated sustainability as a criterion when evaluating permit applications. This means that an event must meet certain sustainability conditions before a permit is issued. In the city of Amsterdam, every large festival with 2,000 visitors or more is obliged to elaborate on mobility, energy, water use, and waste management in their permit request. In the case of the city of Amsterdam it is not restricted to only music events but for every sector that organizes a festival in Amsterdam (Amsterdam, 2020). Furthermore, the Dutch national government is implementing new sustainability initiatives, such as the “Greendeal – Circulaire Festivals”, to bring stakeholders from different sectors in the music event industry together. The Green Deal aims for a future with only 100% circular festivals in the Netherlands and the European Union. The total circularity is connected to the Dutch government’s objective of achieving a circular economy by 2050. The Green Deal initiative is a signed agreement that commits festivals to limit their environmental impact to a minimum. Predominantly by considering the possibilities of the location, accessibility, transport and mobility, catering, drinks, and energy supply (Rijksoverheid, 2019).

2.6 Implementing sustainability strategy

The implementation of a sustainability strategy is for corporations in every industry a challenging task. A limited amount of research is available that studies the implementation of sustainability strategies in general (Radomska, 2015). Therefore there is no research found that focused on implementing the sustainability strategy in the music event industry.

Schneider et al. (2014) researched the implementation of sustainability on a corporate level in 5 different industries. By studying the implementation processes on internal coordination and corporate and functional level. The paper stated that there is no convincing one-size-fits-all approach to implement a successful sustainability strategy into a corporation. A corporation should focus on internal coordination than implementing sustainability on the functional level.

Another researcher identified seven perspectives that she projected to be part of the implementation of a sustainability strategy. Namely, leadership, strategy, employees, corporate values, resources, tools, and processes (Radomska, 2015). Radomska's results showed that corporate values were among the least influencing perspectives to influence the implementation of the sustainability strategy. The processes, leadership, and tools perspective showed the highest results, being an important factor for the implementation of a sustainability strategy. Radomska also acknowledged that there is no doubt that there is no specific model suitable as a universal model to implement a sustainability strategy successfully.

Engert and Baumgartner (2015) stated that the absence of a strategic approach to implementing a sustainability strategy is often missing in corporations. Therefore, it is often found that companies without a strategic approach find it challenging to implement their sustainability strategy successfully. Engert and Baumgartner (2015) identified the success factors of implementing corporate sustainability strategies by studying one case study in the car manufacturing industry. They describe the implementation of a sustainability strategy as a complex puzzle. However, they found six success factors: Organizational structure, organizational culture; leadership; management control; employee motivation and qualifications; and communication. Engert and Baumgartner (2015) also concluded that the success of the implementation is depended the strategy, organizational structure and processes are well integrated. Besides, leaders should be sufficiently motivated to the sustainability strategy and the implementation to function as role models for the employees.

To conclude, the three studies all state that a successful implementation of a sustainability strategy is different for every corporation. However, it is acknowledged by Engert and Baumgartner (2015) and Radomska (2015) that a successful implementation is depending on the internal

processes, leadership, and employee motivation. The two studies differ in results concerning the corporate value perspective Engert and Baumgartner (2015) state that it is important in their case studies. However, Radomska (2015) studies six different case studies from different industries and states that corporate values are not of significant importance. Because the perspective corporate values are indistinct, it will not be considered in this research.

2.7 Conceptual framework

The trends in sustainability theories are discussed in the previous parts of this chapter in the specific area of the music event industry. This framework aims to connect the available theories and research to the music event industry. The concepts discussed in the literature review are affiliated. The connections between the concepts and theories from the conceptual framework are displayed in figure 3.

The conceptual framework for this study consists of six main elements. A corporate sustainability strategy, CSR, the triple bottom line, and the three sustainability pillars of the triple bottom line: environmental pillar, social pillar, and economic pillar. These three pillars are the basis of corporate social responsibility and corporate sustainability strategies through the triple bottom line framework. The triple bottom line is viewed as the classification system of sustainability. The social, economic, and environmental pillar structure sustainability. The findings from previous literature imply that the history and approach to every pillar are significantly different.

Three different CSR positions can be distinguished on a generic level: 1) the economics of the corporation, 2) a broad stakeholder strategy from a social standpoint, and 3) integration of environmental concern (Lozano, 2011). The three levels of CRS are mainly derived from the triple bottom line. In addition, Richardson (2018) states that the concept of CSR can be very broad and confusing to use. Richardson (2018) also states that CSR is not always implementing sustainability on the suitable and required level of the current business agenda. Therefore, the triple bottom line theory, economic, societal, and environmental, are implemented in the conceptual framework to provide structured elements. The above mentioned arguments explain the relation between the triple bottom line and corporate social responsibility.

The corporate social responsibility concept has positively affected several businesses that implemented CSR in their business practices (Bian et al., 2020) (McDounough & Braungart, 2002). Baumgartner (2014) described four types of sustainability strategies outlining generic approaches to the challenging subject of sustainability. CSR is regarded as a foundation of these four generic approaches for a corporate sustainability strategy. Therefore, CSR is a direct link to the creation of a corporate sustainability strategy.

The conceptual framework has two main objectives. The first objective is to clarify and instruct how a corporate sustainability strategy is developed. The second objective is to connect and incorporate the required concepts in the conceptual framework. The concepts assimilated in the conceptual framework are based on the literature review. Additionally, the conceptual framework provides inside into organizational functions and is central for this research. It provides information and is also used as an instrument during the elaboration of the analysis.

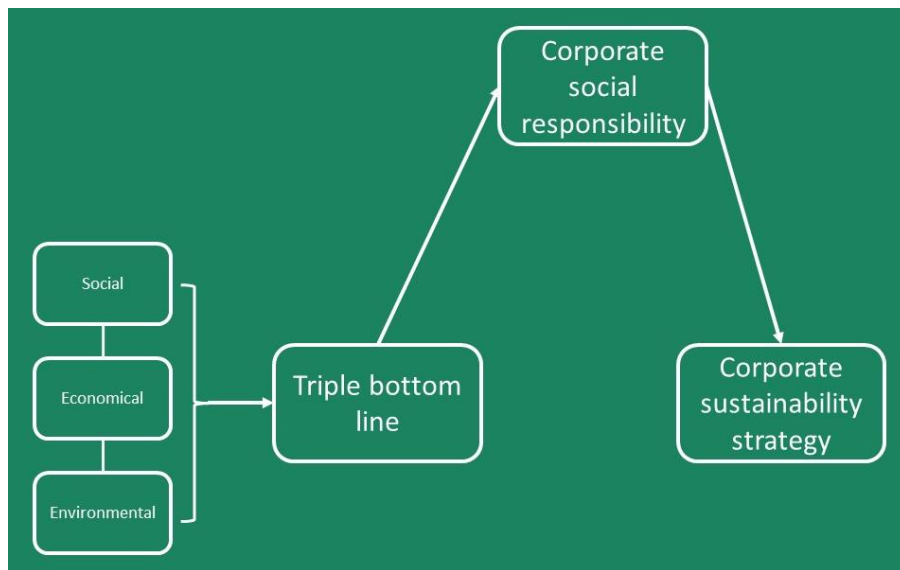


Figure 3 Conceptual framework (Pattiasina, 2020)

3 Methodology

In the methodology chapter, different aspects of the research are discussed. Starting with the research philosophy and the research approach with a table that elaborates on the movements of the research. Followed by the of the research strategy, the next chapter is the research method. Concluded with the data analysis part where the validity and reliability of the practices used in this research are confirmed.

3.1 Research philosophy

Philosophy is the notion that different worldviews and practices exist within these worldviews. Questioning what reality is and query if there is one reality is the concerned topic of ontology. From an ontological perspective, there is not a single truth or reality. Scholars and students have different realities, due to their perspectives. From an ontological perspective, it is of interest to answer the question 'What is reality?'. Ontologies can be identified, the belief that there is only one reality, the belief that there are multiple realities, and the belief that reality is changing constantly. Epistemology determines how reality can be examined and how other people understand knowledge, scholars, and students understand and receive knowledge differently. Different epistemologies are, the belief that knowledge can be measured, the belief that reality needs to be interpreted, and the belief that knowledge should be observed using tools. Combining ontology and epistemology a personal holistic view is created of how reality and knowledge are understood. In social science four research philosophy paradigms are identified: positivism, post-positivism, critical theory, and constructivism (Guba & Lincoln, 1994).

The chosen paradigm as a research method for this study is constructivist. In constructivism, the reality is an intangible psychological creation shared among many individuals. The researcher and the person involved in the research is seen as a participant. The researcher and the participant are interactively linked, together they co-create understandings and knowledge (Guba & Lincoln, 1994). This study focuses on understanding how CSR is applied in a corporate structure. To research how CSR is applied different perspectives of participants are required. Therefore, a paradigm is chosen that is less focused on one reality. The constructivist paradigm is best suited for this study out of the four research paradigms because the reality and knowledge are co-constructed with the participants.

3.2 Research approach

The aim of this research is to analyse how ID&T incorporates its sustainability strategy in its organizational structure. It is of importance to gain understanding what the sustainability strategies is and how this is incorporated into the six business units of ID&T. The research started with literature research concerning relevant theories and research topics. That research provided a foundation for the theoretical framework and methodology chapters (column 1 and 2 of table 2). The content of the theoretical framework and the conceptual model is guiding in this research. In order to collect the necessary data, multiple research methods are used. Table 2 displays the research approach, in column 3 the three research approaches are shown. Interviews with employees of ID&T are conducted and one interview with an external professional is conducted. In addition to interviews, desk research, and observation were applied as research methods. The gathered information and data from the research methods and the research is analyses (column 4, table 2). The analyses provide the information that was required to answer the research question. Following, a conclusion is written which is concluded from the information that is gathered by the total research approach. Finally, the research process and content are reflected.

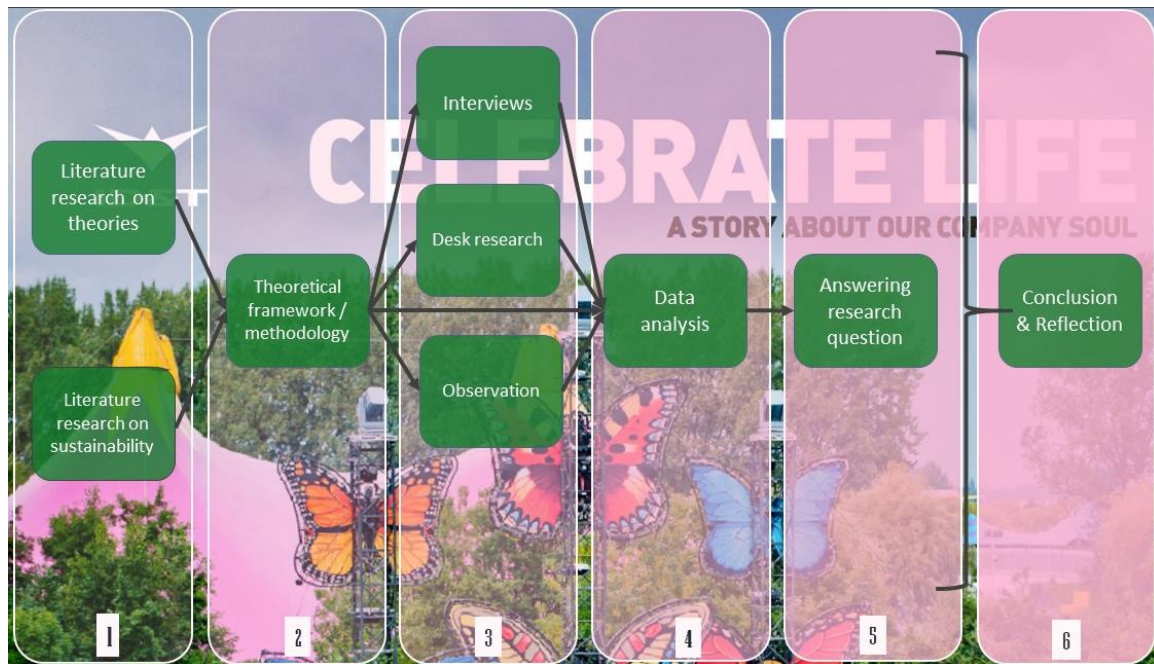


Table 2 Research approach (Pattiasina, 2020)

3.3 Research strategy

Concepts and strategies are of importance, they have several purposes in the conduct of the research. The concepts and strategies can assist in the research to create a clear and disciplined research focus. The concepts and strategies also help to identify the actual research goal. In addition, they provide organizational assistance of the research findings (Bryman, 2012). For this research, the deductive research approach is applicable instead of the inductive research approach. The latter creates a bridge between the research findings and the research theory, whilst the deductive approach connects the observations and findings of the research to a theory (Bryman, 2012). Another differentiation can be made in the research method namely, quantitative and qualitative research. To be able to answer the research questions of this research the qualitative research approach is chosen as research method. Qualitative research mostly emphasizes on the deductive approach as mentioned in which the focus is placed on the connection between the research findings and the suitable or new theory. As Creswell and Poth 2018 explains qualitative research; "Qualitative researchers use an emerging qualitative approach to inquiry, the collection of data in a natural setting sensitive to the people and places under study, and data analysis that is both inductive and deductive and establishes patterns or themes" (Creswell & Poth, 2018, p. 47). Apart from the actual method, the research approaches are also very different in comparison to the quantitative research approach. Qualitative research emphasizes on interpretation and meaning of the gathered data and focuses less on numbers of natural scientific models (Bryman, 2012). This approach is relevant for this research because the research question demands to understand how a suitable sustainability strategy is formed in a corporate environment. Instead of understanding the natural scientific explanations of the research topic.

3.4 Research methods

Qualitative data are non-numerical sources of information, this could be, for example, interviews, images, statements, or scientific papers. The range of sources is large, which also could be said for the methods used to gather the qualitative information. In this research two methods are chosen, desk research and interviews. Desk research combined with the interviews will be the foundation of information collection in this research. In the following part of this sub-chapter, both methods will be explained. Explaining how, when, and why this method is chosen and which value it will contribute.

3.4.1 Desk research

In desk research sources of information are gathered which were not created for research. This means that the sources have had different purposes such as annual reports, newspaper articles, or policy documents. This way of data collecting is an efficient approach, the internet is a fast and easy method to collect the data. The data will consist of primary and secondary data. Primary data is collected by the researcher itself from different sources and secondary data is a collection of data that has already been studied. The data are available in large numbers, which is positive but should also be considered during the gathering of the information. This means that from the available data a selection should be carefully made. Furthermore, it should also be considered that the data is not written for the same research, as a consequence, not all data is perfectly corresponding to this research. Therefore, the data needs a creative approach that scans the data for the most suitable information and uses this data correctly (Van Thiel, 2014).

Specific for this research a large part of the secondary and primary data gathered will be from ID&T. This data will consist of pictures, reports, media, handbooks, and research from the company. Additional data will be collected from the internet. The validity and reliability are ensured by a set of requirements. The data from ID&T should be examined on multiple aspects, source, year, and quality of the content. The document will be discussed with the ID&T supervisor in case of doubt regarding the quality of the document. The data from the internet will also be examined on the date, source, and possibly the website. Depending on the topic the date should not be outdated. If and when an item is outdated depends on a variety of aspects and will be looked into on a case by case basis. The source of the data should be considered trustworthy and accredited.

3.4.2 Participant observation

An observation is a research method in which the researcher practices observation and interpretations with the objective to reach conclusions and results. The different approaches of researchers have created various ways to conduct observations. Participant observation is an active observation style, the researcher is actively participating in the research situation, due to the interaction with the researcher and the subjects (Van Thiel, 2014). The internship at ID&T has provided an active function for the researcher. Due to this, the researcher attended meetings and conversations. This method is executed throughout the duration of the internship and focused on establishing more content development. After the observation moments, the notes were deregistered and analyzed. It is of importance that the observation and interpretations are objectively analyzed. The observations are scanned on overarching topics and keywords, that are decided after the observations were analyzed.

3.4.3 Interview

Interviews are the third research method chosen for this research. Interviews are the preferred research method in qualitative and quantitative research (Baarda et al., 2018). An interview is a conversation between the researcher and a relevant respondent. An interview aims to gather valuable information by questioning relevant respondents. A respondent is a person who is an expert in the research topic or involved in the research topic. Interviews can be designed in different structures. Three types of interviews are considered for this research an open, structured, and semi-structured interview (Van Thiel, 2014).

An open interview is also referred to as the qualitative interview approach. Only the opening question is set which introduces the research topic. This open question starts the conversation between the researcher and the respondent and has an in-depth character. In some cases, it is possible to make a list of words to guide the researcher through the interview. Other researchers choose to keep the conversation open without a guiding glossary. The second interview approach is the structured interview that is an oral questionnaire. This interview method is a one-dimensional approach and is highly recommended with a large number of respondents (Van Thiel, 2014). The

structured interview does not provide space for additional information that is not covered in the questionnaire. The additional information may be of importance for the research. For this reason, the structured interview approach is deemed not suitable for this research. However, the open interview is not suitable for this research either, because of two main reasons.

In each interview, a set of questions needs to be answered, which is an open interview method that could be forgotten or not covered. Also, an open interview approach is time-consuming and is, therefore not suitable for this research given the limited amount of time for this master thesis. Therefore, a third interview approach is considered, the semi-structured interview approach. The semi-structured interview approach provides a set of questions and a glossary before the interview. This creates a number of fixed basics, the introduction, questions, and a concluding part. A semi-structured interview provides structure and flexibility required for this research. In addition, this interview approach is a compromise concerning time management (Rapley, 2011).

A total of eight semi-structured interviews have been conducted for this research. The interview guide for the interviews is displayed in Appendix I. Figure 4 provides an overview of ID&T and its structure, each cube in the figure represents an interview in this research. However, due to the Covid-19 hectic it has not been possible to plan an interview with the CEO of ID&T. An employee of the festival DGTL was interviewed as an outside professional. DGTL was chosen as an outside professional for two reasons. One DGTL is a Dutch reference of how sustainability can be integrated into a company structure and secondly, it is a company well known for its sustainability strategy in the music event industry. To be able to answer the research question it was of importance to have a minimum of one respondent from the holding, an outside expert, and an interview with one employee of every business unit.

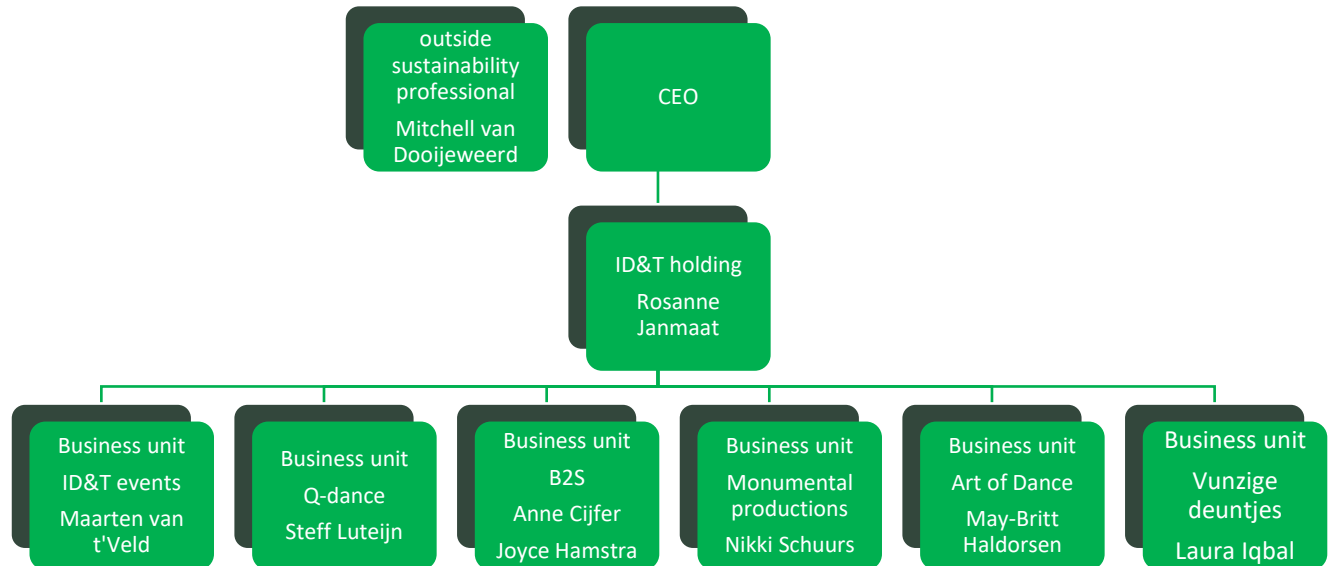


Figure 4 Interview chart ID&T (Pattiasina, 2020)

3.5 Data analysis

The information gathered by desk research, interviews, and observations are collected and ordered. The collection and order of the documents and interviews are executed differently. The interviews are, after permission of the respondent, recorded by mobile phone. With this recording, the interview is transcribed and every interview is reviewed afterward. This to guarantee transparency, control, and triangulation. The transcriptions are elaborated and coded in the program Atlas T.I, in

order to find connections and disconnections in the interviews. In Atlas T.I. the interviews are coded per question and answer. The coding is decided on during the transcription and analyses of the interviews. In addition, Atlas T.I. also contributes to the triangulation of the research since all gathered data will be in one place and can easily be compared and linked after coding. Although the documents of the desk research are different from the interviews, the information gathered by the desk research is also analyzed in Atlas T.I. Each document will be analyzed and the valuable information will be coded and added in Atlas T.I. The use of Atlas T.I. will provide a clear and easy overview of the gathered information used for the analysis.

4 Results

This thesis's research question is focused on how ID&T and its business units approach sustainability, and if there is an overarching sustainability strategy. This chapter is part of the analysis of the sustainability approach of ID&T. The past and current sustainability approaches are reviewed and reflect on how the approach is implemented throughout the company. The analysis provides a closer look into the approach on holding level and the six business units. Each business unit is questioned in an interview on why and how the business units implement sustainability or not. The sub-chapters are divided per business unit; the results are explained using the triple bottom line pillars. Additionally, one other company is questioned that is organizing music events called DGLT. DGLT is not a part of ID&T but is well known for its sustainability approach. Furthermore, the sustainability practices, the internal and external expectations concerning sustainability are analyzed as well.

4.1 The start of ID&T's sustainability approach

The overarching vision of ID&T is "Music is deeply rooted in our souls. It inspires us to create events where people can let go and 'Celebrate Life'—together and as individuals. We aim to spread joy, have fun, and share ideas with the generations of tomorrow" stated in a presentation of Lindemulder and Schuurmans (2012). ID&T's mission is to make a positive impact on human consciousness and to inspire people. Increase the awareness of individuals and, as a collective, improve their impact on the world ecologically, socially, and spiritually. ID&T has a wide range of communication with its visitors and music enthusiasts via its events and online community. Lastly, ID&T also interacts and invests in personnel development and innovation. As a pioneer and a leader in the music event industry, ID&T acknowledged the importance of sustainability in early 2009. From this realization, a sustainability team was formed with a total of four employees. Given the Celebrate Life vision and sustainability, ID&T created three programs founded on the core principles of the company displayed in figure 5, namely: celebrate unity, celebrate nature, and celebrate talent. The programs' objectives were set for 2015 (Lindemulder & Schuurmans, personal communication, August 2015). ID&T was one of the first companies in the music industry that established a sustainability department in 2009. The introduction of sustainability measures at music events was a new concept for the industry and notably for the government (Van 't Veld, personal communication, April 15, 2020).



Figure 5 Celebrate Life ID&T (Lindemulder and Schuurmans, personal communication, August 2012)

The three pillars of the Celebrate Life vision have different meanings and approaches and are explained per pillar.

Celebrate Unity: To inspire millions of dance enthusiasts to make a difference by providing possibilities to contribute to and around ID&T events. ID&T believes that people often think as individuals without realizing that we are all connected and that our activities affect the world. Therefore, ID&T inspires to create unity and encourage people to unite with other people and their communities. The Celebrate Life program 'celebrate unity' consists of four elements feel good, do good, community spirit, all people all events, and pay it forward. By working together, communities can grow and improve, a positive outcome from the Celebrate Life vision. The community around the event location benefits from the improvements, while the volunteers and employees of ID&T had fun and contributed positively to society. Also, ID&T desires to make its music events more accessible for

deaf and blind people and people with a low income. Starting in the Netherlands and over the following years spread the experience of dance events over the world. Investing 10.000 hours of the project time was the ultimate goal of the new initiative called 10.000 hours from the celebrate unity program. This initiative is a volunteer program where people can donate personal time to the community in exchange for entrance to an event. The program aims to provide its services to ID&T and non-ID&T events, extending the movement. Today, 10.000 Hours has already collected over 65.000 hours of volunteer work (10.000 Hours, 2020). Dance4Life and Sensation are invested in the positive power of music and dance. Sensation is a dance/music event of ID&T held in multiple countries in the world. This concept of ID&T partnered with Dance4Life in 2010. The collaboration entailed multiple contributions, donations to Dance4life from every ticket sold worldwide, fundraising events, and smart use of the communication power to spread the message globally (Lindemulder & Schuurmans, personal communication, August 2012).

Celebrate Nature: focuses on leaving a positive environmental footprint by providing visitors possibilities to contribute, co-develop, and pilot sustainable innovations. These sustainability innovations are often in collaboration with partners of ID&T. By pioneering sustainability innovations, ID&T aims to contribute and improve to qualities of the event location(s) and conserve the environment. The estimated challenges to these improvements are considered to be resource and energy management. The main goal is to close the loop by reducing, collecting, and recycling waste. Besides reducing the dependency on fossil fuels, ID&T is also researching sustainable clean-tech solutions. In the transition period, ID&T focuses on short-term activities that reduce the environmental impact and enriching the local community. Therefore, ID&T does not prefer the term waste management but rather material management. Besides, ID&T aims to change the mindset of the visitors regarding waste management. A clear example of this is the initiative of ID&T offering free drinking water at every event. To highlight the privilege of having access to clean (tap) drinking water and reduce plastic from bottled water. Sustainability is also important in the food area, and some events have to feed 60.000 visitors in one day. Therefore, sustainable resourcing is important by exploring solutions within the supply chain in collaboration with the local food suppliers and caterers. Energy management is one of the most difficult challenges and, above all, a significant contributor to environmental pollution. Outdoor event locations are often not connected to the power grid; thus, it is challenging to provide outdoor events with 100% renewable energy. Alternatively, two strategies are considered smart energy usage (smart energy plan) and developing energy innovations that can manage peak demand. The second matter concerns logistics; the main goal is to minimize the number of cars and trucks for every event and stimulate more sustainable transport, including the promotion of car-pooling, cycle routes, and shuttle buses (free). The improvement of the event neighborhood is also of importance. This is approached via a broad range of initiatives varying from planting trees to building new park benches. ID&T also aims to provide opportunities for pilot projects and implement these projects at ID&T music events. The travel light project and ID&T lab are examples of this. The travel light initiative is a principle implemented at the Sensation tours. Concerning the size of Sensation's production, the aim is to minimize materials and reduce the number of containers taken on tour. The ID&T lab focuses more on pooling knowledge and resources, connecting and collaborating with partners to create innovative and sustainable solutions for events (Lindemulder & Schuurmans, personal communication, August 2012).

Figure 6 Organization chart of ID&T in 2013 (ID&T, personal communication, 2013)

Celebrate Talent: coach talented DJs, creatives, and students in their careers by offering personal coaching and professional opportunities to perform. Success is accomplished through hard work, professional coaching, and talent. ID&T feels the responsibility to empower the dance industry's

brightest talents to become successful. Celebrate talent focuses on two elements ‘scouting and book talent’ and ‘from start to the main stage’. The scouting and booking elements concern talents in the field of DJs and producers. ID&T provides opportunities for potential talents to showcase their skills in their clubs, such as Studio 80 and Toffler, during events or competitions. The concept from start to the main stage is like manner this distinguishes between nightlife talent and young talent at universities. Nightlife talent includes everyone from artists to creatives who are passionate about the ID&T events and festivals. These talents are assisted in the development of their career.

Talent from schools and universities is important to share knowledge and expertise to learn and grow together (Lindemulder & Schuurmans, personal communication, August 2012).

The Celebrate Life program has been implemented in the company structure and culture between 2009 and 2016. The sustainability department was responsible for implementing this vision in the company’s ‘soul’. Their job was to integrate the vision in the organization by a change in management methods and bring the company and its employees together. However, this was a challenging mission to achieve with the commitment of shareholders, the management team, yearly targets in line with their programs for all event teams, and training workshops for event teams. Additionally, educational support for employees, operational support for each event, and a special sustainability event for employees were part of the program. Moreover, the progress of the sustainability measures, and thus the vision of ID&T was reported. Internal reporting on measured impact per event, internal reporting on partner engagement and progress of roadmap, and annual external publication of roadmap progress were arranged. The company structure is displayed in figure 4, and the business units are displayed in figure 7. ID&T was structured from a holding perspective with a board, and daily operations divided by a COO and CEO. In 2012 there were four business units organizing music events ID&T, Q-dance, b2s, and Sensation. Several departments for overlaying activities such as merchandise, online content, and partnerships were set up (ID&T, personal communication, 2013).

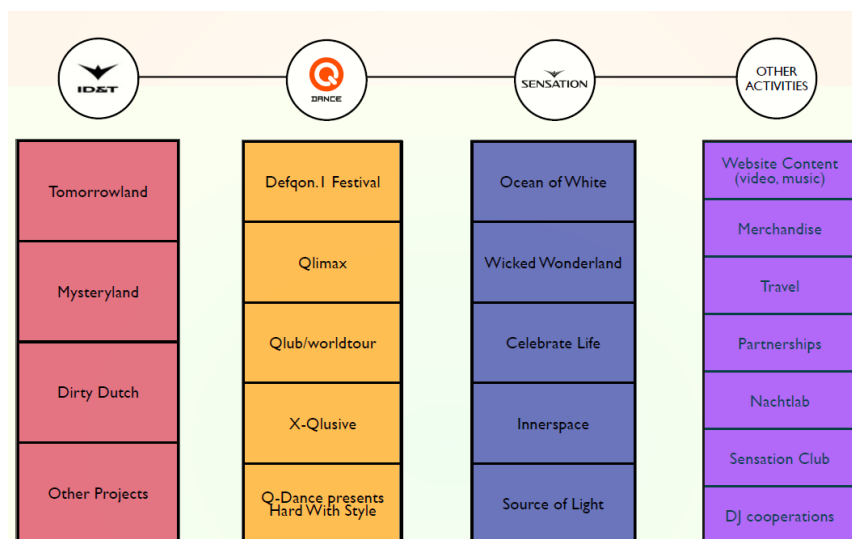


Figure 6 Organization chart business units ID&T in 2013 (ID&T, personal communication, 2013)

As explained, the sustainability team of ID&T had a prominent role within the organization. In 2016, the parent company of ID&T, SFX. It was facing a difficult period, which resulted in ID&T being forced to change its organization. In the interest of the continued existence of ID&T, changes were essential in both financial and organizational structures.

Consequently, the sustainability team was disbanded in 2016, and the responsibility of the sustainability transferred to the business units. “In 2016, our parent company went into Chapter 11,

US bankruptcy. As a result, we were forced to restructure our organization. So that's when we decided to put the responsibility for sustainability within the units" (Janmaat, personal communication, May 19, 2020).

4.2 Current sustainability practices of ID&T

As explained in the introduction, the organizational chart of ID&T has changed significantly over time. There are six business units that all organize indoor and outdoor music events within the ID&T. Even though ID&T does not have an overarching sustainability team anymore since 2016. The Celebrate Life program continues to be the main strategy of ID&T supported by the management team. The program is still implemented in the working methods within the business units of ID&T, therefore, sustainability. "It is still Celebrate Life, and we are still supporting those three pillars" (Janmaat, personal communication, May 19, 2020). Furthermore, Janmaat, the CBDO (chief business development officer), stressed the importance of educating their audience. Janmaat also highlighted that ID&T offers its services, its events to over a million people a year, and over ten times the amount of people on the online platforms of ID&T. Some of the visitors already plan their visit to an ID&T event at the age of 15 and count the days they become 18 years old. Therefore, Janmaat states that "We have an obligation to inspire those young adults. How they can make their lives more sustainable, and I think, we firmly believe we contribute to that to inspire them with sustainable initiatives on our events" (Janmaat, personal communication, May 19, 2020). The board does not impose the Celebrate Life program since 2016. The business units have to translate the program into their organization and events. ID&T bought several companies in the past few years. Since 2014, Vunzige Deuntjes, Monumental, and Art of Dance are new business units at ID&T. These business units had not worked with the sustainability team before it got disbanded. Therefore, the business units' current sustainability practices differentiate and are elaborated on in different sub-chapters per business unit.



Figure 7 Business units ID&T Group (ID&T, personal communication, 2020)

4.2.1 B2s sustainability approach

B2s is a business unit at the ID&T group that organizes indoor and outdoor music events in the Netherlands (Cijfer & Hamstra, personal communication, April 16, 2020). Figure 8 is a table from the company presentation of ID&T in 2020. B2S has received 310.000 visitors spread over 17 events in the past year. The hardest styles of music, namely hardstyle and hardcore, are represented by b2s. For this reason, b2s has a wide range of national and international visitors (b2s,n.d.). Concerning sustainability, components are taken into consideration of the sustainability approach of b2s. The components are the internet website and an interview with employees of the b2s business unit. The website of b2s is available in English and Dutch, and the home page shows upcoming events and the titles of different pages. There is no search option on the home page; thus, it is not possible to search for the term sustainability in general on the website. Not a lot of attention is paid to the subject of sustainability on the website of b2s. The home page of the website does not show a

button to a sustainability page. Neither is sustainability addressed on different pages on their website (b2s, n.d.).

B2s does not have an integrated sustainability strategy. Cijfer explains, “The municipalities in which we are active, do not require sustainability proposals yet” (Cijfer & Hamstra, personal communication, April 16, 2020).

Even though b2s does not have an integrated sustainability strategy, small steps are taken by b2s. The steps taken differentiate per event. b2s does consider the environment and social surroundings of the event area.

The activities of b2s regarding sustainability are analyzed below according to the triple bottom line pillars the social pillar, the environmental pillar, and the economic. In addition, the external influence is analyzed as well. An example of the social pillar is that b2s organizes resident evenings and the facilitation of b2s evenings for the hardcore fans and panel of b2s. Cijfer explains that the panel is more than just a gathering “We facilitate a moment where people from the scene and those who love the b2s and ID&T events can build friendships as well” (Cijfer & Hamstra, personal communication, April 16, 2020). Instead of quads, employees often use bicycles on the event location. For the environmental pillar, an example is explained by Hamstra “Of course we always look at flora and fauna. Taking Decibel as an example, which is located on safari park Beekse Bergen. Here are a lot of (wild) animals in the close perimeter of the event site. Hence, we investigate if those animals are not disturbed by our music” (Cijfer & Hamstra, personal communication, April 16, 2020). The business unit also decided to start with a deposit system for all plastic cups used at festivals. Although, b2s has not been able to work out plans for the deposit system due to the cancellation of all the events this season due to the Covid-19 regulations.

Concerning the economic pillar, Cijfer and Hamstra indicate that sustainability plans must be financially viable (Cijfer & Hamstra, personal communication, April 16, 2020).

External influence is also present in the b2s business unit. According to Hamstra, the importance of a sustainability strategy is increasing, “Some municipalities are asking for a sustainability proposal during the permit application” (Cijfer & Hamstra, personal communication, April 16, 2020). Hamstra also explains that the municipalities b2s is working with do not require a full proposal yet. However, Hamstra also states that it is expected that this will change five years from now. Expected is that by then, a full sustainability plan is required by every municipality in the Netherlands.

Both Cijfer and Hamstra stress that a sustainability strategy for b2s is necessary. They also agree that collaboration within the ID&T group concerning sustainability can strengthen the business units' position. “Personally, I see the importance of collaboration with different business units. To bring sustainability to the next level, the deposit system on plastic cups is an important part of this” (Cijfer & Hamstra, personal communication, April 16, 2020). Nevertheless, they also indicate the importance of the b2s identity and the difference in visitors, which influences the approach towards sustainability. Therefore, they believe it is important that the implementation measures concerning sustainability can be adjusted to the business unit.

4.2.2 Q-dance

Q-dance is by some seen as the founding father of the music genre hardstyle. Q-dance even registered the word ‘hardstyle’ as their brand in 2002. Q-dance is known for its indoor and outdoor music events in the Netherlands, Belgium, Germany, Australia, America, and Chile (Q-dance, n.d.). Q-dance facilitates over 450.000 people at its music events per year (fig 8). They organize around 18 events, smaller indoor events abroad, and additionally host stages on events from different companies. This business unit is one of the few who worked with the former sustainability team. The Celebrate Life program is integrated into their events to date. However, Q-dance does not have a structured sustainability strategy; they do incorporate environmental and social sustainability. Luteijn states that “our general strategy is to make a difference whenever possible, but we do not

want to force it on our visitors it should be incorporated in a permissive way” (Luteijn, personal communication, May 28, 2020). To the question of why Q-dance applies sustainability in their events, Luteijn responds, “As a company, you have to take your responsibilities concerning sustainability. Whenever possible you should want to make a difference, the impact of an event is great” (Luteijn, personal communication, May 28, 2020). As already indicated by Luteijn, sustainability is not communicated very obvious towards the visitors. It is not addressed on the website as an information page, and during events, it is only found in the background.

The activities of b2s regarding sustainability are analyzed below according to the triple bottom line pillars, the social pillar, and the environmental pillar. Besides, the external influence is analyzed as well. In the social pillar, one of the larger Q-dance projects is in collaboration with 10.000 Hours called the Projeqt. The Projeqt is a volunteer event that organized events/festivals for disabled people in six different locations with 600 volunteers (Donkers, 2019). Figure 9 is an event organized in 2019 at a community for people with a disability. Q-dance's environmental pillar includes stimulation of organized transport, waste management, use of biofuels, green teams that assist visitors with waste management, make local food available as much as possible, and (tap)water points (Luteijn, personal communication, May 28, 2020).

One of the main external influences for Q-dance is plastic promise. Q-dance signed the plastic promise in collaboration with partners of the plastic promise. Q-dance pledged to reduce the use of plastics during its outdoor events (Plastic promise, 2020). The plastic promise is an initiative from the green events platform to assist the event industry in the sustainable transformation (Green events, 2019).



Figure 8 Projeqt volunteers 2019 (weareengenix, 2019)

4.2.3 ID&T

Some of the most iconic ID&T events are organized by the ID&T business unit, Thunderdome for instance, was the first ID&T event ever, taken place in 1992. The music events organized by the ID&T business unit have different musical programming and have special messages. Such as Thunderdome 'hardcore will never die', Sensation 'be part of the night, unite in white,' and Milkshake 'for all who love', (ID&T, n.d.). The business unit organized 11 events and welcomed over 300.000 visitors in 2019 (figure 8). The majority of the music events of this business unit are outdoors, but there are a couple of indoor events (Van t' Veld, personal communication, April 14, 2020). To understand this business unit's sustainability approach, an interview is held with an employee, documents regarding sustainability are reviewed, and several websites are observed.

The ID&T business unit does not have a general sustainability strategy. There is not a basic plan set up, which indicates sustainability standards. However, there is much activity regarding social and environmental sustainability in the business unit. A festival itself is not sustainable; thus, the organization should make it as sustainable as possible, Van t' Veld also addresses the motivation. "One is the intrinsic motivation of management and the team. But besides that, you also have an obligation towards the permits." (Van t' Veld, personal communication, April 14, 2020). Van t' Veld explains the development of sustainability measures in the business unit. "What we did was, trying many sustainability measures at the first Amsterdam Open Air festival. Then we made a business case of everything that was a success and introduced it to other events" (Van t' Veld, personal communication, April 14, 2020). Therefore, different sustainability approaches are seen at the festivals from this business unit. Concerning the sustainability approach of the holding and the business units, Van t' Veld explains, "I would like to see that several agreements are made at holding level for many major issues. It is because we are a holding that we can show strength together to our stakeholders" (Van t' Veld, personal communication, April 14, 2020).

The business unit does not have an overarching website, therefore, several festivals will be reviewed in this chapter. Amsterdam Open Air lasts two days and is being held at recreational area Gaasperpark in Amsterdam once a year. Amsterdam Open Air's website shows a web page called 'info' that links to a subpage called 'Project Planet Love'. Each of their sustainability initiatives is explained on this page, figure 10 shows a screenshot of the website and the available topics. The subjects of the sustainability plan of Amsterdam Open Air are divided into environmental and social aspects. Amsterdam Open Air's sustainability activities are analyzed below according to the triple bottom line pillars, the social pillar, and the environmental pillar.

KEEP YOUR CLOSET CLEAN	+
SHOP WITH YOUR HEART	+
HARD CUPS	+
100% VEGETARIAN	+
CIRCULAIR FOODCOURT	+
PEE & POO	+
GIVING BACK TO THE CITY	+
ENERGY	+
TRANSPORTATION	+
AMAZING FACTS & FIGURES	+
WHAT YOU CAN DO <3	+

Figure 9 Screenshot of the Amsterdam Open Air website (Amsterdam Open Air, n.d.)

Amsterdam Open Air's social pillar is focusing on the visitors can contribute to the environment and society. Another initiative of Amsterdam Open Air is 'giving back to the city'. This initiative includes a volunteering day and local donations to the event location. For the environmental pillar Amsterdam, Open Air is one of the festivals that joined the Green Deal Circulaire Festival. The Green Deal requires a material flow analysis of Amsterdam Open Air, shown in figure 11. A material flow analysis is a detailed look at the material, energy, and water cycles within Amsterdam Open Air. The left side of figure 11 shows the input, and the right side of the figure shows the output. The material flow analysis helps visualize different resource flows and sizes (Galle,2018). A larger picture of the material flow analysis of Amsterdam Open Air is placed in Appendix II.

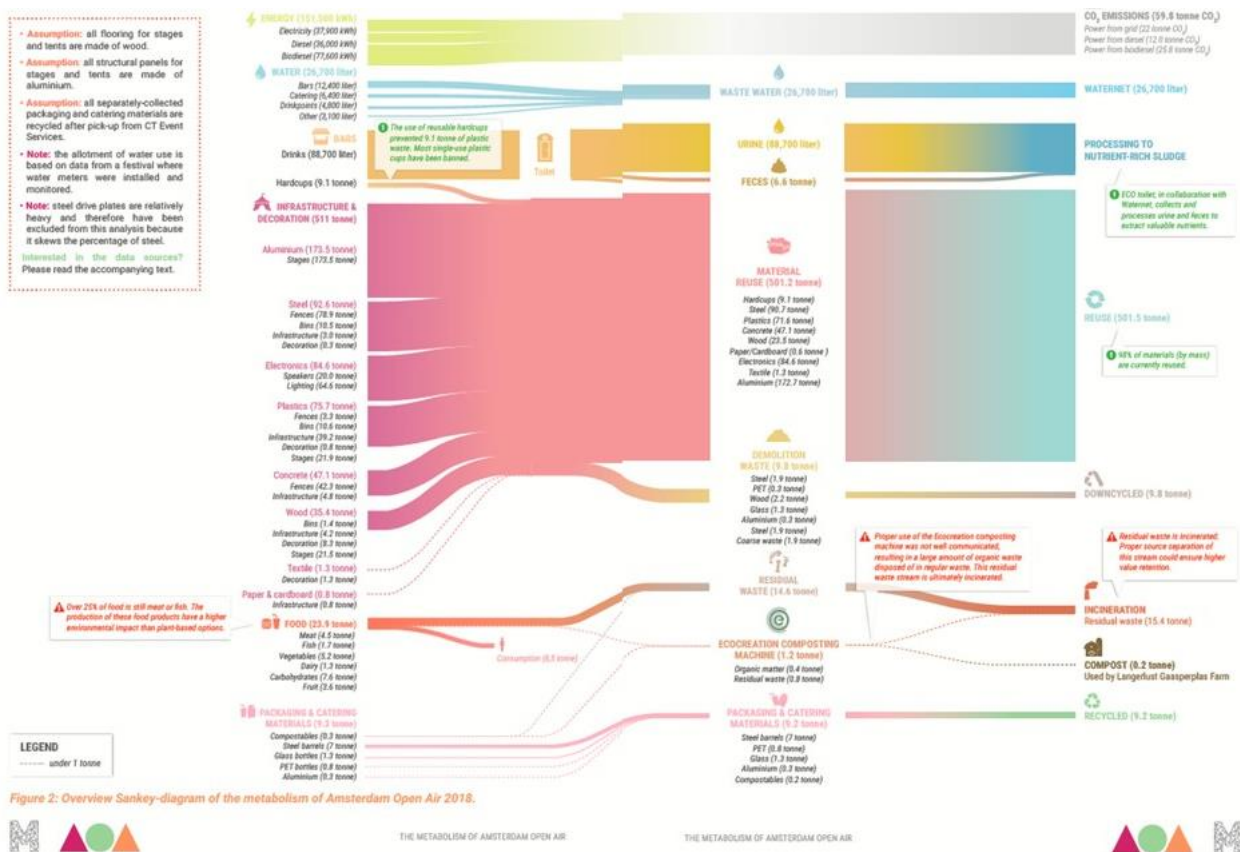


Figure 10 Material flow analysis Amsterdam Open Air 2018 (Galle, 2018)

One of the first festival that was labeled sustainable worldwide was Mysteryland, that worked closely with the ID&T sustainability team (Tibben, 2013). This music event is held for three days, once a year, in Haarlemmermeer. On the website of Mysteryland, the sustainability plan is explained on the experience page called 'party-green'. The sustainability measures of Mysteryland are very diverse social and environmental sustainability measures are combined. However, Mysteryland implements sustainability t' Veld also states that "It is a shame that the development of the sustainability plan of Mysteryland stopped. Mysteryland could have become an international example at some point. It was a frontrunner that would have brought us much positivity" (Van t' Veld, personal communication, April 14, 2020). The green festival soul shows the awards and certificates of Mysteryland, won between 2012 and 2017.

The environmental pillar includes the sustainability plan topics are the following 'never give up on your cup', which refers to a recycling system of the cups. 'Leave no trace'; this refers to the cleaning process of the terrain. The free water program and the camping guardians coordinate a sustainable process of waste and recycling on the camping. 'Save energy' explains the smart energy process

during the festival. For the social pillar a volunteer day in collaboration with 10.000 Hours is organized by Mysterland. (Mysterland, n.d.).



Figure 11 Volunteer recycle team at Mysterland (Mysterland, n.d.)

The influence of external parties is also observed for Mysteryland. The intrinsic motivation of the management and the team started the sustainability initiative. However, new legislation from Amsterdam's municipality created extra pressure on, for example, Amsterdam Open Air. "Especially festivals held in Amsterdam. Amsterdam is, in comparison to other municipalities, really progressive. A far-reaching sustainability approach has been drawn up, with a very step-by-step plan that works towards 2021"(t' Veld van, personal communication, April 14, 2020). Some of the events of the ID&T business unit joined the Green Deal. The Green Deal enhances collaboration on a European level and reflects the international characteristics of festivals. The Green Deal was already briefly addressed in the introduction. It will further be elaborated on in the sub-chapter 'external and internal influences on the sustainability strategy. The ID&T business unit also signed the plastic promise, aiming to reduce 70% of the plastic in the next three years (Plastic promise, 2020).

4.2.4 Monumental

Every event of Monumental is presented under the Awakenings brand. This business unit is responsible for the largest techno music events in the world since 1997. The outdoor techno festival of Awakenings is the largest outdoor techno event in the world the festival attracts 80.000 people over the weekend. Awakenings organize several other music events throughout the year, outdoor and indoors. The events organized by Monumental attracts over 200.000 visitors in total every year (Awakenings, n.d.). The name and reputation of Awakenings/Monumental is responsible for the national and international fan base (Hoorntje, 2018).

The sustainability strategy of Monumental is researched on different levels. Firstly, the website of Awakenings is reviewed. Secondly, an interview has taken place with Monumental, and lastly, a sustainability document is reviewed from Awakenings Festival. The Awakenings festival website is in English the home page shows the upcoming events and the available pages (Awakenings, n.d.). One of these pages sustainability, is referred to as 'green', with the opening sentence 'Keep the planet awake'(Awakenings, n.d.). This page provides a clear overview of the sustainability measures implemented during the events and why these measures are taken. The sustainability motivation of Awakenings on its website is described as "We are well aware of our environmental impact and we intend to make our festivals as sustainable as possible" and "We are

reaching a young and diverse audience which we hope to inspire to make conscious choices” (Awakenings, n.d).

It must be stated that the sustainability plan provided by the Awakenings team was intended for the event in 2020. The sustainability plan can be different at the following events. However, due to the Covid-19 regulations, this edition of Awakenings was canceled; thus, this plan has not been executed so far. The motivation for the sustainability plan is explained by Schuurs in an interview “We think that it is just essential to be as sustainable as possible. Of course, you also want to inspire people, we just think that we must do it” (Schuurs, personal communication, March 30, 2020). The sustainability plan of Awakenings is not planned and devised per year. Because of the multitude of events throughout the year, the sustainability plan is constantly being adapted and improved. On the other hand, Schuurs also stresses that there are different approaches to indoor versus outdoor events. Indoor events require different approaches and implementations. Sometimes the older versions are applied. The sustainability plan describes in detail how every topic from the website is addressed.

The activities of Awakening regarding sustainability are analyzed below according the triple bottom line pillars the social pillar, the environmental pillar, and economic pillar. Several topics are addressed considering the social pillar. The sustainability plan addresses communication with visitors and communication with crew and suppliers. The chapter on communication towards visitors elaborates on the how, when, and via which channels sustainability is communicated. Awakenings involves their visitors online via the previously named webpage and social media channels such as Instagram, Facebook and, Twitter, and mailings. During the festival, visitors are also made aware of sustainability measures. For example, figure 13, an explanatory figure for the festival visitors how the hard cup system works. The crew and suppliers are informed through recycling explanations, information guides concerning sustainability, a meatless Monday banner, and supportive information concerning the crew's bamboo cups (Awakenings, personal information, 2020). The communication between colleagues is also constructive, Schuurs mentions that they often have contact with the ID&T business unit. Schuurs emphasizes, “ I think that it is of importance that we learn from each other and share things” (Schuurs, personal communication, March 30, 2020). Although Schuurs emphasizes working and learning together, Schuurs also states the importance of the ‘Awakenings way’. Schuurs means that it would be efficient that every business unit uses the same technique but can still choose their own way of implementation. Besides, Awakenings chooses a different, mostly local, social charity to support. Awakenings also have a mandatory guestlist donation to a charity of their choice. As last Awakings has a partnership with Bridges for Music, a non-profit organization connects key players of the music industry to support its development in developing countries.



Figure 12 Hard cup explanation edition 2020 (Awakenings, personal communication, 2020)

The elements of the environmental pillar are included in its sustainability plan. The sustainability measures that are being implemented are focusing on the topics: food, circular cups/cans/bottles, waste, smart energy plan, transportation, giving back to nature, social projects, and their Awakenings recycle system. The circular cups project is also strengthened by a promotional video called “never give up on your cup”.

Concerning the *economic pillar* Schuurs states that approach for the budget is close to the approach of implementing sustainability measures. “So it is not that there is a budget per event, just more on the go and then it gets easier and easier” (Schuurs, personal communication, March 30, 2020).

4.2.5 Vunzige Deuntjes

Vunzige Deuntjes is the newest member of the ID&T group and joined in the winter of 2019. They welcomed around 115.000 visitors, organized ten festivals (fig 14) and around 120 club events over the last year (figure 8). The keywords of Vunzige Deuntjes are family, culture, and music.

For the review of this business unit, the websites of Vunzige Deuntjes and Vunzige Deuntjes festival are reviewed, both websites are solely in Dutch. The amount of information regarding their general vision and their identity is limited. Nor do Vunzige Deuntjes have an information page or information regarding a sustainability strategy and social activities. Iqbal explains, “Yes we communicate mainly via social media, a lot of Facebook, Instagram, and via our mailings. Our website had never been our strong point” (Iqbal, personal communication, April 24, 2020).



Figure 13 Impression Vunzige Deuntjes festival (Arzu, 2019)

Iqbal confirms that Vunzige Deuntjes does not have a sustainability strategy that is developed up till now. However, this does not mean that Vunzige Deuntjes does not implement sustainability measures. Iqbal also addresses the difficulty of the differentiation of approaches between the club shows and the festival. "With the club shows, it is difficult because the location is not yours. You do not have a say about which cups are being used, for example" (Iqbal, personal communication, April 24, 2020).

Vunzige Deuntjes regarding sustainability is analyzed below according to the triple bottom line pillars, the environmental pillar, and the economic pillar.

For the environmental pillar, Vunzige Deuntjes focuses on the club shows on banners that can be used several times instead of only once. Concerning the sustainability at Vunzige Deuntjes festival, they implemented a recyclable cup system, offer vegetarian and vegan food, production considers sustainable materials to work with, and a waste recycling system. The economic pillar is also of importance for Vunzige Deuntjes. Vunzige Deuntjes allocated a budget to collaborate with a third party called Revolution, who would advise and assist them in their sustainability approach. Due to the Covid-19 regulations, this event and its approach are now rescheduled to 2021.

It remains a question if Vunzige Deuntjes experiences the influence of external parties concerning the sustainability approach. "On ID&T level, I believe it is of importance to create a strategy that provides guidelines. That also addresses the values of ID&T, since it is such a large company there is much impact to make" (Iqbal, personal communication, April 24, 2020). Iqbal also addresses that it should not be a forced structure for every business unit. Nevertheless, sustainability does fit the identity of Vunzige Deuntjes.

4.2.6 Art of Dance

Art of Dance is a market leader in the harder styles in the music industry. Art of Dance organizes large-scale events in the Netherlands and abroad since 2001 (Haldorsen, personal communication, May 18, 2020). The national and international visitors' experience is the number one priority, "Art of Dance stands for excellent shows, flawless sound, outstanding stage-design, and exceptional customer service" (Art of Dance, n.d.). 170.000 people visited the Art of Dance music events in 2019, spread over eleven different outdoor and indoor events (figure 8).

The Art of Dance website can be displayed in two languages, namely English and Dutch, the home page shows the upcoming events. After searching the different pages on the website it can be concluded that the website does not provide a page or information concerning sustainability. Also, there is no search result when searched with the words 'sustainability' and 'duurzaamheid' on the website (Art of Dance, n.d.).

Haldorsen states, "A strategy no, not for sustainability, no, there is not a vision that has been shared by the management team that describes how we work considering sustainability" (Haldorsen, personal communication, May 18, 2020). Haldorsen also states the difference between the organization of an indoor and outdoor event "Where an indoor event is often provided with running water and power connections, an outdoor event is often on an empty area without any connections" (Haldorsen, personal communication, May 18, 2020). The sustainability measures that are taken are described by Haldorsen and are analyzed below according to the triple bottom line pillars the social pillar, the environmental pillar, and the economic pillar.

Concerning the social pillar Art of Dance did collaborate with 10.000 hours on a social project; however, the approach changed last year. Now there is a focus on one charity a year, to which their time and money are contributed to. This charity can be a national charity or a local neighborhood that needs a new playground. One of the larger sustainability measures was supposed to be implemented for the first time this season. This season Art of Dance wanted to implement a deposit system on the soft plastic cups. However, due to the Covid-19 regulations, the events of Art of Dance were canceled. Focusing on the environmental pillar, the Art of Dance business unit is implementing small-scale sustainability measures. They recycle the décor pieces of several festivals,

so they do not have to waste material and make new décor for each festival. In collaboration with their energy supplier, they make use of smart aggregate systems. However, it is not comparable to an overarching smart energy plan.

As last, Halsdorsen explains the situation regarding the economic pillar. Although Art of Dance is not working on sustainability daily, Haldorsen states that “The business unit is willing to implement sustainability whenever possible as long as it is financially feasible” (Haldorsen, May 18, 2020). Haldorsen further explains that external influences are developing, the awareness and interest are growing in sustainability by municipalities, and they feel the need to act on this. However, Haldorsen also explains that an overarching sustainability vision from a holding level is not preferable unless it is generic. Due to their target market, they feel it is difficult to implement at their events without changing the event's experience (Haldorsen, personal communication, May 18, 2020).

4.2.7 DGLT

DGLT is a techno festival that originates in Amsterdam, DGLT organizes festivals on a global scale. DGLT festival in Amsterdam is held during the eastern weekend and welcomes 40.000 visitors divided over two days (Amsterdam, 2017). DGLT is not a part of the ID&T group but an event from Apenkooi Events. The event is known for its progressive and ambitious sustainability approach and is often referred to as one of the most sustainable festivals in the Netherlands. DGLT did also sign the Green Deal Circulaire Festivals and Amsterdam Open Air (Het Parool, 2019). Therefore, it is a case in point of how another organization approaches sustainability in its implementation and organization. DGLT is reviewed by means of an interview with an employee of DGLT and an analysis of their website.

The home page of the DGLT website shows different titles of pages; one of the pages is called sustainability. This web page states that “DGLT is highly aware of its environmental impacts and has one apparent goal; to become the world’s first circular festival in 2020. To meet this goal, the festival fundamentally redesigns its event” (DGLT, n.d.).

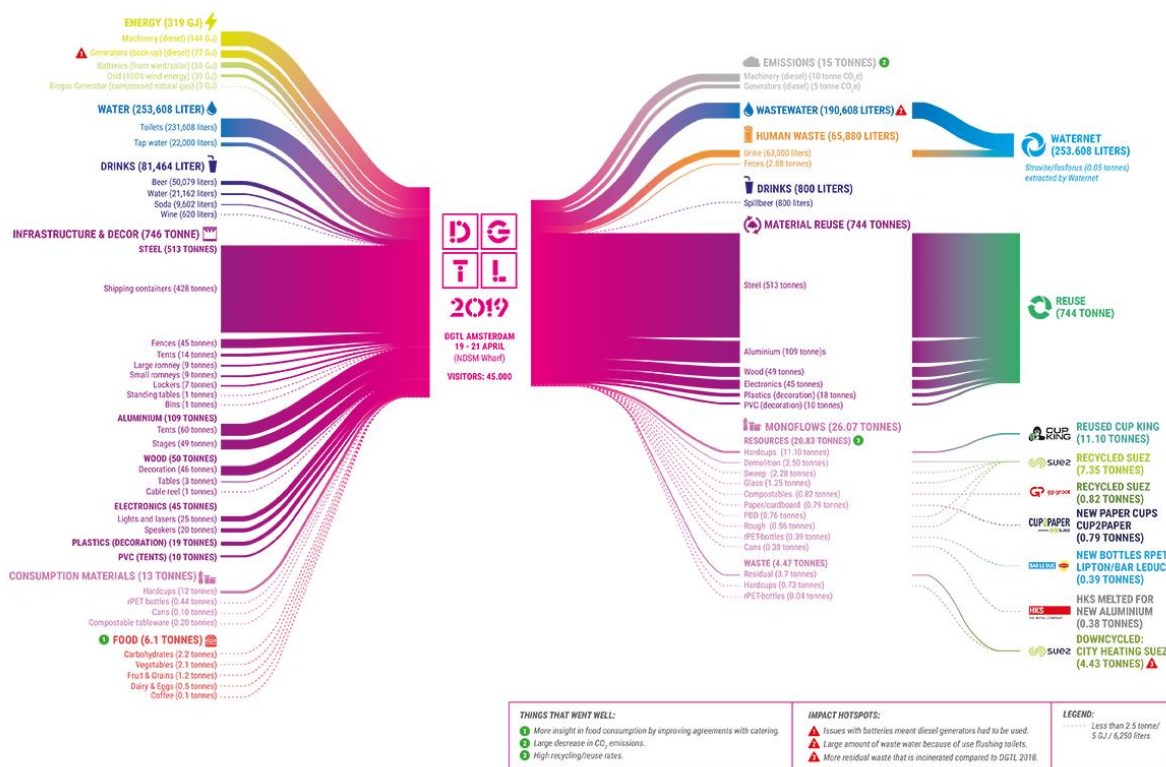


Figure 14 Material flow analysis (DGLT, n.d.)

The sustainability page on the DGTL website also displays the material flow analysis of DGTL in 2019. The outline of this material flow analysis is the same as the one from Amsterdam Open Air and read in the same way. Besides the material flow analysis, sustainability measures are explained. The measures taken by DGTL include a circular food court 3.0, giving back to the city, sustainable artist handling, hard cups, smart energy plan, circular innovations, resource management, recycled decoration & art, and innocest (DGTL, n.d.).

Dooijeweerd elaborates on how DGTL developed its sustainability strategy over time. There has not been a general strategy every year. They tried to expand their strategy every year using science. “From 2001 until 2020, we had a strategy to become circular. The strategy was to execute a start point research, based on that data we created material flow analyses” (Dooijeweerd, personal communication, April 16, 2020). This approach is the foundation, and from there, they decided which steps to take next. DGTL uses the people, planet, profit theory, or how they call it people, planet, and party. DGTL came up with ‘party’ to keep in mind that it is all about the DGTL experience, and it should not become too pressured. An example of the ‘people’ subject is that they are now improving the accessibility of the terrain for people with a disability. Dooijeweerd explains, “ID&T has been an inspiration in that regard for me with mini milkshake, milkshake overall by the way”. To continue with the sustainability approach, the project team of DGTL creates extra sustainability themes for the event every year. Dooijeweerd elaborates, “yes, you could say that our sustainability is leading our project planning” (Dooijeweerd, personal communication, April 16, 2020). Every employee of DGTL is used to this yearly theme concerning sustainability that the employees themselves implement them in their line of work. However, Dooijeweerd also warns that it is still possible that sustainability is left behind. Therefore, it is always important to keep thinking about how sustainability is addressed in your company. To conclude with the motivation of DGTL Dooijeweerd explains, “We recognize the societal need for sustainability, we see that we inspire more and more people and large players. Such as the government of other companies”(Dooijeweerd, personal communication, April 16, 2020).

4.3 External and internal influences on the sustainability strategy

Many business units already identified several internal and external drivers that influence the sustainability plan. The first external influence is the condition to include sustainability in event planning to obtain a permit by municipalities. The municipality has to approve the size, date, start and finish time, number of visitors, and location, this places the municipality in a powerful position. This, however, is different in every municipality in the Netherlands. The music event's size determines what kind of permit is required by the municipality (El van, 2020). In general, the music events organized by ID&T are on a large scale. As already indicated by van t' Veld the municipality of Amsterdam is a progressive city concerning the sustainability requirements. Although these requirements are not yet standards in other municipalities, it is expected that other municipalities will follow this example. The city of Amsterdam defined its policy objectives in 2016 and decided that from 2020 onwards, only sustainable events will be allowed in the city. If an event in Amsterdam is larger than 2.000 visitors a sustainable approach is required whilst applying for a permit (Amsterdam, 2020). The sustainability criteria 2020 include organization and communication, energy, waste management, water management, and mobility (Gemeente Amsterdam, 2020). Additionally, Amsterdam implemented a so-called event cap, which does not allow new or more events than the previous years. This limits the possibilities for Amsterdam based companies to grow, such as Vunzige Deuntjes. For this reason, Vunzige Deuntjes published a video titled ‘dear Amsterdam – an open letter’. The video is part of an ongoing festival debate in Amsterdam. The municipality of Amsterdam provides fewer event locations on top of the festival cap. Especially the smaller locations are limited in Amsterdam, these locations are often used by small and developing companies (Miedema, 2019). Vunzige Deuntjes wishes to illustrate that “We want to change the perception concerning festivals and bring more positivity in the news and spread two sites” (Salhany, 2019).

The second external influencer is the Dutch national government. The Dutch government aims to become an economy without waste in 2050. Therefore, they collaborate with the business community, knowledge institutes, nature- and environmental organizations, authorities, trade unions, financial organizations, and other civic organizations to reach a circular economy in 2050 (Ministry of Infrastructure and Environment, 2016). As a result, they initiated a government-wide program circular economy. One part of this program is the 'Green Deal Circulaire Festivals' which Amsterdam Open Air and DGTI are a member of. The Green Deal is aiming for festivals without any waste. The intended results should be reached through the collaboration between the members. The members should implement a model for circular festivals, develop and implement their created roadmaps, implement a monitoring system, and communicate to inspire visitors and other parties to implement more circular practices (green deals, 2019).

The last external influence is of the organization called Green Events. Green Events is a platform that aims to collect and distribute knowledge concerning sustainability and social change in the event industry. With the gathered knowledge and contacts they propose solutions that reduce the negative impact on humans and the environment. As an extra stimulant for the event industry, they hand out the Green Event Awards once a year (Greenevents, 2019).



Figure 15 Signing members of the 'Green Deal Circulaire Festival' (greenevents, n.d.)

The expectations regarding the sustainability of employees create an internal influence. Their responses have already been included in the sub-chapter 4.2. Every business unit commented on how environmental, social, and financial sustainability could be approached as a combined force. The ideas of the path towards this approach are different, but the overarching motivation is present.

4.4 Similarities and differences in the sustainability approaches of the business units

The results of the gathered information are analyzed per business unit in the previous chapter. Table 3 is created to provide a structured overview of the results of the business units. Per business unit, an analysis is drafted whether it is connected with the particular CSR objective. The particular YES or NO answers are chosen specifically for several reasons. First, it provides a clear overview that avoids

miscommunication. Second, implementing detailed answers in the table is complicated. The different approaches of each business unit create a lack of incoherent data. Complications are also seen because of the high number of events and the different numbers of indoor and outdoor music events per business unit. Third and last, the study aims to provide an overall picture of what and how the business units implement the ID&T sustainability strategy. The scope of the research is not broad enough to cover every event. Therefore it is not possible to deliver a detailed answer concerning the CSR objectives.

Some of the CSR objectives in table 3 can be subdivided under the triple bottom line pillars, and the CSR strategy covers others. The subdivisions are indicated in table 3 in the CSR objective heading. In the following part of this chapter, each CSR objective is explained, and the differences and similarities between business units are elaborated on.

Business units CSR objectives	Active with 'celebrate life' program (CSR)	Sustainability strategy present (CSR)	Tangible pressure from the holding? (CSR)	Sustainability page on website (CSR)	Motivated to address sustainability? (CSR)	Active environmental sustainability (Environment)	Active social sustainability (Social)	Sustainability budget? (Economic)
B2S	NO	NO	NO	NO	YES	YES	NO	NO
Q-Dance	YES	NO	YES	NO	YES	YES	NO	YES
ID&T	NO	YES	YES	YES	YES	YES	YES	YES
Monumental	NO	YES	NO	YES	YES	YES	YES	YES
Vunzige Deuntjes	NO	NO	NO	NO	YES	YES	NO	YES
Art of Dance	NO	NO	NO	NO	YES	YES	NO	NO

Table 3 Comparison table ID&T business units (Pattiasina,2020)

- *Active with 'Celebrate Life program' (CSR)*, this objective concerns whether or not business units include the Celebrate Life program in their suitability approach. Because it focuses on the general sustainability strategy of ID&T it is labeled as a CSR. Even though the CBDO of ID&T explained that the Celebrate Life program is still the leading sustainability strategy within the ID&T group it is only named once during the interviews with the business units. Q-dance named the Celebrate Life program as an explanation of how they address sustainability. Answers that expressed that some business units were not aware of the Celebrate Life were given such as "No, by ourselves" from the Monumental business unit (Schuurs, personal communication, March 30, 2020) and "I have never heard of it, if this is discussed with the board, however I am not aware of it " from the B2S business unit (Haldorsen, personal communication, May 18, 2020).
- *Sustainability strategy present (CSR)*, this objective identify if business units incorporate a sustainability strategy, this could include the Celebrate Life program or a separate sustainability strategy. For this objective, the same argumentation is applicable because the objective concerns the general sustainability strategy it is labeled as CSR. Only the ID&T and Monumental business units have a sustainability strategy. The two business units ID&T and Monumental have a sustainability baseline that they work from and extent whenever possible. Although this also differentiates within the ID&T business unit per event, the foundation is present for a couple of events. Another similarity is that they are both partnered with the platform green events. Nonetheless, Q-dance is also partnered with green events and does not have a clear sustainability strategy. The business units that do not have a sustainability strategy do however, all implement sustainability. Still, a similar approach can be seen between these business units. The business units without a sustainability strategy implement measure by measure and often only a few. Cijfer from the

b2s business unit validates this by explaining the situation concerning their sustainability measures. “Yes, we do have small puzzle pieces, but the total puzzle is not yet complete” (Cijfer, personal communication, April 16, 2020).

- *Tangible pressure from the holding (CSR)*, this objective is added to table 3 to provide an image if the business units feel pressure from the board to address the sustainability topic. It should be noted that this objective has a close relation to the first object. Because the scope of this objective is broad and overarching it is labeled CSR.
The response to the statement if the business unit currently feel pressure to implement a sustainability approach from the board is low. The Q-dance and ID&T business units addressed that they feel tangible pressure from the board. The ID&T business unit answered the question of why they implement sustainability “A part of the reason we address it is due to the intrinsic motivation of our team and of the management” (Van t’ Veld, personal communication, April 14, 2020). This statement does confirm that the ID&T business unit feels pressure from the holding. On the other hand the statement does not name the Celebrate Life strategy and was not named in the interview.
- *The sustainability page on website (CSR)*, is of importance to the analysis of whether business units communicate their sustainability initiatives or strategy through their online channels. For this research, their websites have been screened on the topic of sustainability. A connection can be made with sustainability and the information flow concerning objective sustainability. The only two business units that address sustainability on their websites are Monumental and ID&T. These two business units are also the only business units with a sustainability strategy.
- *Motivated to address sustainability (CSR)*, motivation from the business units to address sustainability is of importance for a sustainability strategy. This objective concerns the generic sustainability strategy and is, therefore, labeled as CSR. Each business unit is motivated to address environmental and social sustainability. Two of the responses on if and why sustainability should be implemented in ID&Ts operation are stated. “To be able to leave a healthy earth to the next generation” Q-dance business unit (Luteijn, personal communication, May 28, 2020) and “It is important to produce as sustainably as possible, and of course you also want to inspire people” Monumental business unit (Schuurs, personal communication, March 30, 2020).
- *Active social sustainability (social)*, this objective focuses on society, one of the three pillars of the triple bottom line theory and a part of CSR. As the results show in sub-chapter 4.2, every business unit implements a sort of social sustainability measure. Every business unit is actively looking for opportunities to connect with society besides its visitors. However, the shape, size, location, and the number of activities varies considerably. Some business units focus on the direct society around the event location, and other business units focus on a national or even international charity. Another difference is that some business units approach their social sustainability measures per music event and other business units make it an overarching topic in the business unit.
- *Active environment sustainability (environment)*, this objective focuses on the environment, which is one of the three pillars of the triple bottom line theory and part of CSR. Active environmental sustainability indicates if the business unit implements environmental sustainability measures. Subsequently, every business unit implements environmental sustainability measures. Similar to the implementation of social measures, there is a large difference in size, numbers, and environmental measures. Each business unit approaches the sustainability measures for the environment differently. This is partly due to the different circumstances, such as the difference between outdoor and indoor music events.

- *Sustainability budget (economic)*, this objective focuses on economics which is one of the three pillars of the triple bottom line theory and part of CSR. For the financial part of the research, the CSR objective 'sustainability budget' is taken into consideration. Only the business units Art of Dance and b2s do not have a budget for sustainability. Neither for social as environmental sustainability measures. The other four remaining business units consider sustainability in their finances.

5 Conclusion and recommendations

5.1 Conclusion

The music event industry is a fast-growing industry, which also developed in the Netherlands. This increase in the festivals also resulted in a higher demand for sustainability in the music event industry by the visitors and the industry itself. Music events and festivals, in combination with sustainability, have not received much attention amongst scholars. The exploration and implementation of a sustainability strategy in a corporation this size, and this specific industry have not been researched yet. This chapter concludes the research and will answer the main research question by following the sub-questions.

“What is the sustainability strategy of ID&T, and how is their sustainability strategy incorporated in the organization from board-level towards its business units?”

Sub-question 1: “What is the sustainability strategy of the board of ID&T?”

Answer: ID&T’s mission is to have an impact on human consciousness and inspire people with their events positively. Increase the awareness of individuals on their impact on the world, ecologically, socially, and spiritually. As a pioneer and a leader in the music business industry ID&T acknowledged the importance of sustainability in early 2009. The mission of ID&T states clear drivers for the corporation why they want to implement sustainability. The Celebrate Life vision can be described as the corporate sustainability strategy of ID&T that includes three programs founded on the company's core principles.

Celebrate Unity is directly linked to the social pillar of the triple bottom line theory. ID&T desires to inspire millions of dance enthusiasts to make a difference by providing possibilities to contribute at and around ID&T events. ID&T believes that people often think as individuals without realizing that we are all connected and that our activities affect the world. Therefore, ID&T inspires to create unity and encourage people to unite with other people and their communities.

Celebrate Nature is a direct link to the environmental pillar of the triple bottom line. This program concerns leaving a positive environmental footprint by providing visitors possibilities to contribute and co-develop. It is also possible to pilot sustainable innovations in collaboration with the partners of ID&T and directly with ID&T. The main goal is to close the loop by reducing, collecting, and recycling waste. Reducing the dependency on fossil fuels through researching sustainable clean-tech solutions. In the transition period, ID&T focuses on short-term activities that reduce the environmental impact and enriching the local community.

Celebrate Talent is a component of the social pillar but does not fully cover the total objective of the pillar. Celebrate Talent concentrates on the coaching of talented DJs, creatives, and students in their careers by offering personal coaching and professional opportunities to perform. Success is accomplished by hard work, professional coaching, and talent. ID&T feels the responsibility to empower the dance industry’s brightest talents to become successful. Celebrate talent focuses on two elements ‘scouting and book talent’ and ‘from start to the main stage’.

Sub-question 2: “What are the current sustainability approaches within the six business units of ID&T?” Answer: The b2s business unit does not have a sustainability budget for implementing and planning the sustainability measures. Therefore they have to consider the financial feasibility per measure. However, the number and size of the environmental sustainability measures are limited. B2s does not incorporate the ‘Celebrate Life’ vision and does not feel pressure from the holding.

Q-dance business unit is the only business unit referred to the Celebrate Life vision and one of the two business units that involve the board in the motivation to address sustainability. Q-dance does not have a structured sustainability strategy but does implement social and environmental measures.

The ID&T business unit incorporates an extensive social and environmental sustainability strategy. They are motivated to improve their current sustainability approach. The business unit ID&T

did not mention the celebrate life vision but, indicated that intrinsic motivation and pressure from the board are the drivers to address sustainability.

The Monumental business unit has incorporated a comparable sustainability strategy as the ID&T business unit. They are motivated to improve and expand current sustainability measures. The Monumental business unit does not feel pressure from the holding to incorporate sustainability nor did they mention the Celebrate Life vision.

The Vunzige Deuntjes business unit does not have a sustainability strategy, they do incorporate a few sustainability measures. Vunzige Deuntjes decided that sustainability is a suitable addition to their festival and is motivated to improve its strategy. However, the celebrate life vision was not mentioned during the interview.

Art of Dance business unit does incorporate social and environmental sustainability measures. Their environmental measures are limited, but they are willing to improve if this is financially feasible. They do not feel pressured by the board to implement sustainability.

Sub-question 3: *“How is the sustainability strategy of ID&T applied in the different levels within the corporation?”*

Answer: The answer to this question can partly be derived from the answers to the previous two sub-questions. Furthermore, the second part of the answer is from a different part of the results chapter. As stated in answer to sub-question 1, the board of ID&T developed the Celebrate Life program, which is, in this case, the corporate sustainability strategy. The Celebrate Life program continues to be the corporate sustainability strategy of ID&T endorsed by the board. This means that the board does not impose the Celebrate Life program since 2016. The business units have to translate the celebrate life program into their organization and events. As table 4 shows, there is a difference in the implementation of the sustainability strategy between the six business units. Only a few even mention the general sustainability strategy ‘Celebrate Life program’ and only a few mention that they feel pressure from the board. The conclusion from these analyses is that the Celebrate Life program of ID&T is developed on a board level but not always incorporated in the sustainability strategies of the business units.

Business units CSR objectives	Active with 'celebrate life' program (CSR)	Sustainability strategy present (CSR)	Tangible pressure from the holding? (CSR)	Sustainability page on website (CSR)	Motivated to address sustainability? (CSR)	Active environmental sustainability (Environment)	Active social sustainability (Social)	Sustainability budget? (Economic)
B2S	NO	NO	NO	NO	YES	YES	NO	NO
Q-Dance	YES	NO	YES	NO	YES	YES	NO	YES
ID&T	NO	YES	YES	YES	YES	YES	YES	YES
Monumental	NO	YES	NO	YES	YES	YES	YES	YES
Vunzige Deuntjes	NO	NO	NO	NO	YES	YES	NO	YES
Art of Dance	NO	NO	NO	NO	YES	YES	NO	NO

Table 4 Comparison table ID&T business units (Pattiasina, 2020)

Sub-question 4: *“How are the three pillars of sustainability economic, social, and environmental engaged in the sustainability approach of ID&T?”*

Answer: The three pillars are three important CSR positions according to Lozano (2011) to include in a corporate sustainability strategy. In this case, it can be concluded that the corporate sustainability strategy of ID&T includes only two out of the three pillars, namely, the social and the environmental pillar. The economic pillar is not included in the sustainability strategy. However,

elements from the economic pillar named by Glassett (2014) are considered by the board and the business units. The corporate sustainability strategy distinguishes itself by including a broad stakeholder strategy, broad social standpoint, and integration of environmental concern.

To conclude this chapter the research question will be answered.

“What is the sustainability strategy of ID&T, and how is their sustainability strategy incorporated in the organization from board-level towards its business units?”

The sustainability strategy is currently incorporated in the Celebrate Life program of ID&T. The Celebrate Life program consists of three pillars: celebrate unity, celebrate nature, and celebrate talent. ID&T expresses several drivers for the celebrate life vision. However, the research did not confirm all driver's names by Mair and Jago (2012). From the results, it can be concluded that only one business unit has integrated the celebrate life program. Therefore, it should be noted that the sustainability strategy is not effectively implemented from the board level towards the business units. As Engert and Baumgartner (2015), Radomska (2015), and Schneider et al. (2014) stated, successful implementation depends on internal processes, leadership, and employee motivation. The uniformity, leadership, and internal processes in the implementation of the sustainability strategy of ID&T disappeared over time; nevertheless, the motivation to improve this is present at every business unit and in the holding.

The theoretical framework distinguishes corporate sustainability and CSR. ID&T does not make a clear distinguishment between CSR and the corporate sustainability strategy. The sustainability strategies of the business units are not structured and are different per business unit. The sustainability approach can, in some cases, even differ per event within the same business unit. However, each business unit is still considering both social and environmental sustainability in a financially viable way. Nevertheless, there are no general agreements on the expenses or investments concerning sustainability.

The three pillars of the celebrate life vision do not account for all three pillars of important CSR positions. The social and environmental pillars are incorporated into all three pillars of the celebrate life program. The economic pillar is not integrated into the celebrate life program. However, the business units of ID&T and the board do consider the financial aspects. They are a commercial company; thus, the company aims to make a profit, and the results indicate that the financial aspect of incorporating sustainability is considered. Annandale and Morrison-Saunders (2004) stated that corporations still have difficulties incorporating and implementing a sustainability strategy. In the case of ID&T, this is partly true ID&T did incorporate some important elements such as environmental and social elements in their celebrate life program. However, for future music events, ID&T should incorporate the economic element as seen as a required element for music event corporations (Baumgartner, 2014).

5.2 Practical recommendation for ID&T

After the analysis of this research, it could be concluded that ID&T has a powerful sustainability strategy. However, this research showed that the support for the Celebrate Life program has almost disappeared within the business units. The foundation for the Celebrate Life program needs to be recovered within the business units and the board. Therefore, improvement steps are recommended to consider. The recommendations are displayed in figure 17.

- Become the sustainable pioneer ID&T was. ID&T set some unique examples concerning sustainability implementations on festivals.
- Update the Celebrate Life program, although the Celebrate Life program has a strong base it should be updated to the 2020 standards. New opportunities should be considered such as the circular economy.

- Appoint a leader. The past years have shown that ID&T cannot stay a coherent sustainability pioneer without a team or a 'leader' function. A group of people who keep track on the sustainability trends and assist the business units with the implementation.
- Create coherence in approaches. Currently, every business unit is working on a different approach for both their environmental and social sustainability measures. Use the advantage of your size and reach, use the coherence to become a strong sustainable front, and learn from each other.
- Create a foundation for Celebrate Life in the business units. Celebrate Life is not coming back to life if it is not supported and carried by the business units and owned by the holding. This is a requirement to make the Celebrate Life program a success again.
- Different approach for indoor and outdoor events. Create different goals and approaches for the environmental, social, and economic sustainability measures for indoor and outdoor events. The difference between indoor and outdoor events are large and therefore, it is not possible to implement the same sustainability approach.
- Use the pillar celebrate unity in the current Covid-19 situation, share it with the industry, and the supporters of ID&T.
- Consider sustainable integrated reporting. It is not necessary, however, it does provide an opportunity for the holding to monitor the sustainability strategy and creates transparency.

RECOMMENDATIONS FOR ID&T



Figure 16 Recommendations ID&T (Pattiasina, 2020)

6 Discussion and reflection

6.1 Reflection

The analysis of the gathered data provided the research results. In the analysis process the literature is being reflected upon, by connecting the literature and the research results.

- In the research of Zifkos, the majority of the festivals researched by Zifkos (2014) only considered environmental impacts in their sustainability approach. In this research, the case did consider elements in their sustainability strategy, environmental and societal. The economic element was not incorporated into the strategy.
- Lozano stated that the CSR concept has its limitations. Corporate social responsibility has been implemented and researched extensively. As a consequence, the concept of CSR is defined and interpreted many times as well. Because of this, the definition of CSR can be confusing or contradicting (Lozano, 2011). Additionally, Richardson stated that CSR is a complex concept; it is broad, without any clear boundaries, defined from different perspectives, and interdisciplinary, which can confuse the concept of CSR. Both authors explain the limitations of CSR. However, the CSR concept's wide-ranging boundaries provide opportunities for industries that have not been working with CSR yet. As indicated before, the music event industry and sustainability are two research subjects that have not been studied much together. Due to the wider range of CSR, it is not limited to certain industries or societies.
- CS-R emphasizes the broader responsibility of corporations, including social and environmental aspects, without disregarding the economic aspect. Furthermore, CS-R also integrates the common dimensions of CS and CS-R (Wu & Sarvaiya, 2014). The CS-R concept of Wu and Sarvaiya is a balanced construction of CSR and corporate sustainability. It could have been a nice addition to this research; however, it was difficult to incorporate it into the research due to the limited research on CS-R.
- Elkington developed the concept of the triple bottom line to support the explanation of sustainable development. Although the triple bottom line started as a measurement tool, there is no generic index or basic standards for the three pillars. Some researchers see this as a gap in the theory because people still use the framework differently. The application of the triple bottom line pillars in this research showcased how the pillars are capable of successfully support sustainable development in the forms of a strategy.
- Gratton et al., (2011), p.356, concluded in their research, "Observations from this research have demonstrated that the TBL framework can serve as a lens through which the elements of the blended festivalscape can be individually and holistically investigated among stakeholders". The research confirmed that the triple bottom line as a methodology can be applied in different stages of the festival's project planning. To contribute to the actual knowledge that assists in the evaluation process (Gratton et al., 2011). This research focused on one large corporation in the music event industry specialized in a wide range of music styles. Even for this corporation, the triple bottom line pillars provided sufficient elements to support the CSR vision and the sustainability strategy.
- Glassett (2014) researched how festivals can decrease costs while minimizing the environmental impact using the triple bottom line theory. The research states that the triple bottom line is to decrease the external influences related to the business activities and, therefore, stimulate sustainability through planning and management practices. This approach is an effective way to motivate event planners; it allows event planners to consider different elements instead of only consider the costs and profits. The costs of sustainability investments on festivals or music events are often perceived as a boundary (Glassett, 2014). It could be stated that the cost aspects are an important factor in the music event industry when addressing sustainability. However, this research did not confirm the statement that certain sustainability measures decrease costs. It should be mentioned that this was not the

aim of the research. Nevertheless, eight project managers were interviewed who all implemented sustainability measures, and not one of the respondents addressed this when the financial aspects of sustainability were discussed.

- The implementation of a sustainability strategy is of high importance to make it an actual success. The limited amount of research available concerning this topic is regrettable. The research by Engert and Baumgartner (2015), Schneider et al. (2014), Radomska (2015) did show similarities, and on a more positive note, the same similarities were also applicable to the ID&T case.

6.2 Covid-19

This research has been carried out at ID&T, who provided me with a research internship. It should be mentioned that an internship is obliged for the Corporate sustainability specialization of this master. The internship started around the beginning of February and after roughly a month exacerbated the situation regarding the Covid-19 virus. This influenced my research on different unexpected levels, concerning practical issues but also influenced the research itself.

- The regulations concerning the Covid-19 virus had a significant impact on ID&T and the entire event industry. All music events organized by ID&T were canceled until September 1st (ID&T, n.d.). Many of the events are large scale events with over 10.000 visitors a day, it is possible that those large scale events are not allowed until a vaccine is available. This unexpected change effected my research in different ways.
 - My in company supervisor Rosanne Janmaat is part of the management team. The Covid-19 circumstances created an impossible situation for the company and left her in a very difficult, chaotic and busy position. Due to this limited time was available to supervise me during my internship. However, I was assisted by other colleagues of ID&T, they helped me contacting colleagues for the interviews. But, there was less assistance concerning the content of my research. It should be made clear that this situation was very difficult for ID&T and my supervisor. I have a great deal of understanding on how my internship has turn-out.
 - During the course of my internship I would have had several observational moments on the actual events and sustainability meetings. On one of the events I was positioned supervisor of the volunteer sustainability team. Besides, ID&T was providing me access to all events for employees with backstage entrance. These opportunities would have created valuable insights for my research concerning the implementation of the sustainability measures before, during, and after the events. These observational moments would originally be an important part of my research, clearly due to the cancellation of all events I could not attend the events of ID&T and the observations have not taken place.
- Other Covid-19 regulations urged people to work from home and not visit the office any longer. Therefore, I was not able to work from the office for most of the time of my internship.
 - Due to the 'work from home' situation, it was difficult to get in touch with all the interviewees and plan the interviews. In addition, the employees of ID&T were occupied by handling the Covid-19 situation regarding their event. Contact was only by email and it was not possible to visit the other offices and meet person to person. Which created a disadvantage to meet new people and connect for possibly other or extra interviews.
 - My place of work changed instead of working at the office or working in the library I had to work at home. A separate workspace is not present in my house. My boyfriend whom I live with is a physical therapist which meant that he was bound

home until the end of May. This situation created a different and challenging work atmosphere and took some adjustment time.

- No access to libraries, limited my options concerning literature. The library does not only provide a great working environment. It is also a building packed with information, every so often I prefer books over articles. Books are often more comprehensive on certain topics. The library of the Radboud University was open for students. However, due to my long commute to the Radboud University with public transport (over 2 hours). I was not allowed to travel to the Radboud University and therefore, it was not possible for me to visit the school library.

6.3 Recommendations and limitations

Several limitations have been encountered during my assumptions and research approach. The first limitation is the limited amount of opportunities for observational moments during events and meetings. This is further elaborated on in the next sub-chapter, Covid-19. For this research, every business unit is interviewed. Since none of the business units have a structured sustainability strategy, it would have been more comprehensive if every music event manager was interviewed concerning their sustainability approach, especially because there are large differences between indoor and outdoor events. In total, there are approximately 100 music events organized by ID&T every year. For practical reasons such as time limitation and thesis requirements, it would not have been possible to interview every event manager. Another limitation concerns interviews with outside professionals. I planned for an extra interview with an expert on implementing a sustainability strategy in such a large corporation. Unfortunately, I did not manage to receive responses to my emails in time or not at all. One important stakeholder concerning the sustainability approach has been left untouched, the visitor. The research on how visitors influence the sustainability approach of specific music events is a thesis on its own. Besides, it would not have been possible to interview visitors of music events during my time at ID&T due to the Covid-19 regulations. The last point concerns the circular economy. It was often mentioned in the interviews and is used as a guiding theory by the Dutch government. However, the circular economy is not a part of the literature review for this research. The context of this research did not focus on the circular economy, in a next research this should be considered.

Regarding recommendations for future research, it would be of much interest from a sociological science perspective to research the influence of the visitors on the taken sustainability measures. Specifically, if focused on visitors per music genre, this would contribute to scientific relevance and social relevance. This research could support the implementation of sustainability measures in different music genres. Another recommendation concerning research focused on visitors. Is the research concerning the influence of international visitors. Should the international visitor and its ecological footprint be incorporated in that specific music event's sustainability approach? Additionally, the relationship between sustainable tourism and international visitors could be studied. A further recommendation is to research how the sustainability strategies of indoor and outdoor events should be approached, differently or similar. The circumstances and sustainable impact of indoor and outdoor events are significantly different. To create more scientific and social relevance, it would also be important to research two aspects. Firstly, the different approaches to an outdoor and an indoor event should be considered in a sustainability strategy. Secondly, if different approaches are required, different theories should be applied to the different approaches of indoor and outdoor events.

References

- Alzghoul, Yahya A. (2017). "The influence of corporate social responsibility on the decision-making process of music festival-goers: Findings from a survey-embedded experiment".
- Amsterdam. (2020, 09 March). Alleen maar duurzame evenement in Amsterdam. Visited at 06-05-2020. Retrieved from <https://www.amsterdam.nl/wonen-leefomgeving/duurzaam-amsterdam/nieuws/alleen-duurzame-evenementen-amsterdam/>
- Amsterdam. (2020). Duurzaamheidsplan voor evenementen maken. Visited at 11-06-2020. Retrieved from <https://www.amsterdam.nl/ondernemen/vergunningen/evenement-organiseren/plannen-evenementen/duurzaamheidsplan-maken/>
- Amsterdam. (2017). DGTl: van duurzaam, naar circulair festival. Visited at 09-06-2020. Retrieved from <https://www.amsterdam.nl/wonen-leefomgeving/duurzaam-amsterdam/voorbeelden/dgtl-duurzaam/#:~:text=DGTl%20heeft%20als%20doel%20om,mens%2C%20milieu%20en%20maatschappij.%E2%80%9D>
- Anderson, D.T., Lundberg, E. (2013). Commensurability and sustainability: Triple impact assessments of a tourism event. *Tourism management*. Vol. 37. Pp. 99-109
- Art of Dance. (n.d.). About Art of Dance. Visited on 20-05-2020. Retrieved from <https://www.artofdance.nl/company/>
- Arzu. (2019, 24 July). Vunzige deuntjes festival 2019. Visited on 05-06-2020. Retrieved from <https://festivalfans.nl/report-vunzige-deuntjes-festival-2019/>
- Awakenings. (n.d.). About awakenings. Visited at 06-06-2020. Retrieved from <https://www.awakenings.com/en/about/>
- Awakenings. (n.d.). Keep the planet. Visited at 06-06-2020. Retrieved from <https://www.awakenings.com/en/keep-the-planet/11719/>
- Awakenings. (2020). Awakenings festival 2020 Duurzaamheidsplan. Personal communication
- B2S. (n.d.). The world of B2S. Visited at 06-06-2020. Retrieved from <https://www.b2s.nl/our-story/>
- B2S. (n.d.). Home page. Visited at 06-06-2020. Retrieved from <https://www.b2s.nl/>
- Baarda, B., Bakker, E., Boullart, A., Fischer, T., Julsing, M., Peters, V., van der Velden, T. (2018). *Basisboek kwalitatief onderzoek handleiding voor het opzetten en uitvoeren van kwalitatief onderzoek*, 4th edition. Groningen: Noordhoff Uitgevers B.V.
- Barnes, P. (1998). Industrial ecology. *Business and Economic Review*. Vol. 44. No 2. Pp 21-45
- Barkemeyer, R., Figge, F., Holt, D., Hahn T. (2009). Below expectations? Corporate social responsibility (CSR) in the context of international development. *Business Ethics: A European review*. Vol. 18. No. 3.
- Batten, J., Birch, D. (2005). Defining Corporate Citizenship: Evidence from Australia. *Asia Pacific Business Review*. Vol. 11. No 2. Pp. 293-308.
- Baumgartner, R.J. (2014). Managing corporate sustainability and CSR: A conceptual framework combining values, strategies and instruments contributing to sustainable development. *Corporate Social Responsibility and Environmental Management*. Vol. 21. Pp. 258-271
- Engert, S., Baumgartner, R.J. (2015). Corporate sustainability strategy – bridging the gap between formulation and implementation. *Journal of cleaner production*. Vol. 113. Pp. 822-834
- Bennett, A., Taylor, J., Woodward, I. (2014). *The Festivalization of Culture*. Farnham, Ashgate Publishing Limited.
- Bian, J., Liao, Y., Wang, Y.Y., Tao, F. (2020). Analysis of firm CSR strategies. *European journal of operational research*
- Bryman, A. (2012). *Social research methods*, 4th edition. Oxford: Oxford university press
- Case, R. (2013). *Events and the environment*. Routledge Taylor & Francis Group. Oxon
- Chirieleison, C., Montrone, A., Scrucca, L. (2020). Event sustainability and sustainable transportation: a positive reciprocal influence. *Journal of Sustainable Tourism*, Vol. 28. No. 2. Pp. 240-262

- Collins, A., Cooper, C. (2017). Measuring and managing the environmental impact of festivals: the contribution of the Ecological Footprint. *Journal of Sustainable Tourism*, Vol. 15. Pp. 148-162.
- Creswell, J.W., Poth, C.N. (2018). *Qualitative inquiry research design choosing among five approaches*, 4th edition. London: Sage publications Inc.
- DGTL. (n.d.) Sustainability. Visited on 10-06-2020. Retrieved from <https://dgtl.nl/sustainability>
- Dobson, A. (1996). Environment sustainabilities: An analysis and a typology. *Environmental Politics*. Vol 5. Pp. 401-428.
- Dobson, A. (2007). *Environmental sustainabilities: An analysis and a typology*, London: Routledge
- Donkers, V. (2019, December). Dit was 10.000 hours 2019. Visited on 10-06-2020. Retrieved from <https://www.10000hours.nl/blog/dit-was-10000hours-2019>
- El van, J. (2020, 04 June). Zo organiseer je een festival #vergunningen. Visited on 11-06-2020. Retrieved from <https://www.kvk.nl/advies-en-informatie/bedrijf-starten/startsituaties/zo-organiseer-je-een-festival/#Vergunningen>
- Elkington, J. (1994). Towards the sustainable corporation: Win-Win-Win business strategies for sustainable development. *California Management Review*
- Elkington, J. (2018, 25 June). 25 Years ago I coined the phrase “triple bottom line.” here’s why it’s time to rethink it. Visited at 11-03-2020. Retrieved from <https://hbr.org/2018/06/25-years-ago-i-coined-the-phrase-triple-bottom-line-heres-why-im-giving-up-on-it>
- Eventbright. (2019). 2020 Event trendrapport. Jouw gids voor het plannen van succesvolle evenementen.
- Event insurance services LTD. (2018). The festival organiser’s guide to corporate social responsibility. Detailing what a corporatesocial responsibility is, how festivals are using it and how you can implement a succesfulCSR strategy when planning a festival. Hampshire. Event Insurance Services LTD.
- Galle, N. (2018). The Metabolism of Amsterdam Open Air. Towards a circular festival. Amsterdam: Metabolic. Commissioned by: Amsterdam Open Air
- Garnåsjordet, A., Aslaksen, L., Giampietro, M., Funtowics, S., Ericson, T. (2012). Sustainable development indicators: From statistics to policy. *Environmental Policy and Governance* Vol. 22. Pp. 322-336
- Garriga, E., Mele, D. (2004). Corporate social responsibility theories: mapping the territory. *Journal of Business Ethics*. Vol. 53 No. ½. Pp. 51-71.
- Gemeente Amsterdam. (2020). Richtlijnen duurzame evenementen duurzaamheidscriteria 2020. Amsterdam gemeente Amsterdam ruimte en duurzaamheid.
- Getz, D. (2008). Progress in Tourism Management Event Tourism: Definition, evolution, and research. *Tourism Management*. Vol. 29. Pp. 403-428
- Getz, D. (2010). The nature and scope of festival studies. *International journal of event management research*. Vol 5. No 1.
- Glassett, M. (2014). Greening the festival industry: Using the triple bottom line approach to promote sustainability in music events. University of Colorado
- Goh, S.G., Chong, H.Y., Jack, L., Fuad Mohd Faris, A. (2020). Revisiting triple bottom line within the context of sustainable construction: A systematic review. *Journal of Cleaner Production*. Vol. 252.
- Green Deals. (2019, 16 October). Green deal circular festivals voor evenementen industrie. Visited on 14-04-2020. retrieved from <https://www.greendeals.nl/nieuws/green-deal-circular-festivals-voor-evenementenindustrie>
- Green Deals .(2019, 17 October). Green deal circulaire festivals. Visited on 10-06-2020. Retrieved from <https://www.greendeals.nl/green-deals/green-deal-circulaire-festivals>
- Green events. (2019) Green events manifesto. Visited on 10-06-2020. Retrieved from <https://greenevents.nl/over-ons/#manifesto/>
- Gratton, D., Arcodia, C., Raciti, M.M., Stokes, R. (2011). The blended festivalscape and its sustainability at nonurban festivals. P.356. *Event Management*, Vol.15. pp. 343-359.

- Guba, E.G., Lincoln, Y.S. (1994). Competing paradigms in qualitative research. Handbook of qualitative research. Pp. 105-117. Thousand Oaks CA: Sage.
- Het Parool. (2019, 18 January). DGTl wint opnieuw prijs voor duurzaamste festival. Visited at 01-06-2020. Retrieved from <https://www.parool.nl/nieuws/dgtl-wint-opnieuw-prijs-voor-duurzaamste-festival~b23a573c5/>
- Hoorntje, J. (2018, 03 July). Tropisch awakenings nog altijd toonaangevend in techno. Visited on 06-06-2020. Retrieved from <https://www.nrc.nl/nieuws/2018/07/03/tropisch-awakenings-nog-altijd-toonaangevend-in-techno-a1608738>
- ID&T. (2020). ID&T our story, visited on 12-03-2020. retrieved from <https://www.id-t.com/ourstory>
- ID&T. (n.d.). brands – id-t events. Visited on 08-06-2020. Retrieved from <https://www.id-t.com/brands/id-t-events>
- ISO. (2021). ISO 20121 event sustainability management system. Visited on 14-01-2021. Retrieved from www.iso20121.org
- Jennings, V. (2004). The triple bottom line, does it all add up? Assessing the sustainability of business and CSR. Earthscan, London: Sterling. Pp 155-66.
- Junior, A.N., de Oliveira, M.C., Helleno, A.L. (2018). Sustainability evaluation model for manufacturing systems based on the correlation between triple bottom line dimensions and balanced scorecard perspectives. Sao Paulo: Elsevier Science Inc.
- Laing, J., Frost, W. (2009). How green was my festival: Exploring challenges and opportunities associated with staging green events. International Journal of Hospitality Management, Volume 29, p261-287
- Lozano, R. (2011). Towards better embedding sustainability into companies' systems: An analysis of voluntary corporate initiatives. Journal of Cleaner Production. Vol. 15. 2012. Pp.12-26.
- Mair, J., Laing, J. (2010) The development of a conceptual model of greening in the business events tourism sector. Journal of Sustainable Tourism. Vol. 18. No. 1. Pp. 77-94.
- Mair, J., Laing, J. (2012) The greening of music festivals: motivations, barriers and outcomes. Applying the Mair and Jago model, Journal of Sustainable Tourism, Vol 20. N 5. pp. 683-700
- McDounough, W., Braungart, M. (2002). Design for the triple top line: New tools for sustainable commerce. Corporate Environmental Strategy. Vol. 9. No. 3. Hamburg: Elsevier Science Inc.
- Ministry of Infrastructure and Environment. (2016). Nederland circulair in 2050. The Ministry of Infrastructure and the Environment and the Ministry of Economic Affairs, including on behalf of the ministry of Foreign Affairs and the Ministry of the Interior Affairs and Kingdom Relations.
- Miedema, M. (2019, 30 September). Open brief Vunzige Deuntjes aan gemeente Amsterdam. Visited on 08-07-2020. Retrieved from <https://3voor12.vpro.nl/update~3719a5d8-73f9-4d43-b7e3-2a667d659bae~open-brief-vunzige-deuntjes-aan-gemeente-amsterdam~.html#:~:text=%20In%20een%20open%20brief%20aan,%2C%20veel%20drugs%2C%20weinig%20inhoud.>
- Mysteryland. (n.d.) Experience party-green. Visited on 27-05-2-020. Retrieved from <https://www.mysteryland.nl/experience/party-green->
- Plastic promise. (2020). Events pioneering in responsible plastic use – Air-events. Visited on 08-08-2020. Retrieved from <https://www.plasticpromise.nl/community/air-events>
- Plastic promise. (2020). Events pioneering in responsible plastic use – Q-dance. Visited on 08-08-2020. Retrieved from <https://www.plasticpromise.nl/community/q-dance>
- Pope, J., Annandale, D., Morrison-Saunders, A. (2004). Conceptualising sustainability assessment. Environmental impact assessment review. Vol. 24. Pp. 595-616
- Q-dance. (n.d). Static hardstyle. Visited on 10-06-2020. Retrieved from <https://www.q-dance.com/en/static/hardstyle>
- Radomska, J. (2015). The concept of Sustainability Strategy Implementation. Wroclaw University of Economics. Wroclaw.
- Rapley, T. (2011). Interviews. In: Qualitative research practice. London: SAGE publications Ltd. Pp. 16-34

- Richardson, N. (2018). Corporate social responsibility or sustainability in music festivals. *International Journal of Organizational Analysis*. Vol. 27. No. 5. Pp. 1257-1273
- Rijksoverheid de. (2019). Green deal circulaire festivals. Ministerie van Economische Zaken en Klimaat & Ministerie van Infrastructuur en Waterstaat.
- Ruth, M. (2006). A quest for the economics of sustainability and the sustainability of economics. *Ecological economic*. Vol. 56. No3. Pp. 332-42.
- Salhany. (2019, 30 September). Festival organisator Vunzige Deuntjes: "Amsterdam, laat je niet vertrutten". Visited 10-06-2020. Retrieved from <https://www.parool.nl/amsterdam/festivalorganisator-vunzige-deuntjes-amsterdam-laat-je-niet-vertrutten~b8d170a1/>
- Sarvaiya, H., Wu, M. (2014). An integrated approach for corporate social responsibility and corporate sustainability. Canadian Center of Science and Education
- Schlenker, K., Foley, C., Getz, D. (2010). Encore festival and event evaluation kit: review and redevelopment. CRC for sustainable Tourism Pty Ltd. Queensland.
- Schneider, L., Wallenburg, M, C., Fabel, S. (2014) Implementing sustainability on a corporate and a functional level. Key contingencies that influence the required coordination. WHU- Otto Beisheim School of Management. Vallendar
- Scott, D. (2011). Why sustainable tourism must address climate change, *Journal of Sustainable Tourism*. Vol 19. No1. Pp 17-34.
- Sherwood, P. (2007). A triple bottom line evaluation of the impact of special events: the development of indicators. Centre for hospitality and tourism research, Victoria University.
- Slaper, T.F., Hall, T. J. (2011) The Triple Bottom Line: What Is It and How Does It Work?. *Indiana Business Review*, Volume 86, No 1.
- 10.000 Hours (2020). 10.000 Hours over ons. Visited on 13-08-2020. Retrieved from <https://www.10000hours.nl/about-us>
- Tibben, L. (2013). Mysteryland één van de groenste festivals ter wereld. Visited on 03-06-2020 Retrieved from <http://the-urbanites.nl/mysteryland-een-van-de-groenste-festivals-ter-wereld/>
- Tölkes, C., Butzmann, E. (2018). Motivating Pro-Sustainable Behaviour: The Potential of Green Events – A case-Study from the Munich Streetlife Festival. Munich University of Applied Sciences. München.
- Trots Lesic, K., Milohnic, I. (2011). Management of sustainable and responsible event practices in tourism (case study: Ulysses Theatre. Institute of Agriculture and Tourism. Porec.
- Van Thiel, S. (2014). Research methods in public administration and public management an introduction. New York: Routledge
- Van Veen, G. (2004). Celebrate life het verhaal van ID&T. Amsterdam: Mary Go Wild
- Van Vliet, H. (2019). Festival atlas 2018: Een overzicht en analyse van het landschap van film-, food-, kunst- en muziekfestivals in Nederlands in 2018. (1.1 redactie) Amsterdam: XStudio/Hogeschool van Amsterdam
- Van Vliet, H. (2016). Festival atlas 2015: een overzicht en analyse van het landschap van film-, food-, kunst- en muziekfestivals in Nederlands in 2015. (1.1 redactie) Amsterdam: MXStudio/Hogeschool van Amsterdam
- Visseren-Hamakers, I. (2019). Sustainability and societal transformations, opening lecture. Nijmegen: Radboud Universiteit
- Warde, P. (2011). The invention of sustainability. *Modern Intellectual History*. Volume 8. Pp. 153-170 Cambridge University Press
- Weareengenix. (2019).join the project. Visited on 14-06-2020. Retrieved from <https://www.weareengenix.nl/evenementen-nieuws/join-the-project-25-april/>
- Weaver, D, B., Lawton, L, J. (2013). Residents perceptions of contentious tourism event. *Tourism management*. Vol. 37. Pp. 165-175

- Wolthuizen, J. (2017, 03 July). Tussen feest en faillissement: 25 jaar ID&T-Feesten. Visited on 01-07-2020. Retrieved from <https://www.parool.nl/nieuws/tussen-feest-en-faillissement-25-jaar-id-t-feesten~b8d4b501/>
- World Commission on Environment and Development. (1987). Our common future. Oxford: Oxford University Press.
- Xiangping, L., Tingting, L. (2020) Drivers and barriers of event greening – an Asian perspective, Current Issues in Tourism. Vol 23. No 15. Pp. 1933-1947
- Zifkos, G. (2015). Sustainability everywhere: Problematising the “Sustainable Festival” Phenomenon, Tourism Planning & Development, 12:1, 6-19, DOI:10.1080/21568316.2014.960600

Appendix I – Interview guide

Interview guide – Master thesis research ID&T

Name –

Age -

Position –

Working at ID&T since:

General

1. For which business unit do you work?

Answer:

2. How many brands are linked with your business unit?

Answer:

3. How many music events does your business unit organise?

Answer:

4. Which music event(s) are you involved in?

Answer:

5. How many people visit this music event?

Answer:

6. Did you work with the former sustainability team of ID&T?

Answer:

Personal

7. What is your definition of sustainability?

Answer:

Information about me!

Judy Pattiasina
Radboud University
Master Corporate
sustainability
S1013165

Judy.pattiasina@id-t.com
0613501454

Dear Interviewee,
I am a Master student at the Radboud University studying Corporate sustainability. In the last phase of the master, research is required. ID&T provided me with a great assignment for my master thesis. I am going to research the sustainability approach and sustainability 'level' of every business unit in ID&T. Therefore, it is of importance that I speak with many people as possible from every business unit. So, thank you for taking the time to talk to me!

8. What is your personal opinion regarding sustainability?

Answer:

Business Unit

9. Is there a general sustainability strategy in the business unit?

Answer:

10. How is sustainability communicated in the business unit and the holding?

Answer:

Festival

11. How is the sustainability strategy structured?

Answer:

12. Why is there a sustainability strategy?

Answer:

13. How is sustainability approached in the project planning?

Answer:

14. What are the actual sustainability projects during this festival
social/environmental?

Answer:

15. Are sustainability projects monitored?

Answer:

16. How is your sustainability strategy communicated to the customers?

Answer:

17. Can you name all third parties that are involved in sustainability?

Answer: nee

Personal

18. How would you like to incorporate sustainability in your business unit
and ID&T holding?

Answer:

19. Which sustainability measure would you like to see at each festival of
ID&T? Answer:

Appendix II - Material flow analysis Amsterdam Open Air 2018

