

Applying the Creating Shared Value Approach in the Festival Industry

Master Thesis

Cand.merc. International Marketing & Management

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Abstract

Our thesis focuses on the concept of Creating Shared Value developed by Michael Porter & Mark Kramer (2011) and its potential benefits for the festival industry. We find this interesting to investigate, due to the global grand challenge of the sustainable development and the intensified negative media coverage of the festival industry. We seek to answer our research question, in which we ask why festivals should consider shifting from a Corporate Social Responsibility (CSR) approach to a Creating Shared Value (CSV) orientation.

With an abductive and mixed method strategy we take departure in the case of Roskilde Festival and several other international companies that currently applies the CSR and CSV approach. The mixed method approach is expressed through an expert interview with Roskilde Festival's sustainable manager as well as five semi-structured interviews with Roskilde Festival volunteers. The theoretical perspective of the thesis derives from the CSR and CSV approaches as well as business model theory. These theories are first and foremost used to analyze the advantages and disadvantages of the two approaches based on other industries. Secondly, the theories are used to investigate the potential advantages that the festival industry specifically could expect to obtain from shifting to the CSV approach. This analysis is based on Roskilde Festival in order to uncover which approach that is the most beneficial for the festival industry. Furthermore, we introduce a CSV Assessment Model that is developed based on our empirical and theoretical findings, which is used to make the CSV approach more hands-on for festivals to implement and assess.

Our thesis finally concludes that the festival industry should shift to a CSV approach in order to obtain long-term operational benefits for the organization by delivering triple bottom line returns and further help them in securing competitive advantages within the industry. However, we do not recommend the festivals to completely discard the CSR approach, as we consider CSR as an effective approach for branding and differentiation. We therefore recommend the festival industry to create a synergy between the CSV and CSR approaches rather than just focusing on one of them. Consequently, we argue that this will allow the festival industry to obtain the advantages of both approaches while minimizing the disadvantages of the CSR approach.

Table of Contents

Chapter 1. Introduction	- 5 -
1.1 Grand Challenge	- 5 -
1.2 Research Question	- 7 -
1.3 Academic Conversation	- 8 -
1.4 Case Application	- 9 -
Chapter 2. Methodology	- 11 -
2.1 Philosophy of Science	- 11 -
2.2 Research Approach, Design and Method	- 12 -
2.3 Data Collection and Analysis Methods	- 15 -
2.3.1 Secondary Data	- 15 -
2.3.2 Primary Data	- 16 -
2.4 Critical Reflections	- 20 -
Chapter 3. Literature Review	- 23 -
3.1 The Rise of Corporate Social Responsibility (CSR)	- 23 -
3.2.1 The Motivational Factors of CSR	- 24 -
3.2.2 CSR Arguments	- 26 -
3.2 The Rise of Creating Shared Value (CSV)	- 27 -
3.2.1 The Distinction Between CSR and CSV	- 28 -
3.2.2 Critique of The CSV Approach	- 29 -
3.3 Business Model Theory and Environmental Practices	- 30 -
3.3.1 Value Creating Business Model Innovation	- 31 -
3.4 Resource Based View	- 32 -
Chapter 4. Theoretical Frameworks	- 34 -
4.1 The Triple Layered Business Model Canvas (TLBMC)	- 34 -
4.1.1 The Economic Layer	- 35 -
4.1.2 The Environmental Layer	- 37 -
4.2 PESTEL Framework - A Macro Environmental Analysis Tool	- 39 -
4.3 Triple Bottom Line	- 41 -
Chapter 5. Analysis Addressing Research Sub Question 1	- 42 -
5.1 Case Examples: Implementing the CSR Approach	- 42 -
5.1.1 Discussion of Advantages and Disadvantages of CSR	- 48 -
5.2 Case Examples: Implementing the CSV Approach	- 54 -

5.2.1 Discussion of Advantages and Disadvantages of CSV	- 57 -
5.3 Sub-Conclusion: Advantages and Disadvantages	- 62 -
Chapter 6. Analysis Addressing Research Sub Question 2	- 64 -
6.1 PESTEL Analysis.....	- 64 -
6.2 Trends and Patterns in The Festival Industry.....	- 69 -
6.3 Analysis of Roskilde Festival’s Sustainable Approach.....	- 71 -
6.4 A Triple Layered Business Model Analysis of Roskilde Festival.....	- 78 -
6.5 Discussion of the Sustainable Approaches of Roskilde Festival.....	- 85 -
6.6 Sub-Conclusion: The Implemented Approach of Roskilde Festival	- 88 -
Chapter 7. Analysis Addressing Research Sub Question 3	- 89 -
7.1 Introducing the Creating Shared Value Assessment Model	- 89 -
7.1.1 Identify Potential Business Model Gaps.....	- 90 -
7.1.2 Corporate Value Assessment of the Identified Gaps.....	- 94 -
7.1.3 Close the Chosen Gaps	- 98 -
7.1.4 Implementation and Evaluation Criterias	- 102 -
7.2 Discussion of the Advantages of Shifting to a CSV Approach	- 105 -
7.3 Sub-Conclusion: Expected Advantages for the Festival Industry	- 107 -
Chapter 8. Conclusion	- 109 -
Chapter 9. Our Thesis’ Contribution to the Research Field	- 112 -
9.1 Theoretical Contribution	- 112 -
9.2 Managerial Contribution	- 114 -
9.3 Delimitation and Future Research	- 114 -
Reference List.....	- 117 -

List of Figures

Figure 1: Waste overview Roskilde Festival 2015-2017	10
Figure 2: Timeline of CSR from 1950s to 2010s	24
Figure 3: Arguments for and against CSR	27
Figure 4: Summing up the Differences between CSR and CSV	29
Figure 5: The TLBMC creates two new dynamics: Horizontal and Vertical Coherence	35
Figure 6: Economic Business Model Canvas	36
Figure 7: Environmental Life Cycle Business Model Canvas	38
Figure 8: The PESTEL Framework's Analytical Focus	40
Figure 9: TBL Framework	41
Figure 10: Raw Materials of Cloetta	43
Figure 11: Cloetta's Operating Expenses	43
Figure 12: Cloetta's Carbon Dioxide Emissions	46
Figure 13: Key CSR Advantages and Disadvantages	49
Figure 14: Key CSV Advantages and Disadvantages	58
Figure 15: Comparing the CSR and CSV Advantages and Disadvantages	63
Figure 16: The Political Environment for the Festival Industry	66
Figure 17: Key Findings from our Meaning Coding	74
Figure 18: TLBMC (Economical Layer) Analysis of Roskilde Festival	79
Figure 19: TLBMC (Environmental Layer) Analysis of Roskilde Festival	82
Figure 20: The CSV Assessment Model	91
Figure 21: Key potential Business Model Gaps for Roskilde Festival	92
Figure 22: Value Mapping of Identified Gaps	96
Figure 23: TBL analysis of People, Planet and Profit	102

List of Appendixes

Appendix 1: Interview Guide for Roskilde Festival Manager	126
Appendix 2: Interview Guide for Roskilde Festival Volunteers	127
Appendix 3: Interview with Freja Marie Frederiksen	128
Appendix 4: Interview with Linnea Kirstina Edström	138
Appendix 5: Interview with Pernille Bagge Poulsen	142
Appendix 6: Interview with Rikke Stokkendahl	147
Appendix 7: Interview with Thomas Piil Torabi	153
Appendix 8: Interview with Emilie Ekman	157
Appendix 9: Meaning Coding of Volunteer Interviews	165
Appendix 10: Quantitative Data	174

Chapter 1. Introduction

1.1 Grand Challenge

Today's global society is to a large extent characterized by a growing concern and focus on social and environmental issues, which we define as our grand challenge. The concept of sustainable development has gained much ground in the last few years as we have begun to realize how certain forces have been very damaging to the world and how the effects of globalization have put pressure on the environment (S  raphin & Nolan, 2019). One of these issues is climate changes, which negatively influences the social and environmental determinant of health (i.e. poverty, clean air, safe drinking water and food supplies), and causes extreme events such as floods and hurricanes. Actually, 70% of all cities around the world are already dealing with climate changes, and nearly all are at risk (C40, 2019). For these reasons, there is a pressing need for the global population to collectively identify new approaches, try new methods and develop new tools to improve the social and environmental impact of these climate changes.

The most widely accepted definition of such sustainable development is framed by the United Nations; *"sustainable development is development that meets the needs of the present without compromising the ability to future generations to meet their own needs"* (S  raphin & Nolan, 2019, p. 1). This definition and sustainable approach have been further elaborated and adjusted over time, which have resulted in newer terminologies such as the Corporate Social Responsibility (CSR) and Creating Shared Value (CSV) approaches. The CSR approach is well adopted by organizations to meet the societal pressure and thus obtain different corporate benefits (Matten & Moon, 2008). One way to improve the social and environmental state of society is for corporations to act good and assume the role of being judges, juries, and executioner, and use their extensive power (Lantos, 2001). Nevertheless, the CSR approach has been highly criticized for being corporate spin and provide too much power to rely on the organization itself to act responsible (Matten & Moon, 2008). As a consequence, Porter & Kramer (2011) introduced the CSV approach, an approach that they believe will revolutionize the sustainable development. They argued that organizations that follow the CSV approach must choose a unique focus for sustainable development and ensure that this focus is fully integrated, both strategic and operational. By implementing the CSV approach, they claim that organizations can obtain competitive advantages and ensure Triple Bottom Line returns, which refers to the notion and returns in terms of *People, Planet and Profit* (Elkington,

1997). However, due to the recent introduction by Porter & Kramer (2011), the CSV approach is only applied by a limited number of organizations.

Considering the grand challenge of the sustainable development, there is a pressing need for the global population to collectively identify new approaches, try new methods, and develop new tools to improve the social and environmental impacts. We find the sustainable development of the CSR and CSV approach interesting to further investigate in order to evaluate whether there is potential for the CSV approach to really change the corporate responsibility. Moreover, it can be valuable to understand the role of sustainability within the event management industry, given the size of the industry and the popularity of events among the population. In fact, events and festivals are well recognized for having a negative effect on communities and the environment (Gibson & Wong, 2011; Laing & Frost, 2010). Consequently, for many event professionals, sustainability is now equated with survival (S  raphin & Nolan, 2019). Nevertheless, limited research has been conducted within the area of sustainable approaches, and hence the notion of CSR and CSV, and their potential impact on the festival industry.

There is a pressing need for festival organizations to apply sustainability targets to all elements of the strategy and operational aspects, especially within reducing, reusing and recycling (S  raphin & Nolan, 2019). Much consideration is now on minimizing waste as well as increasing the amount of sorted waste. One such festival that apply sustainability targets to increase the amount of sorted waste is Roskilde Festival, one of Europe's largest festivals. Roskilde Festival is currently struggling with meeting their own sustainability targets, which states that they should increase the amount of sorted waste with 10% per year in the period of 2016-2019. From 2016-2017 they only managed to increase the amount of sorted waste with 1.5% (Roskilde Festival, Sustainability, 2016). Looking at the issue from a theoretical perspective, it may imply that Roskilde Festival is applying a CSR approach, and do not fully exploit the benefits due to insufficient strategic and operational integration, thus, indicating that they could benefit from the CSV approach. We find Roskilde Festival as a relevant case in contributing to the limited research field of the sustainable development approaches of the CSR and CSV approach in the festival industry in general. Moreover, due to the size and international notion of Roskilde Festival we further find it valid to generalize to other festivals.

1.2 Research Question

Considering the grand challenge behind our thesis and the influence of the festival industry, it is necessary for the festivals to consider a strategic change to secure future survival. Organizations must take the lead in bringing business and society back together, and the CSV framework will according to Porter & Kramer (2011) guide them through being stuck in a “social responsibility” mindset in which societal issues are at the periphery, not the core. Thus, this argumentation imply that the festival industry could benefit from shifting from a CSR approach to a CSV approach.

We will apply Roskilde Festival as a case to explicitly investigate the potential benefits that can be obtained by shifting strategic focus in relation to sustainability. We see the festival relevant due to their strategic difficulties of reaching their own waste targets. Indeed, to reach their waste sorting targets in the Sustainability Strategy, Roskilde Festival must adopt to environmental and societal pressure. To achieve their goal and thus improve their competitive situation, the festival should consider assessing their strategic approach to waste handling in relation to the CSR and CSV approaches. With point of departure in the multiple case studies, such as Roskilde Festival, we strive to answer the following research question:

Why should festivals consider shifting from a Corporate Social Responsibility approach to a Creating Shared Value orientation?

1. What are the advantages and disadvantages of implementing a Corporate Social Responsibility and a Creating Shared Value approach and which is the most beneficial?
2. What is the current approach implemented by the case of Roskilde Festival and how well is it implemented?
3. Which are the advantages that the festival industry could receive from shifting to a Creating Shared Value Approach?

The following section will present an academic conversation based on the above research question as well as arguing for how our research will contribute to the academic field.

1.3 Academic Conversation

An extensive amount of literature has investigated aspects related to our presented grand challenge, including organizations influence on environmental and social issues and how this is related to the festival industry. Porter & Kramer started a discussion about how the concept of shared value *“has the power to unleash the next wave of global growth”* (Porter & Kramer, 2011, p. 1). They furthermore see CSV as a paradigmatic change in management thinking, one that they believe should contribute to nothing less than the reinvention of capitalism. Those statements, and their academic article, created a change in the traditional paradigm of CSR. When applying CSR, Carroll is an essential contributor and has advanced the field with his different CSR models and thus made it less nebulous. Several academics have contributed to the field of study and besides Carroll (1991; 2008) other contributors are Elkington (1997), Matten & Moon (2008), and Kumar & Christodoulopoulou (2014). These academics have all expanded the terminology of CSR and evolved the field with different branches and models. Many academics see CSV as a branch of CSR, however Beschorner (2013) criticizes CSV as being the same concept but disguised as a much more radical approach.

The CSV approach is still a topic with limited research, as existing literature exploring the implementation results of CSV are sparse. Nonetheless, big corporations such as Nestlé, IBM, Google and Apple have taken on CSV which suggest a corporate recognition of CSV as a beneficial strategic tool. Furthermore, the CSV and CSR approach is about integrating sustainability into the core of the business, and hence the business model of an organization (Porter & Kramer, 2011; Elkington, 1997; Matten & Moon, 2008). However, we find a lack of perspectives on the link between how the two different approaches affect the business model and its outcome both in terms of advantages and disadvantages. Several theoretical perspectives within the CSR and CSV approach investigate the advantages and disadvantages, however only limited research have been conducted within the field of the two approaches consequences and its effects on the business model.

From our exploration of existing literature, we find that several theorists have an idea about how organizations should engage in sustainable practices. We have further found that the two distinct approaches of CSR and CSV have not been investigated within the festival industry. The festival industry is interesting to investigate because in reality, for many event professionals, sustainability is now equated with survival (Séraphin & Nolan, 2019). Moreover, the question about how the

concept of CSR versus CSV affects the business model have never been measured within this industry. With our research of the case of Roskilde Festival and other organizations who apply the CSR or CSV approach, we strive to expand the existing literature within the field of sustainable behavior of the festival industry. We aim to accomplish this by contributing with empirical insights on how current organizations benefit from the two approaches and which advantages the case of Roskilde Festival, and hence the festival industry, can expect to gain from shifting to a CSV oriented approach.

1.4 Case Application

We will apply multiple cases in order to identify the empirical advantages and disadvantages of the CSR and CSV approaches within several industries to conclude and verify the theoretical arguments of chosen theorists. We have chosen to include the case study of Cloetta and Nestlé (Nespresso) based on their sustainable relevance for our thesis. Furthermore, we use examples from companies of H&M Group, VELUX Group, Mondelez, Nike, Inditex, and Walmart to exemplify their advantages or disadvantages of implementing either a CSR or CSV approach. In order to conclude on why the festival industry should consider shifting to a CSV oriented approach we will apply one of Europe's largest international festivals as an in-depth case study. The chosen case is Roskilde Festival, which will be presented more in detail in the following section.

Roskilde Festival is a non-profit music and art festival located in Roskilde, Denmark. The festival is organized by Roskilde Festival Charity Society and is one of the largest and oldest festivals in Northern Europe, dating back to 1971 (Roskilde Festival Gruppen, For Studerende, 2019). Every year Roskilde Festival donates their profits to humanitarian causes and other charitable, non-profit and cultural organizations with a particular focus on children and young people. The festival not only focus on the international market in their donations, they also aim at attracting and retaining an international audience, which is why they sell tickets in 67 countries (Roskilde Festival Gruppen, For Studerende, 2019). Moreover, Roskilde Festival is known as one of Europe's biggest music events. In 2018, 130.000 international and national participants travelled to Roskilde to enjoy the atmosphere and music and art program of Roskilde Festival (Roskilde Festival Gruppen, For Studerende, 2019). The festival recognizes that they could not be as successful as they are without their 30.000 engaged and motivated volunteers to set-up, manage and maintain the entire festival area, as they express *"we are who we are because of the volunteers"* (Roskilde Festival Gruppen,

For Studerende, 2019). As a tool to communicate with both the volunteers and the festival guests, a mobile application was introduced in 2012. In 2018, the application had 135.000 active users who averagely spent 32 minutes on the application during the festival (Roskilde Festival Gruppen, For Studerende, 2019).

The ambition of the Roskilde Festival Charity Society is to develop engaged and open communities that can positively influence people through music, art, sustainability, and active participation (Roskilde Festival, Om Festivalen, 2019). In regard to sustainability, Roskilde Festival focus on waste and recycling, being an organic festival, sustainable procurement, water usage, and culture and awareness. As mentioned in the Grand Challenge our thesis will go in-depth with the waste and recycling approach. In 2017 Roskilde Festival generated 2,281 tons of waste, which compared to the previous ten years, causes 2017 to come in third only exceeded in 2016 with 2,490 tons and in 2007 with 2,964 tons (see figure 1) (Roskilde Festival, Sustainability, 2016). This indicates that the amount of waste has been reduced from 2016 until 2017. However, as the waste volume is sensitive to uncontrollable factors such as the weather conditions, our thesis will focus on the amount of sorted waste. Roskilde Festival aims at increasing the amount of sorted waste by 10% per year in the period of 2016-2019. Nevertheless, Roskilde Festival only managed to increase the amount of sorted waste with 1,5% from 2016-2017 (Roskilde Festival, Sustainability Report, 2016).

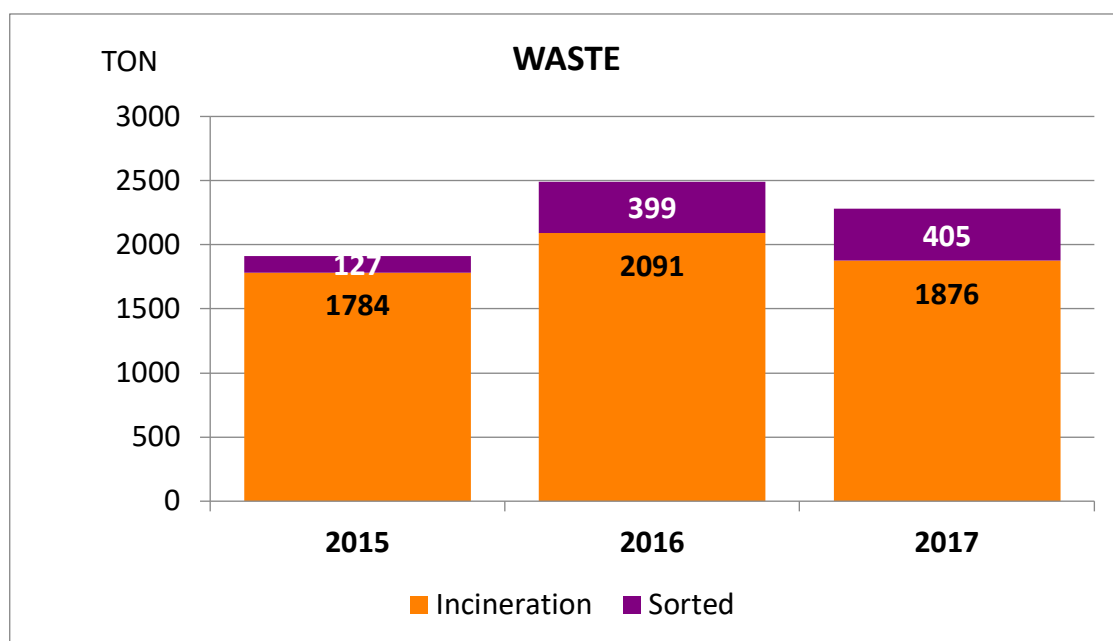


Figure 1: Waste Overview Roskilde Festival 2015-2017

Chapter 2. Methodology

We first provide a description of our research philosophy and design that guides our thesis. Moving forward, we will discuss how to secure the validity and reliability and which factors to be aware of. Finally, we will present the data collection and analysis methods applied in our thesis.

2.1 Philosophy of Science

The philosophy of science, i.e. the philosophical worldview, refers to the basic set of beliefs that guides our actions as researchers (Creswell, 2009). Moreover, our worldview influences what is being studied, how our research is conducted, and how we interpret our results (Bryman & Bell, 2015). In our thesis we believe that the best way to interpret and understand our research data is by adapting the worldview of *social constructivism*. In the following section, we will briefly describe this worldview and argue for how it will contribute to our thesis.

Social constructivism states that reality is socially constructed and that this constructed reality is determined by people who assign different meanings to their experiences (Easterby-Smith, Thorpe & Jackson, 2008). Thus, we conduct our research through the assumption that the knowledge we have constructed through social interactions is inseparable from how we perceive and interpret the true reality. Indeed, reality is defined as “*a quality appertaining to phenomena that we recognize as having a being independent of our own volition*” (Berger & Luckmann, 1991, p. 13), which simply means that we cannot “wish them away” i.e. the phenomena. Knowledge is defined as “*the certainty that phenomena are real and that they possess specific characteristics*” (Berger & Luckmann, 1991, p. 13). It is in this sense that the social constructivism has relevance for our thesis, as it allows us to question both the ‘reality’ and the ‘knowledge’ of others, and hence the theory of Corporate Social Responsibility (CSR) and Creating Shared Value (CSV) and its appliance to the festival industry. This also relates to our first sub research question where we will seek to understand the theories by together, as researchers, socially construct our own reality of these two approaches. This by applying empirical data and interpreting the advantages and disadvantages from different companies’ realities.

Social constructivism maintains that the focus of the researcher must be on how people think and feel as well as seek to understand why individuals have different experiences and finally attempt to explain these (Easterby-Smith et al., 2008). This also relates to our second sub research

question where we aim to identify the approach implemented by Roskilde Festival, and in order to do so we need to interact and socially construct the reality together with both Roskilde Festival as an organization and their volunteers, as we need to understand the reality from both viewpoints. Potential differences in experiences can thereafter be explained and understood. We claim that in order to understand a person one must understand the social environment where their experiences are created, which is why we will conduct a macro environmental and industrial analysis before engaging with Roskilde Festival and their volunteers. Finally, before being able to conclude why the festival industry should consider shifting from a CSR approach to a CSV approach it is necessary to socially construct a reality of the two terms applied on the festival industry specifically. Indeed, as there is limited research conducted within this field, we need to construct the reality together as researchers based on our new learnings and experiences.

Further, it is connected with the relativist ontology that argues that reality is socially negotiated, and an individual's understanding of reality is specific and unique to the individual (Easterby-Smith et al., 2008). We therefore recognize that the individual's perception about the reality is unique. Epistemologically, social constructivism is based on subjectivism, thus claiming that the individuals, i.e. us as researchers and our respondents, create knowledge, and that we may perceive the same situation differently (Easterby-Smith et al., 2008). We therefore argue that individuals immerse in interactions within social environments and consequently meanings are constructed socially. As presented, we believe that by using social constructivism and its underlying understanding it will permit us to answer our sub research questions by using applicable methods. This will be covered in the next section together with the chosen research approach and design.

2.2 Research Approach, Design and Method

The extent to which our research is concerned with theory testing or theory building raises an important question regarding our design of the thesis. This is often presented as two contrasting approaches to the reasoning that we adopt: deductive or inductive. However, reasoning can also, alternatively, be abductive. We use existing literature and theory on CSR, CSV, business models and sustainable behavior of organizations, and a mixed method approach to answer our research questions. Consequently, we collect data to evaluate propositions related to existing theory in order to further develop a more comprehensible theoretical perspective than the one already existing. Thus, our thesis is based on abductive reasoning (Saunders, Lewis & Thornill, 2016).

The starting point for our thesis was the presentation of a new sustainable approach, namely the CSV approach. Porter & Kramer (2011) argued that this would ensure success and triple bottom line returns. From literature it was found that the sustainable approach applied by companies might be to blame for their struggles. The festival industry is of high importance in this subject, and one festival that struggles with meeting their waste targets is Roskilde Festival. For this reason, we aim at testing the existing approaches within sustainable theory, and thus use deductive reasoning where we test existing theory by analyzing advantages and disadvantages of CSR and CSV with empirical data. Secondly, we will use inductive reasoning to develop the existing theory by analyzing and identifying what the festival industry can expect to obtain by implementing a CSV approach, and hence why they should consider shifting from a CSR to a CSV approach. We are using existing theory and literature to create a guide for our qualitative interview with Roskilde Festival and we use the outcome of this interview together with theory to create a guide for the interviews with the volunteers. We make conclusions of our data analysis to develop the existing theoretical assumptions and to answer our research question.

A research design is defined as *“a framework or plan for conducting a marketing research project”* (Malhotra, Nunan & Birks, 2017, p. 61). The aim of the research design is to detail the procedures necessary for obtaining the information needed to structure or solve the research question (Malhotra et al., 2017). Hence, choosing the right research design is essential as it lays the foundation for our thesis. In addition, a good research design will ensure that the thesis process will be conducted effectively and efficiently (Malhotra et al., 2017). Different types of research design and methods can be combined with social constructivism (Esmark, Bagge & Åkerstrøm, 2015). Broadly speaking a research design can be either exploratory or conclusive (Malhotra et al., 2017). Our thesis will apply an exploratory research design, as it is a flexible and evolving approach used to understand a marketing phenomenon that are inherently difficult to measure (Esmark et al., 2015). We seek to understand and explain why the festival industry should consider shifting from a CSR to a CSV approach, and thus it is necessary to fully understand the advantages and disadvantages of both approaches, both for companies currently applying the approaches and for the festival industry specifically. In order to fully understand the potential advantages and disadvantages for the festival industry of shifting to a CSV oriented approach, it is necessary to firstly conduct an analysis of our case companies and their business models. Secondly, to conduct a more in-depth analysis of the business model of Roskilde Festival and their environmental approach and

finally to identify what they can obtain by implementing the CSV approach. This process is highly complex and difficult to measure, which is why we have chosen the exploratory design.

In addition, we will apply a mixed method research method based on explorative semi-structured interviews with one representative from Roskilde Festival and five volunteers at Roskilde Festival. We apply this research method as we will combine our dominating design of qualitative data with a smaller quantitative element. The interviews will include two close-ended questions and several open-ended questions which will allow the participants to state their thoughts and unique insights. Further, we will quantify some of the findings of the volunteer interviews in order to identify patterns in the volunteers' perception of waste management at Roskilde Festival. This structure was chosen to ensure a free exchange of both regular and sensitive information (Malhotra et al., 2017) while at the same time benefiting from quantitative data to identify patterns. The more specific research techniques that we apply in the data analysis will be meaning coding of the five volunteer interviews and the usage of descriptive statistics. The chosen methods and techniques are completely aligned with our research philosophy.

We apply a multiple-case study research strategy, where the 'cases' is different companies that apply the CSR or CSV approach and Roskilde Festival (Saunders et al., 2016). A multiple-case study strategy has the capacity to generate insights from intensive and in-depth research about a phenomenon in its real-life context, leading to empirical descriptions and the development of new theory (Saunders et al., 2016). By incorporating multiple cases, we have the rationale for using these cases to establish whether the findings of the first case occur in other cases, and as a consequence, we can generalize from these findings (Saunders et al., 2016). Thus, we will use several cases to determine the advantages and disadvantages of the CSR and CSV approach, and then investigate whether these findings will occur in the case of Roskilde Festival, and hence we will use this in order to generalize to the entire festival industry. Brinkmann & Kvale (2009) argue that the study of multiple cases does not always require a large sample size since it does not always guarantee and secure value. Both analytical generalization and communicative validity require that the description of the interview process and interviewee selection is of high quality. This points towards the importance of how such process is collected and analyzed which will be investigated in the following section.

2.3 Data Collection and Analysis Methods

This section further elaborates on our chosen research method and techniques in relation the collected data and how we will analyze it. The following will be divided into secondary and primary data.

2.3.1 Secondary Data

Secondary data is data that has already been collected by other researchers with other purposes in mind. This kind of data can therefore be biased and not completely applicable for our thesis if not chosen wisely. However, by choosing the best sources, secondary data can be as close to being representative as one can get (Bryman & Bell, 2015). Secondary data is beneficial for our thesis as it is easy to access, relatively inexpensive, and quickly obtained, which is highly important in order to fully understand and conclude on our research question.

We will be using secondary data to obtain general knowledge about the CSR and CSV approaches, as well as discovering and understanding its advantages and disadvantages for current companies that operate within these approaches. Moreover, we will apply secondary data to address trends and patterns within the festival industry and its macro environment. By using secondary data to understand these topics we will have more time to conduct the data analysis. Furthermore, the secondary data will be used to validate or discard some of the theoretical standpoints of CSR and CSV. Secondary data can be classified as either internal or external (Malhotra et al., 2017). Internal data is data that have been generated within one of our case companies (Malhotra et al., 2017) and will in our thesis consist of: sustainable reports, annual reports, articles, and corporate websites. External data, on the other hand, is defined as data that originates outside of our case companies (Malhotra et al., 2017). We will apply external data in the sense of data from non-profit and profit organizations, academic journals and literature and a quantitative study from A Greener Festival.

To ensure that our applied data is both useful and of high quality, we have critically evaluated the source and data before applying it in our thesis. The factors that we have evaluated on is the source and data reliability, validity, objectives, nature, and dependability. This process is highly crucial, as not all sources or data is useful and correct in relation to the research question we have on hand.

2.3.2 Primary Data

Primary data is data that we ourselves as researchers have collected specifically to address our research question (Malhotra et al., 2017). We collected primary data through our interviews and since our thesis holds a social constructivist research philosophy it will allow us to gain a deeper understanding of each individual person. We apply a mix of qualitative and quantitative methods, namely one in-depth interview, five shorter semi-structured interviews with open-ended questions and smaller quantification of the findings to identify patterns in the volunteer's comprehension of Roskilde Festival's environmental profile. The interview process can seem chaotic and difficult for the novice interviewer. Therefore, we apply Brinkmann & Kvale's (2015) '*Seven Stages of an Interview Inquiry*' to ensure that the collected data is of the quality we originally intended. In the following section, each step will be elaborated on in detail.

Stage 1: Thematizing the Interviews

Why: <i>Clarifying the purpose of the study</i>	The purpose of the interviews is to get detailed, in-depth knowledge about Roskilde Festival's approach to sustainability as well as insight in how they operate and hence how their business model is formed. In order to do so we will need to understand the festival from both a strategic and operational level. This information will be used to examine the research phenomenon and hence clarify why the festival industry should consider shifting from a CSR to a CSV approach.
What: <i>Obtaining prior knowledge of the subject to be investigated</i>	We aim to get an overview of the advantages and disadvantages of both the CSR and CSV approach prior to the interviews. This to get a better understanding of where to ask more in-depth questions, as we should be able to recognize hints and patterns. Moreover, prior knowledge of initiatives, media crisis, and environmental impacts related to Roskilde Festival's waste management makes it essential for us to utilize the semi-structured interview structure by asking the participants for supplementary information when needed.

Stage 2: Designing the Interviews

This stage aims at answering the how question. This relates to planning of procedures and techniques that will be needed to obtain the intended knowledge. The six interviews conducted are explorative and semi-structured, whereas one of them is an in-depth interview with Roskilde Festival's management. The person interviewed is Freja Frederiksen, one of two employees in the

sustainability department. We therefore consider Frederiksen as an expert within the field of sustainability and waste management at Roskilde Festival, and find that she possesses sensitive information about the business model, operation, and festival guests. Moreover, we conducted five interviews with volunteers at the festival, as they can give us essential information on the operational level and they are therefore also found to be the best source to illustrate how well Roskilde Festival is doing in implementing environmental practices throughout the entire business model. We find it impossible to obtain this information in other ways than by interview. Moreover, the semi-structured form is chosen in order to reduce potential errors while still keeping the flexibility to vary the sequence and ask further elaborating questions. Please see appendix 1-2 for our interview guides for the six interviews. The questions asked is open-ended questions, which will be used to both understand the perceptions of the participants and to quantify a few of the findings in the volunteer interviews.

We chose six interviews as previous research indicates that 73% of content-driven codes are identified within the first six transcripts (Guest, Bunce & Johnson, 2006).

Stage 3: Conducting the Interviews

Prior to the interviews we informed our participant of the overall purpose of getting an understanding of how the festival operates with a focus on waste management. We did not provide them with an interview guide nor did we inform the participant about the theoretical focus of CSR versus CSV. In the end of the in-depth interview we asked if they communicate their sustainable behavior as either CSR or CSV. Thus, we ensured that the participants provided us with honest and impartial answers. Moreover, the five volunteer interviews were conducted by different interviewers which increased our need for a more structured approach, to be able to compare and quantify the collected data. Prior to conducting the interviews, all participants were asked for acceptance of our usage of recording devices and that information would be applied in our thesis.

We further conducted the interviews in the participants' native language to ensure that the participants felt comfortable, relaxed and that they could express themselves without any discomfort. In respect to the participants' daily life and the length of the interview, it was found sufficient to conduct some of the interviews by telephone. We are aware that this may cause difficulties in relation to responding to signs of unease, face characteristics, or other physical observations that we

otherwise would have been able to address in a face-to-face interview. However, the convenience and flexibility of the participants was valued higher, as we found that this would encourage their full cooperation and willingness more.

Stage 4: Transcribing the Interviews

We have chosen to transcribe the six interviews as it provides us with a good basis for further analyses of the interviews and their contexts (Malhotra et al., 2017). See appendix 3-8 for the transcripts. The intended use of the transcripts is to discover meanings and motives for how Roskilde Festival operates and manage their environmental profile, specifically their waste management behaviors. For these reasons, the transcription was performed roughly without mentioning pauses, laughter, etc. Moreover, as mentioned in stage 3, the interviews were conducted in the participants native language, Danish, and the transcripts will therefore also be in Danish as both of us as researchers are native Danish speakers as well. We are aware of the fact that when transcribing the interviews, the reliability may decrease, since we are converting oral language into written language and this may cause us to have to re-write some sentences, as humans generally talk in a flow of 'run-on-sentences' (Brinkmann & Kvale, 2015). However, as our thesis does not focus on language and linguistics, it is not found to be critical. When conducting the meaning coding we have to translate and convert the oral language into English. Nonetheless, since we are educated in the English language the impact on the reliability, in this term, is considered to be limited.

Stage 5: Analyzing the Interview Data

We will apply two different analytical methods in our thesis. Firstly, we will apply meaning coding to our five volunteer interviews, where we break down the data into different categories. The purpose is to define the volunteer's meaning, motives, and perception of the environmental behavior at Roskilde Festival. The second method that we will apply is statistical frequency analysis in order to create an overview of the volunteers' meanings, motives, and perception and to see if there are some areas that they can agree on. These two methods will create the fundamental basis for the primary empirical data.

Stage 6: Verifying the Data

Reliability, replication, and validity are three important criteria when verifying and evaluating a research interview (Brymann, 2008). Other researchers would to some extent be able to obtain the same results if the same semi-structured interview guide was applied. However, we also recognize our philosophy of science and that we construct our reality together as researchers and alongside the respondents of the interview. For these reasons we argue that the reliability and replication is medium. Validity, on the other hand, is divided into internal and external validity (Brymann & Bell, 2015). We make sure that our thesis has credibility and internal validity by securing that we have an understanding of the participants' statements and avoid falsely interpreting their responses. During all the qualitative interviews we use probes and additional questions to get the participants to clarify what they mean and provide thoughtful elaborations. Therefore, we continually checked, questioned, and theoretically interpreted our findings, and the internal validity is therefore argued to be high, as we adopted a critical stance towards the obtained knowledge and the analysis. Moreover, the external validity and thereby the degree of which the findings can be generalized to other industries is argued to be limited. Having valid interviews will enable us to collect accurate information regarding the concepts that the project concerns (Brymann & Bell, 2015). For the interviews we use clear and well formulated questions in order to make sure that the respondents understand the questions, and to secure the information is reliable as the data collected is consistent.

We are aware of the different errors and biases which can occur and substantially affect the research design and ergo our findings. Errors and biases are challenging to eradicate, however an attempt to minimize them is crucial (Malhotra et al., 2017). For our expert interview with Roskilde Festival Gruppen we acknowledge that errors regarding participants not being willing to provide answers may occur. Another potential error can be the interviewees not answering or discussing questions due to sensitive topics. We aim at reducing this risk by emphasizing the possibility of a confidential agreement or by rephrasing our questions. For our volunteer interviews we recognize similar errors as well as creating bias through leading questions (Veal, 2011; Malhotra et al., 2017). The interviewed participants are not accustomed to being interviewed which potentially can cause errors. To reduce this risk, we aim to create clear and understandable questions and ensure that the participants feel comfortable (Malhotra et al., 2017).

Stage 7: Reporting the Findings

The conducted interviews will contribute to the final results of our thesis. The report will therefore, when needed, include citations and references from the interviews. For these reasons we also ensured that the participants in our interviews were aware of our intention to use their statements, information, and industry knowledge in the report.

2.4 Critical Reflections

We find it important to argue for the reflective and reflexive approach of our thesis as it allows us to recognize our role within the process of our thesis and remain critically reflective. Reflexivity is defined as the process of reflecting critically on our self as researches and is important as *“it will allow you to surface any preconceived ideas that you may have about your topic and what you expect to find and help you to be aware of your own biases”* (Saunders et al., 2016, p. 27). This section will present the five reflective and reflexive thoughts we have come across during the thesis process.

Firstly, our own beliefs and feelings inevitably impact our research and thereby our thesis results (Saunders et al., 2016). For this reason, we also acknowledged our scientific philosophy as social constructivism. However, by doing so we also recognize that our thesis will be based on subjective argumentations that are constructed through social interactions in which the social actors create partially shared meanings and realities. Based on this, we also acknowledge the need for actively reflecting on and question our own values. When researching on the CSR and CSV approach we are aware that we preliminarily perceived the CSV approach as a stronger approach for the festival industry. Nevertheless, we acknowledge our values in this matter, and therefore we ensured that we critically assess the CSV approach and the pre-assumptions of the CSR approach by analyzing the two approaches from an empirical perspective. This could help us overcome some of our beliefs and instead socially construct a shared reality of the approaches based on our suppositions, the empirical findings, and theoretical arguments.

Secondly, as the aim of our thesis is to understand why the festival industry should consider shifting from a CSR to a CSV approach, we therefore include and discuss secondary data that has already been published and is relevant within this research field. We critically reflect on literature, academic articles, sources, and publishers. However, as the field of research is fairly new since the

CSV approach was first officially presented in 2011 by Porter & Kramer, we therefore had to include some literature and academic articles that are not well-cited nor from large and recognized journals as e.g. Harvard Business Review. Nonetheless, we have always assessed the literature and academic journals based on relevance, value and sufficiency in relation to our research questions. Moreover, we discussed our primary data and the theoretical arguments throughout the thesis, and finally used this discussion as a basis for critically reflecting on the theory and consequently expanded on the existing theory. This is also why we apply an abductive approach, which is a combination of the deductive and inductive approach.

Thirdly, we recognize that our interests and the skills that we either have or are able to develop influence the secondary and primary data that we have collected, applied and analyzed. The multiple cases that we applied is chosen and assessed by us as researchers based on our values, beliefs, and how we perceived their relevance to support us in answering our research question. We are therefore aware that the cases may be biased, and if we instead had randomly chosen the case companies, different results may have been found. Nonetheless, by applying multiple cases we were able to focus on whether our findings could be replicated across the cases, and thereby reducing the biases again. Moreover, we are aware that errors can occur when analyzing the data obtained from the expert interview as well as the volunteer interviews. These errors can occur, given our research philosophy and the presence of subjectivity, as we interpret the data to find results (Malhotra et al., 2017). This can potentially damage the reliability of our thesis. However, we attempt to reduce this risk and potential bias of the researcher as we both, as authors, participate in the coding, analysis, and discussion of the data.

Fourthly, a project is determined to be reliable when the same results can be achieved when the study is replicated, which is external reliability (Saunders et al., 2016). Additionally, we ensure internal reliability by being consistent throughout the thesis (Saunders et al., 2016). Internal reliability is established by conducting the study collectively to secure that every aspect of the project is discussed and agreed upon regarding the interpretation of the outcomes. Explaining in detail how and why the chosen data is collected and analyzed ensures external reliability. Given our mixed method design on a subjective epistemology, we acknowledge that our interpretation is relatively subjective which in turn means that generalization to other industries is not achievable. Nevertheless, we will use several cases to determine the advantages and disadvantages of the CSR and CSV

approaches, and then investigate whether these findings will occur in the case of Roskilde Festival to generalize for the entire festival industry.

Lastly, our research design and proposal has been formulated to minimize the ethical concerns and avoid unethical practice. However, ethical concerns will still emerge when seeking access to organizations and to individuals, collect, analyze, manage and report on data (Saunders et al., 2016). Overall, we will apply the codes of ethics that we have learned from our university, Copenhagen Business School, which is available online in our thesis forum. In relation to accessing the participants of our interviews, we have been open and honest about the purpose with the interview, the usage of recording devices, and finally the objective of applying their statements in our thesis report. We also ensured that they were aware that they at any time could withdraw from the interviews, and if requested they could stay anonymous. In contrast, we apply online websites and communities without asking for further knowledge or permission of those who created it, which may be seen as unethical behavior. Nevertheless, the companies and communities chose to distribute information online, which is open to the public. For this reason, we did not consider our behavior as unethical.

Considering our critical reflections, we will in the next chapter present the theory that will function as the foundation for our thesis.

Chapter 3. Literature Review

This chapter presents and accounts for the theoretical foundation of our thesis, which we chose to construct the frame for the following analysis and ultimately answer the research question. The chapter represents different theoretical perspectives and subject areas mainly from the fields of Corporate Social Responsibility, Creating Shared Value, and Business Modelling.

In recent years, the focus on human society and its crisis of sustainability has increased. This has led to several societal developments and the creation of alternatives to the processes that causes the crisis. In light of this development, several organizations within the festival industry have focused their attention on their environmental footprint and made initiatives to become more sustainable. The following section will introduce the definition of CSR and provide a comprehensive investigation of an organization's motivation to integrate CSR in their business model. Afterwards, it will introduce the frameworks associated with the term.

3.1 The Rise of Corporate Social Responsibility (CSR)

What exactly the concept of CSR entails is not easily defined. The term is both discretionary and internally complex, and it has fairly open rules of application (Matten & Moon, 2008). At the core of CSR is the idea that it reflects the social imperatives and the social consequences of business success. Thus, CSR empirically consists of clearly articulated and communicated policies and practices of corporations that reflect business responsibility for some of the wider societal good (Matten & Moon, 2008). Our thesis will employ the European Commission's definition, because it provides a comprehensive understanding of the term. CSR is defined as *"a concept whereby companies decide voluntarily to contribute to a better society and a cleaner environment"* by integrating *"social and environmental concerns in their business operation and in their interaction with their stakeholders"* (the European Commission, quoted in Weber, 2008, p. 247).

Because CSR can be seen as an investment into the environment, human capital, and stakeholder relationships, it is considered a key resource by a growing number of companies in today's corporate world. Hence, in the past, and now, it is sometimes difficult to differentiate what organizations are doing for business reasons, e.g. making the workers more productive, and what the organizations are doing for social reasons, e.g. helping to fulfill their needs and make them better and more contributing members of society (Carroll, 2008). Therefore, it can be beneficial to

identify the main motivational factors for implementing the CSR approach strategically since its origins, as it can affect companies' encouragement and behavior. Furthermore, Dolcinar & Pomeroy (2008) found that purchase intentions and consumer attitudes are influenced by CSR initiatives - if consumers are aware of them. They identified a strong consumer demand for CSR information and argues that this information could affect consumer behavior (Dolcinar & Pomeroy, 2008).

3.2.1 The Motivational Factors of CSR

The origins of CSR are found in the concept of philanthropy, which appeared in the 1800s (Carroll, 2008). It was about the desire of promoting the welfare of others expressed by donations of money to good causes. Back then, the focus on CSR in organizational terms rose due to concerns about employees and how to make them more productive (Carroll, 2008). Examples of early philanthropic actions was local donations and local community commitments. However, it was first decades later that the organizational management could engage in and synergize philanthropy to provide both benefits to the general community as well as their own business.

The contentious concept of CSR emanates from a number of societal changes. Figure 2 presents a timeline of CSR's motivational significance from 1950-10s.

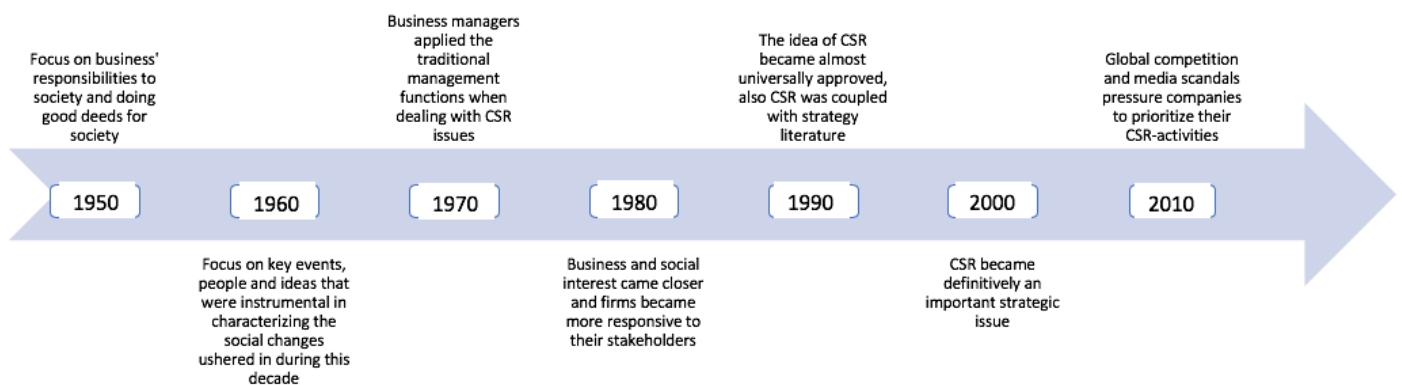


Figure 2: Timeline of CSR from 1950s to 2010s (Moura-Leite & Padgett, 2011)

From the very onset, CSR has been a 'voluntary' requirement that stems from the intensified expectations of people and government embedded with a synergy between profits and 'doing good'. The advantages of explicitly calling CSR for what it is, is that it directs the attention towards social and environmental relationships in a strategic way and integrate it in the day to day business (Christensen, Morsing & Thyssen, 2013).

One of the early pioneers of CSR, William C. Frederick, asserted that there were three core ideas in the 1950s: the idea of corporate managers as public trustees; the idea of balancing competing claims to corporate resources; and the acceptance of philanthropy as a manifestation of business support of good causes (Frederick, 2006). The main motivation for integrating CSR in the 50s and 60s was to improve employee welfare, however, only through philanthropic actions with limited strategic perspective (Carroll, 2008). For these reasons, it can be argued that companies in this time period did more 'talk' than 'actions' in the field of CSR. Communicating it to improve the organizations' image with the general public was yet an unexploited area. The 1970s assumed that a social contract between organizations and society was changing the interest in social responsibility. Furthermore, legislation stipulated companies to incorporate CSR initiatives and the motivational factor in this decade are therefore less voluntary (Carroll, 2008).

The last decades of the millennium had high impact on the CSR concept we know today. When looking at the 80s and 90s the motivational factors changed radically. Consumers and society started to demand socially responsible actions from organizations by creating highly publicized campaigns with the purpose of forcing them to take social responsibility and voluntarily change their business model (Bhattacharyya, Sahay, Arora & Chaturvedi, 2008). As a result, companies had to adjust their mindset and incorporate CSR in a completely new way. This created a major trend in the 90s, that still exists today, which is the emergence of many different organizations that have developed excellent reputations for CSR practices. Companies such as VELUX Group, Nike and The Body Shop all embrace CSR practices and have developed reputations within the field. Thus, the motivational factors were dominated by deliberated strategic behaviors caused by the external expectations to do good, as a negative CSR reputation could harm the business' bottom line.

In the 00s CSR became a global phenomenon and the effectiveness of CSR initiatives with broader systems of private and public governance became apparent (Carroll, 2008). However, reputational issues were problematic for several companies in the 00s and 10s where actions primarily were reactive based on expectations or reputational crises. The pressure of global competition and intensified media scandals played a significant role for companies to prioritize their CSR-activities (Morsing, Schultz & Nielsen, 2008). This drove the motivational factors to change again to become proactive and organizations seemed to become genuinely more interested in their social

responsibility (Morsing et al., 2008). Indeed, the majority of companies are still in the phase of transforming and adjusting their business model to the societal expectations, which is also indicated by the problem for Roskilde Festival to meet their Sustainability Strategy's target.

3.2.2 CSR Arguments

Proponents of CSR argue that firms *ought* to engage in CSR because of the fact that they possess more knowledge and more capital which makes them better equipped than e.g. NGOs who may more often result in innovations of beneficial products and technologies (Devinney, 2009). Others appeal to the rationality of managers by pointing to the corporate long-term benefits. One such way is through the Resource Based View (RBV) which states that a company utilizes the resources (tangible or intangible) at its disposal to create competitive advantage. If these resources are unique, heterogeneous, and not entirely mobile, this competitive advantage may be inimitable and constitutes a basis of positioning and differentiation which in turn may provide long term profits. Seeing that CSR capabilities include the ability to scan, understand, and respond to societal needs and changes, proponents argue that CSR may be seen as such a resource upon which build competitive advantage (Plesner & Neergaard, 2005). Finally, other commonly heard arguments used to justify CSR relate to the fact that CSR can be used as a pre-emptive measure to avoid governmental regulations and that proaction is often *"more practical and less costly than simply reacting to social problems once they have surfaced"* (Carroll & Shabana, 2010: 89).

However, CSR adversaries have pinpointed to the fact that the ethics of CSR is often not all black and white. When social concerns become corporate responsibility, companies essentially assume the role of judges, juries, and executioner, and will in that sense be *"granted an excessive concentration of power which would threaten the pluralistic division of powers among out various social institutions, there threatening our democratic freedoms"* (Lantos, 2001, p. 617). Finally, adversaries have argued that gaining competitive advantage through the creation of a brand based on CSR is only likely to ensure average profits (Blomgren, 2010). CSR is a means to acquire long-term benefits, competitive advantage, and a license to operate. Indeed, CSR is a tool for branding and differentiation until it has become so widely adopted that being socially responsible is simply a requirement to compete and CSR will cease to be a unique concept (Blomgren, 2010). Paradoxically, the arguments *against* CSR has rendered the question of whether or not a company should

engage in CSR. To facilitate a continued overview on part of the reader, figure 3 have been constructed to expand on the above points.

Arguments for CSR	Arguments against CSR
<ul style="list-style-type: none"> • Stakeholder theory • Corporations possess the resources and innovativeness to efficiently tackle complex societal problems • CSR is a means to acquire long-term benefits, competitive advantage, and a license to operate • CSR increases access to capital and governmental permissions • Corporate social action will prevent governmental action • Proaction is easier and less costly than reaction • A better society constitutes a better environment for doing business 	<ul style="list-style-type: none"> • Capitalism and 'the invisible hand' • Companies must be allowed to get a return on investments • Reliance on companies to fulfill social responsibilities will render them too powerful • Managers have not been elected and lack the competencies to pursue social and political goals • Firms are not representative of society at large • Free rider problem • Reporting requirements are costly and time consuming • Today's preference becomes tomorrow's price of entry

Figure 3: Arguments for and against CSR

A main issue of CSR is, therefore, to identify whether organizations' true intentions is to do good and act responsible, or whether their main focus always lie upon the bottom line. From a theoretical perspective, it has been argued that CSR is a short run, non-integral approach that cannot be perceived as a competitive advantage (Carroll, 2008; Porter & Kramer, 2011). Many alternatives have therefore been introduced in an attempt to provide new or more precise frameworks that can benefit the company in the long run. The term Creating Shared Value (CSV), introduced by Porter and Kramer (2011), is one of such.

3.2 The Rise of Creating Shared Value (CSV)

The term Creating Shared Value (CSV) are included as it is the key interest point in this thesis since it is a new branch within the corporate world of social and sustainable focus. It is relevant for our thesis, as it potentially could help Roskilde Festival reaching their aim of sorting 10% more of their waste per year. Indeed, it could provide value for Roskilde Festival due to the changing industry and increasing environmental awareness from stakeholders. Furthermore, the potential

advantages of the approach have not been assessed in relation to the festival industry in specific which was identified as a potential gap to investigate closer.

In the article “Creating Shared Value. How to reinvent capitalism - and unleash a wave of innovation and growth” Michael Porter & Mark Kramer (2011) suggest what they see as a paradigmatic change in management thinking from CSR to CSV. They believe that this paradigmatic change contributes to nothing less than the reinvention of capitalism. They take a critical stance towards management that aims at generating short-term business profits, and they stress the importance of “*creating shared values, and not just profit per se*” (Porter & Kramer, 2011, p.2). By contrast, they argue that the concept of CSV will (re)connect businesses with society (Beschoner, 2013). They introduced the term to enhance the competitiveness of a company while simultaneously advancing social and economic conditions in the communities in which the company sells and operate (Moore, 2014). Porter & Kramer (2011) predict that incorporating societal issues into strategy and operations is the next major transformation in management thinking. They make clear that their standpoint with CSV has nothing to do with charity or moral chit chat about justice or a greater good, but it is rather an economic approach to normative issues that will pay off for businesses in the long run (Porter & Kramer, 2011). This statement is an important viewpoint to our thesis as it proclaims the fact that companies in almost every case does not make business decisions without considering the economics.

3.2.1 The Distinction Between CSR and CSV

The distinction between CSR and CSV can be puzzling and there is a considerable amount of confusion and debate about the difference (Moore, 2014). Porter (2012) have expressed that CSR fundamentally is about taking resources from the business, and investing these in being a good corporate citizen by recycling, donating money to social causes, reporting on social and environmental impacts, and engaging employees in community works, etc. On the contrary, Porter argues that Shared Value is aimed at changing how the core business operates - strategy, structure, people, process and rewards - in order to deliver triple bottom line returns. The fundamental distinction is that CSR is about doing something separate from the business and CSV is about integrating social and environmental impact into the business, using that integration to drive economic value. Hence, the CSV approach integrates social issues with the firm’s core business innovation through operational changes, while CSR initiatives can be separate from the business practice. As such, CSV

is integral to the corporate core business and strategy framework. The motivational factor behind incorporating the CSV thinking is to expand their business model to improve the well-being of people and the planet, reduce or eliminate externalities, and not to forget, earn a profit (Moore, 2014). Furthermore, companies have realized that consumers find charitable donations important as well as holding oneself accountable for the climate print and social impacts left behind. The following figure aligns the two terms in order to provide an overview of their key characteristics:

Corporate Social Responsibility (CSR)	Creating Shared Value (CSV)
<ul style="list-style-type: none"> Focus: Corporate values and corporate philanthropy (sharing money the company already has made) 	<ul style="list-style-type: none"> Focus: Design of new products and services that meet social and environmental needs while simultaneously delivering a financial return and accessing new markets
<ul style="list-style-type: none"> Contribution services: Pro-bono, volunteerism, sharing the company's products, expertise, talent and time 	<ul style="list-style-type: none"> Contribution services: Reconfigure and secure the value chain by tapping into new or better resources and partners to improve productivity
<ul style="list-style-type: none"> Aim: Create corporate sustainability 	<ul style="list-style-type: none"> Aim: Improving capabilities (skills, knowledge, productivity) of suppliers
<ul style="list-style-type: none"> Task: Compliance with community, national and international standards 	<ul style="list-style-type: none"> Task: Deploy corporate assets to achieve scale and spur investment
<ul style="list-style-type: none"> Externalities: Reputation and risks that changes the business practices as a response 	<ul style="list-style-type: none"> Externalities: E.g. pressure from climate change and other emerging social issues

Figure 4: Summing up the differences between CSR and CSV

3.2.2 Critique of The CSV Approach

The shared value perspective perceives companies as players with the ability to calculate benefits, but they cannot be conceptualized as actors beyond the economic ideology (Beschorner, 2013). Porter & Kramer have been criticized on making a too particular and narrow understanding of CSR; it being essentially philanthropic and disconnected from a company's core business (Beschorner, 2013). They have furthermore been accused of basing their arguments on a purely economic logic. Profit-seeking is not *per se* bad, but profit maximization without any ethical basis could lead to

some serious shortcomings as introduced in the grand challenge. Given their line of argumentation, Porter & Kramer would need to retell their story in order to captivate an increasingly critical civil society (Beschorner, 2013).

So, what is the proper role of business in society? It depends on who is asking the question and who is answering. It depends on one's values, belief system, worldview, and life experience. Porter & Kramer has defended their early reasoning behind CSV by saying: "... *the resources available for solving society's problems are scarcer than ever. Using those limited resources most effectively has immense social value... The time has come to embrace a new agenda...*" (Porter & Kramer, 1999, p. 121). CSV was thus constructed with the inherent purpose of creating a normative framework for the solution of societal challenges which, in their view, calls upon a revolutionary change in the existing business system. Porter & Kramer profess that CSV is a response in relation to key issues of CSR. They argue that such issues are profit maximization vs. ethics, today's preference becomes tomorrow's price of entry, and the dichotomy between corporations and society. They argue that CSV, therefore, constitutes the link between competitive advantage and CSR.

When a company is to implement CSV, the manager must keep in mind that CSV initiatives should be closely related to the particular business model of the firm. Furthermore, a company should choose only a very limited number of targets for CSR investments (Porter & Kramer, 2011). They argue that through CSV a company is able to achieve superior performance by developing a unique area of focus and approach, aligning its operations to the strategy, and finally by defining concrete goals in its chosen fields to serve as the basis of evaluation (Porter & Kramer, 2011). However, the concept of CSV has been criticized for being hard to implement due to the fact that it is highly difficult to establish what exactly CSV really is. Remarkably, nowhere in their article 'Creating Shared Value. How to reinvent capitalism - and unleash a wave of innovation and growth' by Porter & Kramer (2011), in which the sole purpose was to introduce the concept, has CSV been defined, only described.

3.3 Business Model Theory and Environmental Practices

Business model theory is hardly a new concept. The practice of business models is perceived as an efficient approach to secure and expand competitive advantages (Wirtz, Pistoia, Ullrich & Göttel, 2016). We argue that this model is beneficial to apply in order to investigate the link between how

the CSR and CSV approaches affect the business model and its outcome both in terms of advantages and disadvantages. Ultimately, the choice and design of companies' business model is perceived as crucial to fully explore and exploit business opportunities (Spieth & Schneider, 2016). A business model describes "*the rationale of how an organization creates, delivers, and capture value*" (Osterwalder & Pigneur, 2010, p. 14). Thus, business model innovation is about creating value for companies, customers, and society and ultimately about replacing the outdated models.

In today's society, event and festival managers have a social and environmental responsibility to their guests and stakeholders. This requires the delivery of an event that minimizes negative environmental and social impacts, and which can be successfully completed without the overconsumption of resources (Getz & Page, 2016). Placing sustainability at the core of festival management practices is not just important but it has become an essential part of the managers' role. Therefore, festival organizers must adopt increasingly responsible practices in order to stay competitive (Getz & Page, 2016). However, most literature within business models focus on value from the perspective of the customer and cooperation (Osterwalder & Pigneur, 2010; Breuer & Lüdeke-Freund, 2017) and do not necessarily reflect upon the social and environmental consequences of these corporate practices. However, emerging research highlights the importance of studying social and environmental consequences on the business model. Researchers such as Nancy Bocken, Padmakshi Rana and Samuel Short (2015) argues that companies must adopt a systematic approach that integrate considerations into their business model by three dimensions; social, environmental, and economic. Today, however, many businesses are being criticized for being engaging in widespread, unrelated CSR activities claimed to be initiated only for the sake of window dressing (Matten & Moon, 2008). It is therefore crucial that the three dimensions are incorporated in such a way that the business model still generate and create shared value for all stakeholders including the environment and society (Bocken et al., 2015).

3.3.1 Value Creating Business Model Innovation

Business model innovation is typically performed and planned at the top-level of organizations, however, to achieve most possible impact, considerations of value throughout all business operations' planning activities is crucial (Bocken et al., 2015). A planning activity that typically is not included in the business model process is the activities of product and process design. Nonetheless, the product and design process are an important determinant of positive sustainability outcomes,

and hence for the business model seen from the social, environmental, and economic perspective. Indeed, as presented in section 3.2, Porter & Kramer (2011) also focuses on identifying and expanding the connections between societal, environmental, and economic progress through the concept of “Creating Shared Value”. Whereas value is defined as “*benefits relative to costs, not just benefits alone*” (Porter & Kramer, 2011, p. 2). Thus, shared value is not about personal value nor is it about sharing or redistributing the value already created by firms. Instead, it is about expanding the total pool of economic, environmental, and social value (Porter & Kramer, 2011).

A good example of a business model construction that only redistribute the value is the one of companies that apply the Fairtrade certificate. The Fairtrade certificate aims solely at increasing the proportion of revenue that goes to poor farmers by getting companies to pay them higher prices for the same product (Porter & Kramer, 2011). Even though Fair Trade is a noble sentiment, it is mostly about redistribution rather than expanding the overall amount of value created. Instead, a shared value perspective on the business model would focus on implementing activities that could improve growing techniques and strengthen the local cluster of supporting suppliers and other institutions. This would in the end increase farmers’ efficiency, yields, product quality, and sustainability (Porter & Kramer, 2011). Thus, for sustainable business thinking to become more widespread in companies, it needs to become an integral part of doing business and most essentially it must be integrated throughout all the activities in the business model (Bocken et al., 2015).

3.4 Resource Based View

In order to address how to attain organizational competitiveness, the Resource Based View (RBV) is applied. To provide our thesis’ field of study with useful conclusions and strategic arguments, concerning the deployment and control of resources and capabilities, the RBV theory will be applied as a theoretical foundation for achieving a competitive advantage within a highly competitive landscape. In the festival industry, being a frontrunner and utilizing the beneficial resources are necessary in order to secure a competitive position in the market. The RBV approach are therefore chosen to reflect on how the internal and external resources and capabilities are assessed and utilized within this industry. The RBV focuses on the uniqueness of internal resources which can lead to a sustainable advantage to the firm (Barney, 1991). Raising the question of how

such resources effectively and efficiently can be adopted to provide a basic direction for an organization's strategy, as well as constitute a primary source of profit (Grant, 1991).

Barney's (1991) article on sources of competitive advantage popularized the theory among strategy thinkers, holding that the superior performance of firms is underpinned by the deployment of resources that are valuable, rare, inimitable and non-substitutional. For the festival industry, one way to create competitive advantage is by incorporating CSR or CSV to create resources that potentially are valuable, unique or non-substitutional (Carroll, 2008; Porter & Kramer, 2011). Indeed, in appraising organizational performance, managers must account for the costs of acquiring such resources. As a consequence, it becomes central to the academic debate over the origins of competitive advantage the question of how companies can acquire strategic resources at a cost below the amount of the value they create (Barney, 1991).

Chapter 4. Theoretical Frameworks

This chapter presents the theoretical frameworks applied in our thesis to create a frame for our analysis and conclusion. These frameworks are chosen based on the presented theoretical foundation. The chapter represents a business model framework named the Triple Layered Business Model Canvas (TLBMC), the PESTEL framework which is a macro environmental analysis tool, as well as the Triple Bottom Line framework often applied in both the Corporate Social Responsibility (CSR) and the Creating Shared Value (CSV) approaches.

4.1 The Triple Layered Business Model Canvas (TLBMC)

In order to analyze the advantages and disadvantages of the CSR and CSV approach, we will apply the Triple Layered Business Model Canvas (TLBMC) (see figure 5). The aim of the TLBMC is to provide an integrative approach to better understand existing business models by incorporating the dimensions of sustainability within the business' planning process, hence the economic and environmental value dimensions (Joyce & Paquin, 2016).

We find the TLBMC suitable to analyze the CSR approach, as CSR is defined as *“a concept whereby companies decide voluntarily to contribute to a better society and a cleaner environment”* by integrating *“social and environmental concerns in their business operation and in their interaction with their stakeholders”* (the European Commission, quoted in Weber, 2008, p. 247). Hence, the TLBMC will be applied to assess how well other industries contribute to a better society and a cleaner environment through their business model. When looking at CSV it is about integrating social and environmental impact into the business in order to drive economic value. This directly correlates with the aim of the TLBMC and is therefore highly relevant to identify the advantages and disadvantages of the CSV approach. Porter (2012) argues that Shared Value is aimed at changing how the core business operates - strategy, structure, people, process and rewards - in order to deliver triple bottom line returns. Hence the CSV approach must be implemented throughout the entire business model. We will include other industries to draw parallels between their successes and challenges of implementing the CSR and CSV approaches to their business model. This is argued to be crucial in order to finally conclude why the festival industry potentially could benefit from shifting to a CSV oriented approach.

The canvas offers a holistic perspective that incorporates all three dimensions of sustainability within the business' planning process, hence the economic, environmental and social value dimensions (Joyce & Paquin, 2016). The aim of the model is to provide an integrative approach to better understand existing business models and creatively explore new sustainable oriented business model innovations (Joyce & Paquin, 2016). Thus, the framework creates a horizontal and vertical coherence between the economic, environmental and social dimensions of the business. The horizontal and vertical coherences are illustrated in figure 5. Each layer supports a horizontal coherence by high-lighting key actions and relationships within the nine components of each layer. At the same time, each layer supports a vertical coherence by combining the three layers and connect the components to their analogs in the other layers, e.g. by connecting the *customer relationships*, *end-of-life* actions and *social impact*. Our thesis focuses on the economic and environmental dimensions since it centers on the waste management of the festival industry. The following will therefore only present these two layers. Nevertheless, it is important to highlight that the social perspective is as important for the holistic business model.

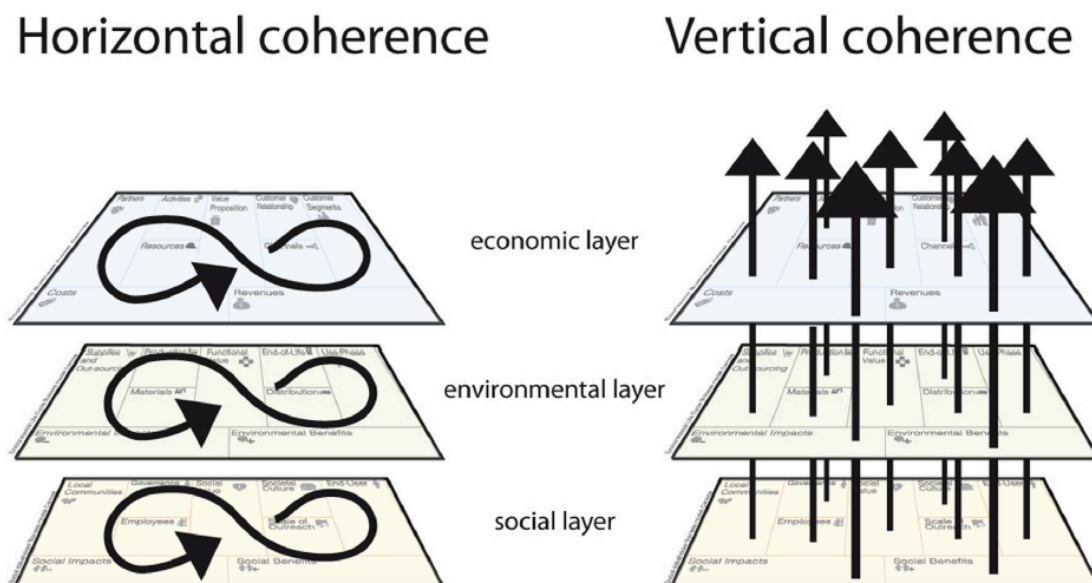


Figure 5: The Triple Layered Business Model Canvas Creates Two New Dynamics: Horizontal and Vertical Coherence (Joyce & Paquin, 2016)

4.1.1 The Economic Layer

The first layer of the three-layered business model canvas is the economic dimension. This dimension refers to the original Business Model Canvas by Osterwalder & Pigneur (2010). This canvas

consists of nine elements that together addresses the logic of how a company intend to make money. See figure 6 for an overview of the economic canvas layer.

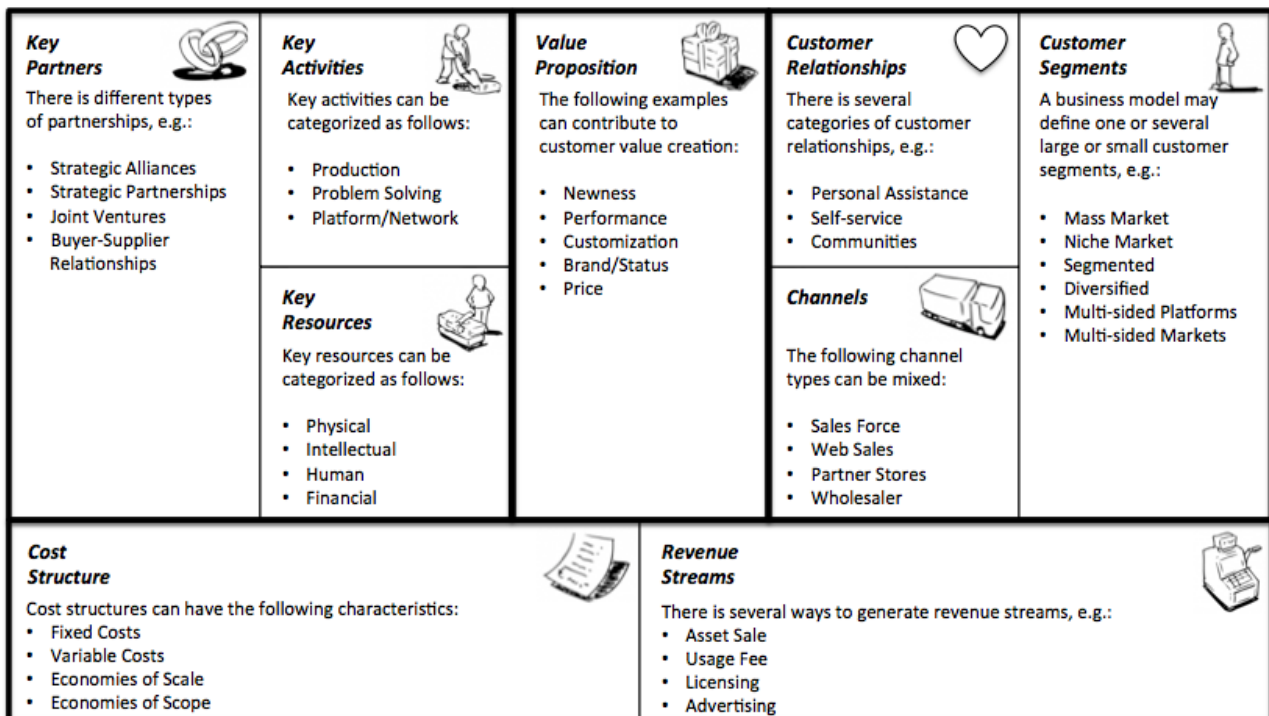


Figure 6: Economic Business Model Canvas (Osterwalder & Pigneur, 2010)

The first part of the business model illustrates the *customer* part of the business and consist of: 1) customer segment, 2) customer relationships and 3) channels. Firstly, the customer segment identifies the different groups of people or organizations an enterprise aims to reach and serve. Secondly, the customer relationships are more about the types of relationships a company establish with the specific customer segments. Finally, how a company communicates with and reaches its customer segments is defined in the channel, where the main focus is how to deliver the value proposition.

The second part of the business model illustrates the *offer* part of the business. This exclusively consist of the value proposition. The value proposition concerns the bundle of products and services that creates value for the targeted customer segment. This can be present in many different ways, e.g. through “newness”, which is about new products or services that satisfy a need that the customer segment did not previously perceived as a need.

The third part of the business model illustrates the *infrastructure* of the business and consist of: 1) key partners, 2) key activities and 3) key resources. Firstly, key partners refer to the network of suppliers and partners that make the business model work. It can be beneficial to distinguish between three motivations for creating partnerships: 1) optimization and economy of scale, 2) reduction of risk and uncertainty, and 3) acquisition of particular resources and activities. Secondly, the key activities are the most important thing that a company do in order to make the business model work, e.g. producing products or services. Finally, the key resources refer to the most important assets that is required to make the business model work, e.g. human resources.

The fourth and last part of the business model illustrates the *financial viability* of the business and consist of: 1) cost structure and 2) revenue streams. The cost structure consists of all the costs that is incurred in order to operate the business model. Overall, there is two business model cost structures, namely cost-driven and value-driven cost structures, however many business models fall in between these two extremes. Lastly, the revenue stream is the cash a company generates from each customer segment. A business model can involve two different types of revenue streams: 1) transaction revenues stemming from one-time customer payments or 2) recurring revenues stemming from ongoing payments.

4.1.2 The Environmental Layer

The environmental layer builds on research and practice of Life Cycle Assessment (LCA), which is a tool to assess the environmental impacts and resources used throughout a product's life cycle, i.e. material acquisition, production and use phases, and waste management (Finnveden et al., 2009). The three-layered business model canvas does not include a formal LCA model, however, it does ensure a life cycle perspective to the business model and its environmental impacts (Joyce & Paquin, 2016). The environmental canvas consists of nine elements, see figure 7 for an overview of the layer. In the same way, as the economical layer is used to appraise how the organization can generate more revenue than costs, the main objective of the environmental layer is to understand how the environmental benefits can overweight the environmental impacts (Joyce & Paquin, 2016).

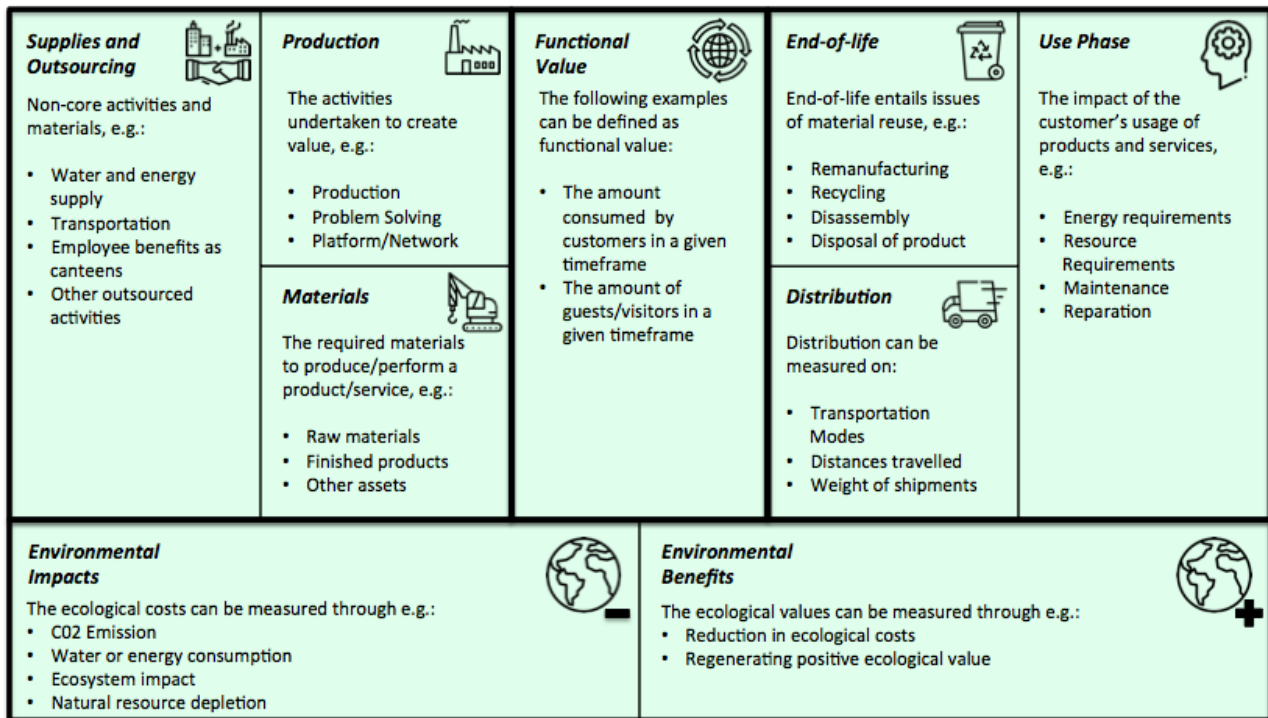


Figure 7: Environmental Life Cycle Business Model Canvas

Before starting with an analysis of the environmental layer of the business model, it is important to define the environmental impact indicator e.g. carbon impact, waste impact, water impact, energy impact etc. This indicator is the measure applied in all nine elements (Joyce & Paquin, 2016). The first part of the environmental layer illustrates the *customer* and their involvement and consist of: 1) distribution, 2) use phase and 3) end-of-life. First, the distribution involves the transportation of goods. In the case of a service provider, the distribution represents the physical means that the organization provides to ensure the customer access to the functional value. Second, the usage phase focuses on the impact of the customers usage of the organization's products or services. This could e.g. include maintenance and reparation of products or energy required to use the products, etc. The third element, end-of-life, refers to when the customers choose to end the consumption or usage of a product or service. This element encourages the organization to explore different ways to manage its impact by extending its responsibility to go beyond the initially conceived value of its products or services (Joyce & Paquin, 2016).

The second part of the environmental layer illustrates the *offer* and consist only of the functional value. The functional value describes the focal outputs provided by the organization's products or services. Indeed, the point of defining the functional value is to 1) clarify what is being examined in

the environmental layer and 2) to serve as a baseline for exploring the impacts of alternative business models (Joyce & Paquin, 2016).

The third part of the environmental layer illustrates the *infrastructure* of the business and consist of 1) materials, 2) production and 3) supplies and outsourcing. The material component is an extension of the key resources from the original economical focused business model canvas. Thus, the materials refer to the materials needed to produce or perform the organization's products or services. The production, on the other hand, refers to the key activities in the original economical focused business model canvas. Hence, it captures the actions needed for the organization to create and capture value. It is important to notice that in the infrastructure part the focus should lay on the core activities and materials for the organization and how they impact or benefit the environment. The last component, supplies and outsourcing, represent all other materials and production activities that are required for the functional value, but which are not considered core to the organization. These components are important not to forget as they still are needed to support the organization's value creation (Joyce & Paquin, 2016).

The fourth and last part of the environmental layer illustrates the *environmental viability* and refers to 1) the environmental impact and 2) the environmental benefits. The environmental impact addresses the ecological costs of the organization's actions. Thus, exploring the ecological costs provide the organization and opportunity to identify which of its actions that causes the biggest environmental impact and then innovate on solutions to correct this. On the other hand, the environmental benefits encompass the ecological value the organization creates through e.g. environmental impact reductions (Joyce & Paquin, 2016).

4.2 PESTEL Framework - A Macro Environmental Analysis Tool

We will apply the PESTEL framework, which is a macro environmental analysis tool, in our thesis in order to identify the macro environmental development. The results will thereafter be summarized and compared with the current trends and patterns within the festival industry. Consequently, this will be used as a baseline to assess how well our case company of Roskilde Festival is doing in terms of their environmental profile. We will hold a specific focus on the waste handling of the festival and compare it with the larger environment in order to answer our second sub research question.

The PESTEL framework is an analytical tool that is used to analyze the macro environment, which consist of broad environmental factors that to a great or less extent impact many organizations, industries, and sectors (Johnson, Whittington, Scholes, Angwin & Regner, 2017). The PESTEL framework examine the macro environment according to six key factors that include both market and nonmarket aspects. The market environment consists mainly of suppliers, customers, and competitors, i.e. the environmental participants with whom interactions are primarily economic (Johnson et al., 2017). The nonmarket environment, on the other hand, consist of politicians, government departments, regulators, campaigns groups and the media. In the nonmarket environment, organizations must build reputations, connections, influence and legitimacy (Johnson et al., 2017). The six key factors in the PESTEL framework are listed in figure 8:

Factor	Analytical focus
Political	The role of the state and other political factors in the macro environment
Economic	How the markets are affected by the prosperity of the economy as a whole
Social	How the social aspect can influence the specific nature of demand and supply and how it can shape the innovativeness, power and effectiveness of organizations
Technological	Identify areas of potential innovative activity in order to exploit the development and avoid being challenged by it
Ecological	The green macro environmental issues, such as pollution, waste and climate change and the related regulations.
Legal	All type of regulations that can affect the markets, industry and organizations.

Figure 8: The PESTEL Framework's Analytical Focus (Johnson et al., 2017)

4.3 Triple Bottom Line

The Triple Bottom Line framework often applied in both the CSR and the CSV approaches. For this reason, we find it important to introduce the concept, and establish a common understanding of the framework. Moreover, we will apply the framework as an assessment tool in our third analysis, which aims at answering our third sub research question.



Figure 9: TBL Framework based on Elkington's work from 1997

The Triple Bottom Line (TBL) is a framework that recommend companies to commit and focus on social and environmental concerns just as they do on profit. (Elkington, 1997). TBL is developed by Elkington in 1994, and CSR implicitly refers to the notion of *people*, *planet*, and *profits* (see figure 9), indicating the amplified expectations of society towards the responsibilities of business. By focusing on these three interrelated elements, triple bottom line reporting can be an important tool to support a firm's sustainability goals. It provides principles and guidelines as to how organizations should perform according to as well as report on TBL by integrating financial, social, and environmental aspects of communication (Elkington, 1997). The accounting framework outlines the pursuit of sustainability and the framework is developed to evaluate companies' performance, in a broader perspective, to create greater business value. Elkington stresses that organizations first and foremost have economic responsibilities or must perform according to the economic bottom line. He further argues, that the transition to sustainability is a complex transition but constitutes real progress (Elkington, 1997). Moreover, the TBL tenet holds that if an organization focuses on finances only and does not examine how it interacts socially, then that organization cannot see the complete picture; and therefore, cannot account for the full cost of doing business (Kumar & Christodoulopoulou, 2014). The TBL have further been criticized for being misleading and a smokescreen tool for companies to hide behind (Kumar & Christodoulopoulou, 2014). It can be misleading due to difficulties of quantifying the value of the social and environmental aspects, therefore providing little actual evidence of a corporation's commitment to doing good.

Chapter 5. Analysis Addressing Research Sub Question 1

Our first analysis aims to answer the first sub research question: *what are the advantages and disadvantages of implementing a Corporate Social Responsibility and a Creating Shared Value approach and which is the most beneficial* by including theoretical and empirical data. The empirical data will mainly consist of secondary data in the form of reports, articles, corporate websites and academic journals and literature. We will start by applying the Triple Layered Business Model Canvas (TLBMC) on Cloetta to present a company which applies the Corporate Social Responsibility (CSR) approach. Afterwards we will summarize advantages and disadvantages of the approach and draw parallels to other companies in different industries. Secondly, we will conduct a similar analysis of the Creating Shared Value (CSV) approach applying the TLBMC on Nespresso and afterwards summarize the advantages and disadvantages using different companies. Finally, we will discuss and compare our empirical findings with the reviewed literature in order to briefly conclude on the key advantages and disadvantages of each approach.

To briefly summarize the TLBMC we apply two layers, namely the economic and environmental layer and its 18 elements. Moreover, vertical and horizontal coherence is argued by Joyce & Paquin (2016) to be crucial, and we therefore incorporate this perspective as well. The different layers and coherences will be the structure in the following section.

5.1 Case Examples: Implementing the CSR Approach

Several companies apply the CSR approach; however, the following analysis are based on Cloetta, a leading confectionery in the Nordic region and The Netherlands. Cloetta is a manufacturing and marketing confectionery company of chocolate products, nuts, pastilles, and chewing gum, and manage recognized brands such as Malaco, Nutisal and Lakeröl (Cloetta, Varemærker og Produkter, 2019). The company incorporated a corporate social responsibility strategy in 2014 with the aim of creating greater well-being, reducing environmental impact, and ensuring sustainable sourcing (Cloetta Sustainability Report, 2017). It is important for Cloetta to grow as a company while at the same time ensuring that the people and environments affected by Cloetta's operations or products are positively impacted (Cloetta Sustainability Report, 2017) The following TLBMC analysis will be conducted based on the Cloetta organization as a whole.

The Economical Layer

When looking at the economic layer of Cloetta's business model it begins with the *value proposition*, which clarifies the value that is provided to the customer. In this case the value proposition is to sell satisfying high-quality confectionery that can “bring a smile on your munchy moments” (Cloetta, About, 2019). In summary, the *customer segment* of Cloetta comprises the mass market where they influence the consumers by digital brand communication and by ensuring high availability in e.g. grocery stores. Thus, Cloetta do not have any direct *customer relationships* with the end consumer besides their brand value and digital media communication. Moreover, the *distribution channels* chosen by Cloetta is through grocery stores and travel retails, which include ferries, airports and charter tour operators (Cloetta, About, 2019). The *key partners* of Cloetta consist primarily of the raw material and packaging suppliers (please see the main raw materials in figure 10. Their *key activities* include marketing, branding, logistic and production. Moreover, the *key resources* for Cloetta, in order for them to deliver the value proposition, is first and foremost their very strong distribution channels, productions plants, their patented recipes, and the brand. When

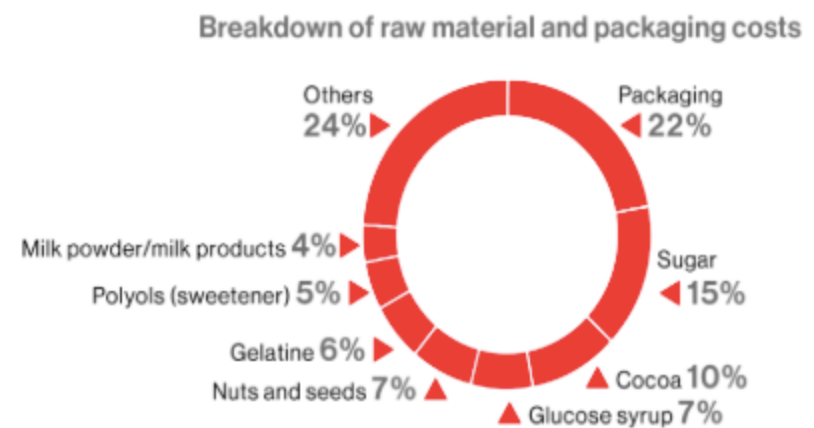


Figure 10: Raw Materials of Cloetta (Cloetta Annual Report, 2018)

looking into the *financial viability* Cloetta sells products with a 37% margin, however, because the confectionery industry is subjected to high sugar taxes the EBIT margin is only 10% (Cloetta, Financials, 2018). Finally, the costs are primarily dominated by raw materials and packaging which is then followed by the manufacturing costs. Please see figure 11 for further details about the operating expenses.



Figure 11: Cloetta's Operating Expenses (Cloetta, Annual Report, 2018)

To summarize, Cloetta's economic business model layer seems solid. Their main competitive advantages are identified to be their distribution channels and brand recognition, as these are some of the strongest in the industry (Cloetta Sustainability Report, 2017). Thus, this is the resources of Cloetta that is argued to be valuable, unique, inimitable and non-substitutional (Barney, 1991). The main challenge of their business model is the strict sugar regulations consequently causing a relatively low EBIT margin, thus indicating a need for Cloetta to be highly aware of constantly optimizing the business models' effectiveness and efficiency.

The Environmental Layer

When looking at the environmental layer of the TLBMC it is important to state how it will be measured. We have chosen to focus on the environmental impact in terms of carbon footprint since Cloetta in 2014 introduced a target of minimizing their carbon emission, in relation to the produced volume (kg/kg), by 5% by 2020 (Cloetta, Sustainability Targets, 2019).

The *functional value* that Cloetta provides is basically confectionery of a variety of grams multiplied with the number of consumers per year. This functional value is the area of investigation in the environmental layer. The *use phase* of the TLBMC focuses on the impact of a consumers partaking in the organization's functional value. For Cloetta this includes opening a bag of confectionery and consuming its content. Further, consuming and enjoying the product does not directly require any form of material or energy usage by the consumer.

When looking at the *end-of-life* element for Cloetta the product packaging mainly consists of plastic, which the consumers in most countries can sort at home. However, in 2011 the Danish population only sorted 1 out of 4 plastic materials which caused the plastic to be burned, which causes large carbon emission impacts (Affald.dk, 2013). Nonetheless, there is an increasing international focus on plastic causing many companies to try to minimize their usage of plastic through e.g. new packaging innovations. Since the packaging contains PVC it is considered as hazardous waste and is therefore required to be taken to a landfill. However, for consumers it can be difficult to know if products contain PVC and a lot is therefore being burned (Affald.dk, PVC-plastik, 2013). Cloetta plan to exclude all PVC in their packing by 2020, which is a CSR commitment (Cloetta Sustainability Report, 2017).

The *distribution* activity's carbon impact of Cloetta is measured solely on the distribution which they are responsible for, and in 2017 38 kg of carbon dioxide were released per distributed ton (Cloetta, Sustainability Targets, 2019). The *supplies and outsourcing* element for Cloetta includes the packaging, energy, and water processes. Common for these activities is that they are considered non-core to the organization and these activities are therefore outsourced. The *production and materials* on the other hand focuses on those activities that are core to the organization and have a high environmental impact. Cloetta did not state anywhere in their sustainability report where most of the carbon emission stems from, however, they do measure the carbon emission per kilo confectionery produced (Cloetta Sustainability Report, 2017). In 2017 they produced 95,600 tons of confectionery whereas the carbon emission per kilo produced was almost 0.3 kilo.

To sum up, Cloetta produced 28.7 tons of carbon dioxide in 2017, and it can therefore be assumed that the production in itself has a high environmental impact. The core *materials* applied for producing the confectionery is the raw materials mentioned in figure 10. Cloetta do not keep track on the raw materials environmental impact, as it is supplied by others, and do therefore not consider them as a part of their carbon reduction target. However, they do require certain certificates from their suppliers, e.g. cocoa farms must be UTZ-certified. In order to become UTZ-certified, farmers have to follow a code of conduct which offers expert guidance on better farming methods, working conditions, and care for nature (UTZ.org, 2019).

When looking into the *environmental viability* it becomes difficult to identify which area generates the largest environmental impact. One could be tempted to argue that it is the production, as it is Cloetta's own focus. However, since there is no specific information or analysis of the carbon impact of the other external or outsourced parts of the environmental layer besides the distribution, e.g. the raw materials, it will be necessary to take a critical stance towards the production focus. The *environmental benefits* provide space for the company to improve their ecological value through different initiatives, in this case assessed through carbon emission reductions. Cloetta introduced their sustainability targets in 2014, where they aimed at reducing the carbon emission by 5% by 2020 to reach 0.25 per kg produced kg. Nevertheless, when looking at the annual and sustainability reports of 2017 and 2018 (please see figure 12) it becomes clear that Cloetta needs to

reduce the carbon emission faster compared to 2016-17 where they went from 0.30 kg per produced kg to 0.29 kg/prod. kg in 2017 and in 2018 they actually increased the level again to 0.30 kg per produced kg (Cloetta Annual Report, 2018; Cloetta Sustainability Report, 2017). This indicates that during the next two years Cloetta have to decrease the carbon emission additionally by 0.05 kg per produced kg confectionery. So far Cloetta have been highly focused on changing the energy types to some with less possible negative carbon footprint. In addition they started purchasing

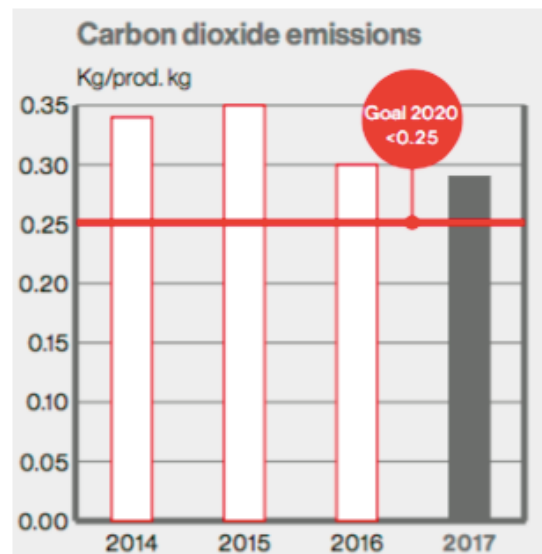


Figure 12: Cloetta's Carbon Dioxide Emissions

renewable energy to some of their plants which resulted in the carbon impact being reduced. Lastly, to reduce both the costs and carbon impact caused by distribution, Cloetta uses stackable pallets and chooses transporters that have a higher load capacity when possible (Cloetta Annual Report, 2018).

To summarize, Cloetta is highly focused on their internal environmental impacts through the production and distribution activities, which means that they do not incorporate the entire business model in their sustainability targets, thus indicating that the carbon emission caused by their suppliers is considered non-relevant. When looking at the motives for implementing a CSR approach, it is difficult for us to differentiate whether Cloetta are doing it for business reasons, i.e. making the production and distribution less costly, or whether they are doing it for environmental reasons.

Vertical and Horizontal Coherence

The idea of the CSR approach is to integrate social and environmental impacts into the business. Horizontal and vertical coherence might therefore be necessary for organizations to ensure success for two main reasons. First of all, it will help explore the organization's economic and environmental impact by highlighting key actions and relationships within the nine components of each layer. And, secondly, it can help ensure that the components of each layer are connected to their analogs in the other layers in order to further elucidate key actions and connections and their impacts across the other layers. By doing so, the organization can ultimately expand their business

model by improving the well-being of people and the planet, reducing or eliminating externalities, and not to forget, earn a profit.

In the case of Cloetta, we find the horizontal perspective to be driven by selling the confectionery solely. When looking at the economic level, the EBIT margin for the industry is in general not high and the organization therefore needs to compete on other factors (Cloetta Sustainability Report, 2017). We found that the business model of Cloetta succeeds because of its well-recognized local and international brands and their strong distribution channel. At the environmental layer, the business model mainly focuses on the environmental impact caused in the production and distribution process, thus indicating that Cloetta solely focus on the carbon impact caused directly by themselves and not their suppliers and partners, which is an immense and crucial part of the business model in order to deliver the functional value, namely a package of confectionery.

When looking at the vertical coherence we argue that there is a lack of alignment across several canvas layers, especially in the connection between the customer relationship and end-of-life, and the key resources and materials. The sorting behavior of the consumers is not good enough, and Cloetta have not introduced any initiatives to encourage correct sorting. Especially in these times where there is such a high focus on plastic this could be beneficial for them. Actually, the consumers are not informed about the packaging containing PVC, which we argue can impact their willingness to purchase if a media scandal, raised as a consequence of not informing the consumers, occurred. The coherence between the key resources and materials is not connected as these are the most important resources for the organization to deliver the value proposition and functional value for. As such we find it insufficient that Cloetta do not know how the raw materials affect the environment. An opportunity for Cloetta to actually do a real difference in this matter would be to include the raw materials in their sustainability targets alongside arguing that they need to be UTZ-certified and take on their part of the responsibility for the suppliers to reduce the carbon impact. Especially because the raw materials are such a big part of the final product, and in this way, we argue that Cloetta could exploit the vertical coherence more efficiently.

A simple analysis of the business model with the TLBMC indicates several areas that could be improved. In general, the vertical and horizontal coherence between the economic and environmental layer is insufficient. By using this canvas, we had an opportunity to investigate how well Cloetta

did in exploring issues beyond the organization itself, which can be argued they did not do well. Cloetta do not take any deeper environmental responsibility outside the organization besides the certification requirements. Indeed, the analysis identified a potential to initiate discussions with stakeholders to collaboratively innovate on how they could improve their environmental impact. Especially due to the fact that they so far only have reduced their carbon emission by changing power sources and types as well as better utilizing the capacity of e.g. trucks used for distribution. Thus, we find that Cloetta could benefit from having an open discussion and get inspired by others and thereby ensure that they meet their carbon emission target by 2020.

5.1.1 Discussion of Advantages and Disadvantages of CSR

This section will summarize the advantages and disadvantages of the CSR approach by including the TLBMC analysis of Cloetta, other specific company examples, and literature. Before we begin the theoretical and empirical discussion, we present the key advantages and disadvantages identified in the following figure 13:

Advantages	Disadvantages
<ul style="list-style-type: none"> • CSR can be seen as a 'license to operate' by stakeholders • CSR can impact consumer loyalty, buying behavior and brand perception positively • CSR can be seen as <i>aspirational talk</i> and potentially stimulate improvements • If implemented correctly, CSR can be considered as a competitive advantage 	<ul style="list-style-type: none"> • CSR companies often use certifications, which can cause that the company lose control • CSR can be harmful for the corporate brand if not implemented correctly • CSR can be considered as short-term targets that follows external pressure • Often CSR is not implemented throughout the entire business model, causing a reputational risk

Figure 13: Key CSR Advantages and Disadvantages

Advantages of CSR

Firstly, we argue that CSR can be seen as a 'license to operate' by stakeholders. A license to operate is a kind of 'social sanction' from society which requires them to contribute to societal growth and wellbeing in return (Carroll, 1991). Such sanctions have emerged as a more pertinent concept which stresses the growing societal dimension required by local communities, the wider society,

and stakeholders (Carroll, 1991). In the case of Cloetta, we perceive their Sustainability Strategy initiative more as a tool to receive such 'license to operate', than an actual intention of doing good and acting responsible. Moreover, we perceive it as a 'license to operate' due to the fact that the strategy is not very comprehensive nor deeply implemented. However, it ensures that Cloetta can live up to the 'social sanctions' from the society and their stakeholders by contributing to societal growth and wellbeing through their sustainability targets.

Secondly, we argue that CSR can impact consumer loyalty, buying behavior, and brand perception positively. Dolcinar & Pomeroy (2008) found that purchase intentions and consumer attitudes are influenced by CSR initiatives - if consumers are aware of them. A company which has incorporated CSR into their strategy and experienced the impact on these factors is the clothing mogul H&M Group. The company wrote in their Sustainability Report for 2018 that it is their *"opportunity to share an honest and transparent account of the positive steps that we have taken so far as well as the complex challenges we continue to face"* (HM.com, Sustainability, 2019). By 2030, H&M Group aims to use only recycled or other sustainable sourced materials and by 2040 it wants to be 100% climate positive (HM.com, Sustainability, 2019). Currently, the company sources 35% of its materials from recycled and sustainable sourced materials (Forbes.com, 2018). However, H&M has been going through a rough patch recently due to allegations that they had burned 12 tons of unsold but usable clothes, and as a consequence their shares and sales figures declined for the first time for more than two decades (Forbes.com, 2018). This indicates that CSR does play a role in consumer loyalty and buying behavior. Just like Dolcinar & Pomeroy (2008) argued, the consumers first started to react when they became aware of how they handled unsold but usable clothes. Therefore, informing and performing CSR initiatives can be a strong tool to positively impact consumer loyalty, buying behavior, and brand perception. This is also supported by Lantos (2001) who proclaims that *"companies that actively support CSR are honest, more reliable, and hence, produce high-quality products"* (Lantos, 2001, p. 625). CSR may, in other words, provide reputational advantages.

Thirdly, we argue that CSR can be perceived as *aspirational talk* and potentially stimulate improvements. Christensen et al. (2013) argues that differences between words and actions are not necessarily a bad thing and that such discrepancies have the potential to stimulate CSR improvements. They call such communication, which announces ideals and intentions rather than reflecting actual

behaviors, *aspirational talk* (Christensen et al., 2013). Furthermore, they argue that the differences between words and actions in the field of CSR may in fact be vital in order to move the fields forward towards higher goals and superior standards (Christensen et al., 2013). We furthermore see an advantage in calling CSR for what it is to direct stakeholders' attention towards the social and environmental relationships in a strategic way. In the case of H&M Group, we argue that their Sustainability Report is exactly that; *aspirational talk* since it is not the first time H&M have been in a media scandal. The company was similarly accused of cutting up unsold garments rather than donating them to registered organizations back in 2010 (Forbes.com, 2018). Both cases forced them to change their policy in order to confine to society's pressure, but also to rethink their business model when it comes to sustainability concerns in a corporate world. However, externalities such as H&M's media scandals have motivated them to construct an intensified CSR strategy in which they have set extensive targets for their future business, which therefore can be seen as an advantage of the CSR approach. In this relation, CSR can also contribute to more motivated and CSR focused employees, and consequently provide a better environment for doing business.

Finally we argue that, if implemented correctly, CSR can be considered as a competitive advantage. According to Barney (1991) internal sources can lead to sustainable advantages for a company. This by effectively and efficiently adopting resources that provide a basic direction for an organization's strategy, as well as constitute a primary source of profit (Grant, 1991). The CSR concept can contribute to gaining such competitiveness by improving the success of social and economic conditions in the communities in which the company sell and operate (Moore, 2014). Moreover, CSR can be a source of opportunity and innovation besides creating a competitive advantage (Porter & Kramer, 2006). A good example of a company which has incorporated CSR into their business model, and which has had great advantages following that strategy, is the VELUX Group. They employ around 11,400 people in more than 40 countries and hold a market share of approximately 75% (VELUX.com, Sustainability Report, 2019). VELUX spent 1.3 billion DKK on CSR in 2018 (VELUX.com, Sustainability Report, 2019) and are a case which demonstrates that the voluntary approach to CSR can be a competitive advantage. Their CSR mission was already written down in 1965 and they have worked with the UN Sustainable Development Goals since 2015. VELUX have gained environmental benefits through hard work on reducing their CO2 footprint, internal advantages by increasing health and safety for their employees, as well as strengthening their ties with stakeholders through certified processes and facilities to lead the change in their

industry. Thus, we consider VELUX as a company who have successfully integrated CSR into their business model and thereby gained a competitive advantage on the market.

We found that the case examples of Cloetta, H&M and VELUX have all experienced benefits by having a CSR approach incorporated in their business model. We found that Cloetta use CSR as a 'license to operate' in order to succumb to basic external pressure. H&M have had several media scandals during the last decades which have impacted their strategic approach to avoid such external pressure. CSR have helped them gain back consumer loyalty and strengthened their brand perception by informing them about their proactive sustainable initiatives. Furthermore, H&M have used CSR as aspirational talk to forge significant sustainability targets for their future business. Finally, VELUX have implemented CSR into their entire business model and have thus succeeded in gaining a competitive advantage in the market. Facilitating CSR in this degree draw lines to the CSV approach, which is based on the distinction between the two; that CSR is about doing something separate from the business, and CSV is about integrating social and environmental impact into the business. Therefore, we will next discuss the disadvantages of CSR in order to paint a full picture of both approaches.

Disadvantages of CSR

Firstly, we argue that CSR companies often use certifications, which can cause the company to lose control. The pressure on businesses to do the right thing all the time has led to certifications, thus providing companies with a greater oversight and brand differentiation. However, critics argue that certifications may reduce transparency and control (Vark, 2016). Cloetta, for examples, uses the UTZ certification as a requirement for their raw material suppliers of e.g. cocoa beans with the promise of acting responsible to their stakeholders. However, certifications alone are not addressing problems of low productivity, poor infrastructure and child labor, putting Cloetta in a risky reputational position. Companies such as Nestlé and Mondelez International has therefore introduced different projects using partnerships with civil society organizations to address those issues, along with having third-party certifications (Mondelez International, 2019; Nestlé, 2019). Thus, for an organization to solely rely on certifications, it may put them in an exposed situation, where the brand can be negatively harmed as a consequence of lacking control and transparency in their suppliers' processes.

Secondly, we argue that CSR can be harmful for the corporate brand if not implemented correctly. CSR was in the beginning of our thesis introduced as a both discretionary and internally complex concept. It is a concept which is not always easy to locate nor why it is implemented, i.e. for business reasons or socially responsible ones. This is considered a threat to the perception of CSR since the traditional thinking about CSR has been criticized for being corporate philanthropy and window-dressing (Porter & Kramer, 2011; Matten & Moon, 2008). Therefore, it is necessary for managers to focus on the implementation and internal value creation, not only because of externalities such as publicity issues which could lead to highly damaging shitstorms (e.g. H&M). Looking back at the 1990s, organizations were deeply affected by campaigns from social activist groups and urban riots to take social responsibility and voluntarily change their business practices (Bhattacharyya et al., 2008). Therefore, organizations must take the external pressure from society seriously and act upon the requirements and legislation changes in order to remain compliant. Scholars are more likely to consider whether, in cases of bad behavior, organizations should be less willing to communicate CSR activities, because this kind of communication is likely to increase consumers' skepticism (Morsing et al., 2008). Morsing et al., (2008) further argue that although companies are regularly encouraged to engage in CSR, they are simultaneously discouraged from communicating about this engagement unless they are certain that their CSR activities are fully integrated in the entire business model. For Cloetta we find that their Sustainability Strategy is window-dressing with their inadequate initiatives and certification focus. As a consequence, according to Morsing et al. (2008) this could cause a public scandal and thereby harm the brand value of Cloetta, if they communicate their efforts too loudly.

Thirdly, we argue that CSR can be considered as short-term targets that follow external pressure. Much of the controversy surrounding traditional CSR focus on the claims that it mainly focuses on external-oriented practices and that it does not provide long-term benefits for companies (Lantos, 2001). Organizations with a CSR approach tend to concern themselves with ethical and legalized practices and may overlook opportunities to co-create and enhance long-term value with other stakeholders in society (Porter & Kramer, 2011). In the case of H&M, their actions were dominated by a highly reactive approach caused by the external pressure that emerged as a consequence of their media scandals. This therefore indicates that H&M perceive CSR a short-term approach to gain societal and environmental goodwill. Another case that exemplify this is Cloetta, who changed the lightning sources which affected the energy usage and CO2 emission immediately.

For this reason, we argue that the energy changes are a short-term commitment indicating that Cloetta incorporate the CSR approach short-term as well.

Finally, we argue that if CSR is not implemented throughout the entire business model it could cause a reputational risk. We argue that it is not beneficial in the long run to implement CSR if it is not fully integrated in the organizations' business model. The TLBMC analysis of Cloetta showed a medium amount of effort when it comes to the environmental point of view within CSR. Nevertheless, the company promotes their CSR strategy on their website and by publishing a sustainable report yearly. The idea of the CSR approach is to integrate social and environmental impacts into the business model, where horizontal and vertical coherence is necessary. However, when looking at the vertical coherence of Cloetta, we found that there was a lack of alignment across several layers. It became clear to us that they have not succeeded in integrating CSR fully into the business model, thus not attaining full value potential. An example of how fatal it can become, if CSR is not implemented throughout the business model, can be found at the global company Nike. Nike was plagued by reports that it used sweatshops and child labor (Wazir, 2001). This caused international attention and multiple protests against Nike. Indeed, it was also found that they did not follow the legal obligations in one of their factories in Vietnam (Wazir, 2001). As a consequence of this scandal, consumers started to boycott stores, which affected their reputation and brand negatively. Financially, it resulted in decreasing sales and stock prices whereas some of its main competitors' financial key figures were improved (Wazir, 2001), thus indicating a severe threat if organizations do not implement CSR throughout their entire business model.

These disadvantages of the CSR approach have led us to consider other approaches within the sustainable field of research, more specifically the CSV approach. It is aimed at changing how the core business operates - strategy, structure, people, process and rewards - in order to deliver triple bottom line returns and thus ensuring vertical and horizontal coherence. It is argued that CSV is able to drive economic, environmental and competitive value (Porter, 2012). Therefore, we will in the next section investigate this relatively new approach that is argued to be the "new" CSR by Porter & Kramer (2011).

5.2 Case Examples: Implementing the CSV Approach

A well-recognized company that successfully applies the CSV approach is Nestlé. Nestlé is a conglomerate based in 191 countries around the world and operates and manages more than 2000 individual brands. The company applies a CSV approach because *“We believe that our company will be successful in the long term by creating value for both our shareholders and for society”* (Nestlé, Our Approach, 2019). It is important for Nestlé that their activities and products make a positive difference to society while contributing to their ongoing success (Nestlé, Our Approach, 2019). The following TLBMC analysis will be conducted based on one of their largest brands, Nespresso.

The Economical Layer

The economic aspect of Nespresso's business model begins with the *value proposition* of selling high-end espresso for households and offices with the same high quality found in restaurants. In summary, Nespresso targets the office and household market where they influence their *customer relationships* by offering membership clubs, thus contributing to long term relationships and customer loyalty. They solely distribute their coffee machines through retail or brand shops, however customers can order coffee capsules online, by email or phone, and in branded shops (Nespresso Ecolaboration, 2014). Nespresso's *key partners* consist primarily of the coffee farms and coffee machine manufactures. Their *key activities* are within marketing, logistic and production. Moreover, the *key resources* for Nespresso, in order for them to deliver the value proposition, are the distribution channels, productions plants, patents and their brand (Nespresso Ecolaboration, 2014). When looking into the *financial viability*, Nespresso sell high-margin coffee capsules and lower-margin machines. Furthermore, they utilize a 'razor and blades' pricing strategy, where the machine itself is cheap to acquire, but the complementary components required to use the machine is more expensive. Finally, the *costs* are primarily dominated by heavy marketing activities, manufacturing and distribution (Nespresso Ecolaboration, 2014). Consequently, Nespresso is a clear example of creatively innovating a business model around coffee as *“it changed the face of the coffee industry by turning a transactional business (selling coffee through retail) into one with recurring revenues (selling proprietary pods through direct channels)”* (Osterwalder, 2013).

The Environmental Layer

For this, analysis data is collected from the scientific article of Joyce & Paquin (2016) and the Nespresso Ecolaboration Report (2014). In addition, it is important to mention that the environmental impacts of Nespresso are tracked in terms of the carbon footprint. In summary, the *functional value* Nespresso provides is basically 40 ml of espresso coffee multiplied by the number of consumers per year. The actual amounts of espresso capsules sold per year is confidential, however it is not relevant as the point of defining the functional value is to clarify what is being examined in the environmental layer.

For Nespresso, the *use phase* consists mainly of three elements. The elements that cause the most carbon impact are the coffee production and cup washing, followed by the energy and water needed to prepare for the coffee production. When looking at the *end-of-life* for Nespresso the products mainly consist of used capsules, packaging and used machines. Currently, the consumers are only offered to recycle the coffee capsules by taking it back to one of the 14.000 Nespresso dedicated collection points (Nespresso Ecolaboration, 2014). The *distribution* activity causing most carbon impact is the shipment of coffee beans and coffee capsules across the world transported by trains and trucks. In relation to the distribution, all products are packed in cardboard boxes which, together with the shipments, causes a smaller percentage of the total carbon footprint of Nespresso.

The *supplies and outsourcing* part can be difficult for companies to control as it represents all *materials and production* activities that are necessary for the functional value, but which are not considered core for the organization. For Nespresso this includes the production of cups and coffee machines and energy and water processes where most of these activities is outsourced. Most of the carbon impacts of *supplies and outsourcing* were therefore included in the use phase, e.g. machines and capsules. On the other hand, the *production and materials* focus on those activities that are core to the organization and which have a high environmental impact. For Nespresso the capsule production and packaging has a high carbon footprint, whereas the production center, which include the industrial processes to prepare the coffee beans, has a smaller carbon footprint. The core *materials* applied for producing the coffee capsules are first and foremost the coffee beans, which consist of almost $\frac{1}{5}$ of their total carbon footprint. Another core material that causes carbon emission is the aluminum used for the capsules.

When looking into the environmental viability it becomes clear that the use phase is generating the largest *environmental impact* by producing almost 50% of the total carbon footprint. The last element, *environmental benefits*, provides space for an organization to explicitly explore product, service, and business model innovations that can reduce negative and/or increase positive environmental impacts. This is therefore aimed as a free space to innovatively solve the identified negative impacts. An example from Nespresso is their redesign of the machines to be more energy efficient resulting in 20.7% reduction in carbon emission. Another thing that Nespresso have implemented is Nespresso AAA Sustainable Quality Program, which focus on integrating considerations about quality, productivity and sustainability, always with the Triple Bottom Line framework in mind. The program includes around 70,000 farmers in 11 countries and multiple graduates in agricultural science who can guide and teach the farmers how to farm efficiently and effectively, without compromising the environment. As a result of the program, 41% of farmers gain financial value, 52% experience higher environmental value, and 23% experience higher social value (Nespresso, AAA Sustainable Quality Program, 2014).

Horizontal and Vertical Coherence

Vertical and horizontal coherence is fundamental for the CSV approach. The idea of the approach is to integrate social and environmental impacts into the business in order to drive economic value. Hence, horizontal and vertical coherence is needed. By ensuring coherence an organization can expand the business model by improving the well-being of people and the planet, reducing or eliminating externalities, and not to forget, earn a profit, which also is the main motivational factor behind incorporating the CSV approach. CSV is aimed at changing how the core business operates; strategy, structure, people, process and rewards, in order to deliver triple bottom line returns.

In the case of Nespresso, the horizontal perspective is driven by two main vectors; they sell a machine and offer single coffee capsules as a branded consumable. When looking at the economic level, the business model succeeds because of its 'razor and blades' focus of repeated coffee capsule sales. At the environmental layer, the business model mainly distributes the environmental impact between the coffee machine and coffee capsules. However, they neglect the actual production of the coffee machines and its carbon impact because it is produced by a partner. When looking at the vertical perspective it can be argued that there is a smaller lack of coherence and a

possibility for improvements across the canvas layers. One coherence that could be improved is the connection between the customer relationship and its end-of-life actions. The products are one-time consumables that promote individual consumption. An opportunity for Nespresso could be to utilize their customer relationships, which are based primarily on memberships, to develop stronger product recycling programs. In this way Nespresso would exploit the vertical coherence between the customer relationship and the end-of-life cycle more efficiently.

A simple analysis of the business model with the TLBMC of Nespresso indicates a few areas that could be improved. In general, the vertical and horizontal coherence between the economic and environmental layer is sufficient. However, as mentioned there are still areas such as the vertical coherence between the customer relationships and end-of-life that can be improved or the horizontal coherence of the environmental layer where Nespresso currently neglect the coffee machine production's carbon impact because it is produced by a partner. Nespresso in general is good at exploring issues beyond the organization and include these in the discussions on how to improve the triple bottom line results. One initiative that illustrates this is the annual Creating Shared Value report that the brand owner Nestlé release which aims at identifying new initiatives with the highest possible impact on stakeholders and the ongoing success of Nestlé. Hence, Nestlé are constantly identifying new areas for improvement completely in correlation with the CSV approach, where they are identified as one of the frontrunners. Thus, an organization cannot master the CSV approach in all aspects of its products or services, throughout the entire business model from the very beginning. Instead, CSV is about developing a unique area of focus, aligning its operations to the strategy, and finally defining concrete goals in its chosen field to serve as the basis of evaluation. Just like Nestlé is doing.

5.2.1 Discussion of Advantages and Disadvantages of CSV

This section will summarize the advantages and disadvantages of the CSV approach by including the TLBMC analysis of Nespresso, other specific company examples and literature. Before we begin the theoretical and empirical discussion, we will present the key advantages and disadvantages identified in the following figure 14:

Advantages	Disadvantages
<ul style="list-style-type: none"> • CSV provides less risk as it is implemented throughout the entire business model • CSV can provide growth and generate innovations • CSV can create a long-term competitive advantage 	<ul style="list-style-type: none"> • CSV can cause a number of high and unexpected costs • Different barriers may challenge the success of the CSV approach • CSV can be difficult for managers to implement especially at the operational level

Figure 14: Key CSV Advantages and Disadvantages

Advantages of CSV

Firstly, we argue that CSV provides less risk as it is implemented throughout the entire business model. Porter & Kramer (2011) argue that companies for decades have overlooked opportunities to meet fundamental societal needs and misunderstood how societal harms and weaknesses can affect business models. Furthermore, they insist that reimagining the business model from the perspective of shared value will provide less risk and additionally offer significant new ways to innovate and unlock new economic value (Porter & Kramer, 2011).

An example of a company who have benefited from this is Nestlé and their coffee brand Nespresso. The AAA Sustainable Quality Program by Nespresso was primarily introduced and implemented because of the long-term risks of producing high quality coffee (Nespresso, AAA Sustainable Quality Program, 2014). Previously it was a recognized case when farmers and workers in some of the world's' poorest countries was exploited, the nature was not treated well, or the working environment was dominated by inequality and injustice (FairTrade, 2019). These examples caused many organizations to implement the Fairtrade certification as evidence of their participation in improving the situation (FairTrade, 2019). However, as Porter & Kramer (2011) argue, the Fairtrade movement mainly focuses on increasing the prices for the same crops to the farmers. It does not focus on improving growing techniques nor strengthening the local cluster of supporting suppliers and other institutions, and thus increase efficiency, yields, product quality, and sustainability. Indeed, by implementing a CSV approach the latter will be achieved, like in the case of Nespresso, and long-term risks will be reduced.

Secondly, we argue that CSV can provide growth and generate innovations. Porter & Kramer (2011) argue that companies should take decisions and see opportunities through the lens of shared value, as it will lead to new approaches that has potential of generating greater innovation and growth. An example is Nestlé's annual CSV report in which they announce their new initiatives and strategy implementations in regard to social and environmental activities (Nestlé, Progress Report, 2018). The aim of this is to identify their initiatives or innovations that can generate the most value in terms of Nestlé's stakeholders. Another company that has gained growth from the CSV approach is Inditex, the retailer and parent of the fast fashion chain Zara (Sharedvalue.org, Fortune, 2019). As a consequence of the large sweatshop scandals with e.g. Nike, consumers have grown a desire to know whether their clothes are made under safe working conditions. Inditex therefore took a strategic choice to shift their production steadily to suppliers with stronger safety records and in 2017 95% of its production were made at those safer factories (Sharedvalue.org, Fortune, 2019). In addition to changing suppliers, Inditex conducts its own training on worker safety with a special focus on educating women in how to recognize gender discrimination and how to defend their rights and their value (Sharedvalue.org, Fortune, 2019). By implementing work safety throughout their business model, both in relation to their value proposition and infrastructure, Inditex ensured a 7% annual sales growth since 2012 (Sharedvalue.org, Fortune, 2019).

Finally, we argue that CSV can create long-term competitive advantages due to the high focus on generating competitive and financial value by solving social and environmental problems. Porter & Kramer (2011) defines the concept of CSV as *"policies and operating practices that enhance the competitiveness of a company while simultaneously advancing the economic and social conditions in the communities in which it operates"* (Porter & Kramer, 2011, p. 2). Thus, focusing on the CSV approach can potentially result in new customer segments and markets, cost savings, talent retention, etc. (Sharedvalue.org, Fortune, 2019).

One company that has gained long-term competitive advantages by implementing a CSV approach is Walmart, the world's largest company measured on revenue (Sharedvalue.org, Fortune, 2019). In 2017, Walmart launched Project Gigaton which aimed at reducing emissions related to the operation of the organization by a total of 1 billion tons by 2030 (Sharedvalue.org, Fortune, 2019). Project Gigaton is a very typical CSV oriented project that seeks to rebuild the business model around being social and environmentally good while still generating profit, which potentially could

set them apart from the competition and augments their success. The first step for Walmart was to use more renewable energy. The second step included more recycled content in the packaging, and the final step was to reduce the amount of food that ended up in the landfills (Sharedvalue.org, Fortune, 2019). By the end of 2017, Walmart had already diverted about 78% of waste from its facilities that would have gone to landfills as well as having cut waste in its grocery business. Project Gigaton truly did make a difference as it not only protected the environment, but it is also delivered better operating margins for Walmart, which is one of the most important advantages of the CSV approach. The approach is exclusively aimed at changing how the core business operates in order to deliver triple bottom line returns. Thus, making the approach realistic for organizations to apply, and making the benefits for applying it clearer. Indeed, it has generated both financial and competitive value for Walmart to integrate and communicate Project Gigaton, both in the form of financial and operational benefits.

In the case of both Nespresso, Inditex, and Walmart they all gained both financial and competitive benefits by integrating the CSV approach. Actually, Nestlé, the brand owner of Nespresso, performed a study to calculate the societal and business value generated by one of their initiatives, named the Global Youth Initiative. The study revealed that the CSV initiative generated a positive business return and an even higher societal return (Nestlé, Our Approach, 2019). Moreover, Inditex experienced a 7% annual growth in sales since 2012 due to remodeling their manufacturing facilities and working conditions. Finally, Walmart gained better operating margins and competitive values due to their high focus on renewable energy, recycled packaging, and waste reductions. Thus indicating, that by implementing a CSV approach, as Porter & Kramer (2011) argues, an organization actually can expect advantages such as:

1. Financial benefits either by cost reductions or revenue growth
2. Actually, making an environmental or social difference
3. Meeting the changing customer and market expectations
4. Potentially attract talents.

Moreover, we identified that the case studies we have analyzed all perform horizontal and vertical coherence within the chosen focus area. By doing so, the case organizations expanded their business models by improving the well-being of people and the planet, reduced or eliminated externalities, and not to forget, generated a profit.

Disadvantages of CSV

Firstly, we argue that CSV can cause a number of high and unexpected costs. It is a very complex and time-consuming process to implement CSV. As a consequence, incorporating sustainability into the business model can cause additional costs in relation to e.g. updating buildings to achieve the selected requirements (Teng, Horng & Hu, 2015). Changing suppliers, as Inditex did, takes a lot of time and provides high switching costs, i.e. the costs associated with the process of searching, initiating, negotiating, executing, adapting, and controlling the new supplier relations. Taking these costs and not being sure if the benefits will be obtained, can be a risk, and thereby a potential disadvantage that companies have to be aware of.

Secondly, we argue that different barriers may challenge the success of the CSV approach. Many industries find that there is a limited number of green suppliers for them to work with, which can be a difficult barrier to overcome (Teng et al., 2015). For example, when Tesla first introduced the electric car the infrastructure was not ready for such a thing, and the gasoline stations were not interested in collaborating and helping to expand the electric car market, even though it had environmental benefits, because it would require them to sacrifice some of their own market share (Teng et al., 2015). This is a large barrier that can cause disadvantages for the companies.

Finally, CSV can be difficult for managers to implement especially at the operational level. Managers often experience challenges in implementing and executing sustainability policies or practices (Teng et al., 2015). Moreover, the concept of CSV has been criticized of being hard to implement due to the fact that it is highly difficult to establish what exactly CSV really is (Beschorner, 2013). The lack of concrete, implementable information as of now makes it more appropriate for us to describe CSV as a way of thinking about a corporate CSR strategy instead of regarding it as an exact theory or applicable model. This is also consistent with Porter & Kramer's own referring to CSV as a framework and not a theory or model (Porter & Kramer, 2011).

The disadvantages revealed that when a company is about to implement the CSV approach, the manager must keep in mind that CSV initiatives should be closely related to the particular business model of the firm. Furthermore, a company should choose only a very limited number of targets for CSV investments keeping in mind the potential barriers in the chosen area (Porter & Kramer, 2011). It will require well-defined and concrete goals that can serve as a base for evaluation in

order to make it easier for larger companies to ensure control. An important point to mention, in this relation, is that the 35 members of the Shared Value Initiative organization are large, multinational companies, which all managed to implement the CSV approach successfully (Shared-value.org, 2019). Thus, indicating that by the right management mentality and by choosing a well-defined area of focus, aligning the operation to the strategy, and by defining concrete goals it is possible for even the largest and most complex organization to achieve the advantages of a CSV approach.

5.3 Sub-Conclusion: Advantages and Disadvantages

This section will conclude on the advantages and disadvantages of the CSR and CSV approach that we identified by analyzing different business models through the TLBMC. Consequently, we will use our findings to answer the first sub research question. The following figure 15 briefly summarize the key advantages and disadvantages of the two approaches.

	Advantages	Disadvantages
CSR	<ul style="list-style-type: none"> • CSR can be seen as a 'license to operate' by stakeholders • CSR can impact consumer loyalty, buying behavior and brand perception positively • CSR can be seen as <i>aspirational talk</i> and potentially stimulate improvements • If implemented correctly, CSR can be considered as a competitive advantage 	<ul style="list-style-type: none"> • CSR companies often use certifications, which can cause that the company lose control • CSR can be harmful for the corporate brand if not implemented correctly • CSR can be considered as short-term targets that follows external pressure • Often CSR is not implemented throughout the entire business model, causing a reputational risk
CSV	<ul style="list-style-type: none"> • CSV provides less risk as it is implemented throughout the entire business model • CSV can provide growth and generate innovations • CSV can create a long-term competitive advantage 	<ul style="list-style-type: none"> • CSV can cause a number of high and unexpected costs • Different barriers may challenge the success of the CSV approach • CSV can be difficult for managers to implement especially at the operational level

Figure 15: Comparing the CSR and CSV Advantages and Disadvantages

The foundation of the CSV approach arose when Porter & Kramer (2011) argued for the CSR approach to be essentially about philanthropy and as disconnected from companies' core business

model. However, from our empirical assessment we find this vision of CSR inadequate as we argue that Porter & Kramer (2011) criticize CSR based on a too narrow understanding and based on a limited empirical foundation. It is important for us to highlight that the CSV approach can be as good as the CSV orientation if implemented correctly, as in the case of VELUX. Indeed we also acknowledge the evident disadvantages of CSR. The approach is often short-sighted, and some companies do not implement the CSR approach throughout the entire business model. Thus, causing both reputational and brand risks, as well as a tendency to respond reactively to consumer and market expectations. In this relation, we do see a benefit of implementing the CSV approach instead as it provides companies an ability to implement environmental initiatives throughout the business model, thus reducing some of the risk associated with the CSR approach.

Nevertheless, CSV is not without pitfalls even though Porter & Kramer (2011) finds the approach revolutionizing and the best possible solution for companies to gain economic and competitive advantages. On the one hand, we find CSV costly, time consuming and complex. We found that companies take these costs without being sure of the associated benefits as most of the investments are long-term, thus causing a financial uncertainty. As a consequence, several companies may find the approach too uncertain or too extensive to implement, strategically and operationally. We also identified that most companies within the CSR approach had issues with fully integrating horizontal and vertical coherence in the TLBMC. On the other hand, organizations who have implemented the CSV approach typically consider both the horizontal and vertical perspectives of the TLBMC. By doing so, the CSV approach helped the organizations expand their business models by improving the well-being of people and the planet, reducing or eliminating externalities, and not to forget, generated a profit.

We recognize that the CSR approach offers a lot of great advantages if implemented thoroughly, however too few companies actually prioritize this. We therefore finally conclude that the CSV approach could serve as a tool or mindset to more effectively implement CSR in a strategic and operational way throughout the business model to finally enhance economic and environmental value. By applying the CSV approach to strategically integrate the CSR approach in the business model we believe that a company can ensure the advantages of CSR as well as minimizing some of disadvantages of CSV.

Chapter 6. Analysis Addressing Research Sub Question 2

Our second analysis aim to answer the second sub research question: *what is the current approach implemented by the case of Roskilde Festival and how well is it implemented* by including theoretical and empirical data. The empirical data will consist of both secondary and primary data. We will start by applying the PESTEL framework to analyze the macro environment of the festival industry, and afterwards summarize the findings together with other data to identify trends and patterns. The following section will analyze the empirical insights that we gathered through interviews in order for us to understand the strategic and operational structure of Roskilde Festival. The last analytical section will include a Triple Layered Business Model Canvas on Roskilde Festival based on the findings in our interviews. The aim of this is to identify how well they incorporate the Sustainability Strategy in the organization. Finally, we will discuss and compare our findings with the reviewed literature in order to conclude on the dominating approach applied by Roskilde Festival.

6.1 PESTEL Analysis

In order to address whether Roskilde Festival apply a Corporate Social Responsibility (CSR) or Creating Shared Value (CSV) approach, it is necessary for us to understand the general environment that a festival operates in and how the trends and patterns have changed during the years. Moreover, as recognized CSR is mostly developed by companies in order to respond to the increasing external pressure. The first section will conduct a macro environment analysis through the use of the PESTEL framework with a specific focus on the festival industry and its environmental impact.

Political Factors

The festival industry typically faces low direct state involvement, as they are privately owned organizations that operate in the private-sector market. Nevertheless, the industry often voluntarily collaborates with the local municipalities. Roskilde Festival for example collaborate strategically with Roskilde Municipality through a contract that spans over three years focusing on creativity, volunteers, music and sustainability. By having this kind of strategic collaboration, Roskilde Festival ensures operational and financial support from the municipality as both parties must allocate 0.5 million DKK yearly to new initiatives, events, etc. (Samarbejdsaftale, Roskilde Festival og Roskilde Kommune, 2017). Even though the industry is not directly involved with the state, the

political environment is still important. The festivals are typically exposed to pressure from the civil society especially in the form of local and international media platforms who increasingly focus on the negative environmental impact festivals can cause.

However, through a global best practice analysis conducted by A Greener Festival, it was found that there were few standards within the industry (Dodds, 2019). Festivals such as Roskilde Festival therefore proactively ask the state to become more involved in i.e. production and materials used for air mattresses (Frederiksen, 2019). Nonetheless, the requested involvement is to the benefit of festivals who annually face immense critic of how they dispose of e.g. air mattresses (Berlingske, Roskilde Festival, 2017). Indeed, festivals of all kinds create significant value for the municipalities and collaborations can therefore be highly beneficial for both parties. Please see an illustration of the festival industry's political environment in figure 16.

As a result, it can be argued that festivals are important, both to the country in general and to the economy of its regions, as they attract visitors both domestically and internationally. Nevertheless, we argue the risk for future direct state involvement to be low due to the privately-owned festivals, as well as the value they possess for the local societies. Indeed, many festivals already voluntarily collaborate with local municipalities and request the involvement of the state in certain cases, which further minimize the need for direct state involvement.

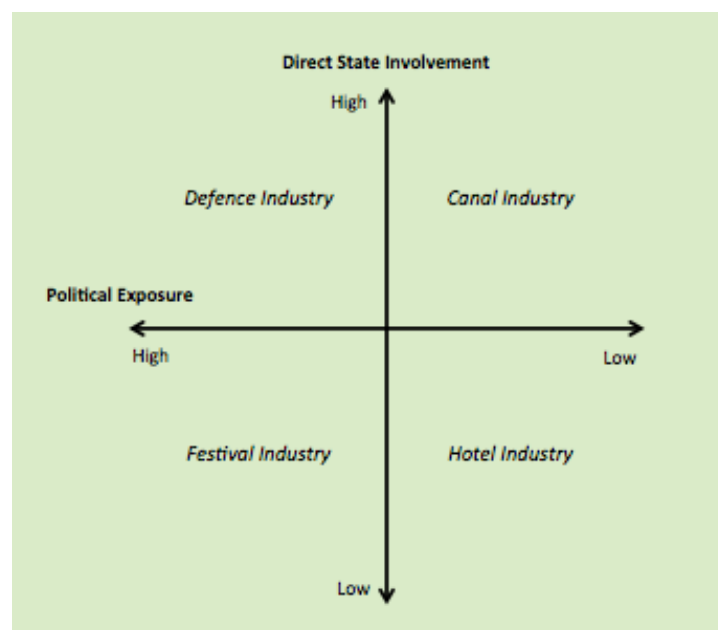


Figure 16: The Political Environment for the Festival Industry

Economical Factors

The general economic condition of Denmark and the rest of Europe can affect the turnover of festivals. A common key figure that is used to measure the wealth of an economy is Gross Domestic Product (GDP). The GDP growth rate in both Denmark and its neighbor countries is positive whereas Denmark in itself have had an average annual growth rate of 2.1% in GDP (DST, Faktaark om Dansk Økonomi, 2018). This indicates a healthy economy, however, in order to determine the possible effects on the music festivals turnover it is necessary to look further into the Danish consumption behavior. The average disposable income has increased over the years, and in 2017 the average disposable income per household was DKK 419,972 (DST, Hustande Øst For Storebælt Forbruger Mest, 2018). The level of consumption is expected to increase with 2.5% in 2018 and with 2.4% in 2019 (Rasmussen, 2018), whereas the average households consumed DKK 306,129 in 2017 (DST, Hustande Øst For Storebælt Forbruger Mest, 2018). Looking in the coming years it is expected that the international and Danish economy will continue to grow (Rasmussen, 2018). The level of consumption and the economy in general looks promising for the festival industry. Moreover, when looking at the consumer's willingness to spend extra on environmentally friendly products or services, a report from Nielsen (2015) identified that price is still the most sensitive factor when buying products. Nevertheless, the global population is willing to pay extra to a certain degree, if they perceive the issues as critical (Nielsen, 2015). Thus, indicating that consumers will not pay significantly more for sustainable products, which is highly important for the festival industry to keep in mind when discussing new environmentally-friendly initiatives.

Social Factors

The social factors can influence the nature of demand and supply as well as they can shape the innovativeness, power and effectiveness of the festivals. The average age at Roskilde Festival is 24 (Roskilde Festival Gruppen, For Studerende, 2019), and at Northside 60% of the guests is below the age of 40 (Jyllandsposten, 2018), and at Skanderborg Festival the average age is 38 (Uge Bladet Skanderborg, 2018). Thus, indicating that the festival industry spans over a large demographic target group. As a result, the decreasing fertility rate will affect the festivals at different times (European Commission, People in the EU, 2017).

Another important social factor is the cultural attitude of festival guests. The Danish society and the rest of the world has changed their perception and value assessment of the environment and

its importance. From the 1980's and until today there have been an intensified public debate focusing on the individual citizens responsibility in the environmental issues. The citizens are therefore more aware of what they consume and more and more demand products and services that affect the environment as little as possible (MST, 2002). Especially the focus on waste handling of food, plastic etc. is high and for companies not to handle it correct can lead to negative reputational and brand effects, i.e. the H&M case of burning clothes or food waste in grocery stores (Forbes, 2018; DR, Madspild, 2017). Nevertheless, the Danish Environmental Protection Agency (2002) pinpoints that during the years, less citizens are willing to do personal economical "sacrifices" for the environment, i.e. pay more for ecological products (MST, 2002). Indeed, citizens may also be of that perception that there exists other means that is more appropriate for environmental improvements than financial means, which can cause that they will not sacrifice their personal finances (MST, 2002). One of such other mean is to place the discussion on the political agenda. Another mean is through media coverage, where scandals is communicated to the public with no restraints. An example is The United Nations who in 2018 presented the theme "Beat Plastic Pollution" to the global population (World Environment Day, 2019). This resulted in more public awareness of what plastic does to the environment and consequently consumers nowadays demand more plastic free solutions. This also trigger reactions from companies such as Carlsberg who in 2019 introduced almost plastic free packaging in order to save 1,200 tons of plastic a year (FørevareWatch, 2019).

As a result, it can be concluded that especially the cultural attitudes of the citizens and hence the festival guests are highly important to keep track on for the festival industry. The consumers are changing to become more demanding in relation to environmentally friendly products or services and the festival industry must therefore adapt in order not to fall behind.

Technological Factors

New technologies can unfold opportunities for some organizations, while challenging others. Therefore, it is important to carry out the macro environmental analysis of technological factors in order to identify potential areas of innovative activities for the festival industry. The EU's eco-industries are growing by around 5% a year and account for about 1/3 of the market. Thus, making Europe a world leader in eco-efficient technologies (European Environmental Agency, 2016). The European companies are particularly strong in waste management and recycling where they have

a global market share of 50% (European Environmental Agency, 2016). A great example of a waste management eco-efficient technology is digital sensor-based solutions, where waste collections take place as and when needed, rather than on fixed schedules (DOLL Living Lab, 2019). Another example is the BigBelly garbage bin, which is a solar powered smart based unit that use sensor technology to measure capacity and when the capacity is reached a compactor presses it all down (BigBelly, 2019). The festival industry can benefit significantly from these eco-efficient technologies. However substantial barriers still remain to exploit these opportunities fully whereas one of the biggest barriers is the financial incentive to implement these eco-innovations and another is the lack of greater market acceptance of the innovating companies (European Environmental Agency, 2016).

As a result, it can be argued that the eco-efficient technological development can play a significant role for the success of the sustainability strategies of the festivals in the future, especially due to the increasing market of the eco-industries. Therefore, it is highly important for the festival industry to follow and proactively seek eco-efficient solutions before its competitors. Nevertheless, we find it necessary to perform a cost-benefit analysis in order to outweigh the financial costs occurred with the sustainable value created.

Ecological and Legal Factors

Ecological issues can exercise unwelcome pressure for many organizations, however, there also exists strong motives for the festival industry to respond to this pressure. Fundamentally, there is the sense of ecological responsibility that is stimulated by the personal values of the organization's leaders. Another outcome can be the legitimacy that provides regulatory compliance and a good reputation with consumers. Finally, responding to ecological issues can enhance competitiveness for the individual festivals. When looking into the legalization of waste management in Denmark it is up to the individual organization to handle and sort the waste correctly, which means that the festivals are responsible for their own waste management and sorting procedures (MST Affaldsregulering, 2019). Nevertheless, it is the municipalities' responsibility to perform waste procedures, and to ensure that these procedures follow the requirements of the national Waste Framework Directive (MST Kommunale Opgaver, 2019). Thus, the municipalities can transform and adjust the waste procedures as they like, which results in different waste sorting requirements from municipality to municipality (MST Kommunale Opgaver, 2019). In the future it is expected that

more regulations will be introduced, as EU is striving to move towards a low-carbon, resource-efficient economy by 2050, to safeguard biodiversity and to protect human health through legislation on e.g. waste (Environmental Protection EU, 2018). As a consequent, the municipalities may be forced to further tighten the environmental and waste legislation. Thus, the festival industry will need to follow more regulations, and change their infrastructure to fit the coming regulations. Moreover, the spending on the environment and climate is expected to rise for EU in the future and thereby also the companies within the EU, including the festival industry and Roskilde Festival.

As a result, it can be argued that the ecological and legal factors is strict in some municipalities. However, the ecological legislations and spending are only expected to increase in the future, and it is therefore important for the festival industry to closely follow the development and potentially proactively change the environmental behavior of the operation to avoid extensive pressure, both economical and in terms of organizational changes. The following section will further apply the findings from our PESTEL analysis to identify trends and patterns within the festival industry.

6.2 Trends and Patterns in The Festival Industry

This section will consider current trends and patterns in the festival industry based on the findings in the PESTEL analysis, external research conducted by A Greener Festival and from literature. A Greener Festival is a UK based company that is committed to help events, festivals and venues around the world to become more sustainable and thus reduce their environmental impact (A Greener Festival, 2019). Indeed, A Greener Festival has conducted a lot of relevant research that can benefit our thesis, e.g. a larger survey, with 649 respondents, about the impacts of festivals seen both from the festivals and the guests' perspective.

Responsible events are sensitive to economic, sociocultural and environmental needs within a local host community, however the events are organized in order to create the best possible output for all parties involved or affected (S  raphin & Nolan, 2019). The political and economically factors of the PESTEL analysis indicated a healthy relationship with the municipalities and a strong economic situation in Denmark. Nevertheless, the analysis highlighted that it is important for the festival industry to focus on and limit the amount of waste they produce to minimize negative media coverage. Thus, ensuring that the political involvement will remain limited and more or less determined by the Festivals. Indeed, as in all areas of businesses, sustainability has also become a key

trend within the sphere of event management and thus the festival industry. More and more festivals have over the last years introduced responsible policies, as e.g. Roskilde Festival (Roskilde Festival Sustainability, 2016), Skanderborg Festival (Smukfest Bæredygtighedskatalog, 2019) and international festivals as Peats Ridge Festival, and the Burning Man Festival (Berridge, Moore & Knight, 2019). However, some of the festivals struggle with meeting the formed policies. One of the main barriers is the limited political involvement, even though it also has its benefits. The lack of governmental regulations or industry mandates has served to limit the adoption of environmental initiatives and resulted in undeveloped green supply chains (Séraphin & Nolan, 2019). Thus, many event professionals find that there is a limited number of green suppliers for them to work with, an inadequate number of green products, and a lack of suitable resources for their needs, and this has been identified as a key barrier to the success of some sustainable initiatives (Séraphin & Nolan, 2019).

The social factor analysis implied that the citizens were of that perception that there exists other means that is more appropriate for environmental improvements than their own personal financial means, by for example placing the discussion on the political agenda or increasing media coverage to force companies to adapt to the pressing environmental agenda. A survey conducted in 2006 by A Greener Festival identified that 91% of the respondents thought that the festival organizers should be responsible for minimizing the negative environmental impacts of the festival. Respectively, 36% thought the local authorities had the responsibility, and 78% thought they as festival guests should be responsible themselves for the environmental impacts (A Greener Festival Individual Responses, 2006). Indeed, the survey also found that 81% would be willing to sort their waste if the festival provided separate bins. Another interesting point addressed in the social factor analysis is the United Nation's world themes, which always lead to massive media coverage and thus triggers reactions from companies. Actually, this is also the case for the festival industry. In 2018 the theme was "Beat Plastic Pollution" and in 2019 it was announced that four major Danish festivals namely Roskilde Festival, Northside, Tinderbox and Grøn would start using reusable plastic cups developed by Tuborg, a leading brewery in Denmark (DR, Engangsglas, 2019). However, it is important to mention that by 2025 all industries and companies would be forced to look for reusable plastic solutions, as the European Union have banned single-use plastic by 2025. Finally, an upcoming trend in this relation is the sustainable conscience of citizens in the buying

process. Actually, part of the process of deciding whether or not to attend an event will involve weighing up how environment-friendly the event is (Séraphin & Nolan, 2019).

Looking at the technical factor it was identified that the festival industry could benefit from the eco-efficient technological development. Currently, only a limited amount of festivals apply technology within the area of waste management. However, a successful example of utilizing the upcoming technologies is Roskilde Festival who has an agreement with the Technical University of Denmark where students are allowed to test new technologies and products at the festival (DTU, 2018). The main focus is on the environment, food waste, security and disability, and these projects will therefore (in)directly affect the waste management process of Roskilde Festival (DTU, 2018). Other festivals as Skanderborg Festival also apply technology in the planning of the festival, however, with a limited sustainable focus.

When looking at the ecological and legal factors of the PESTEL analysis it was identified that legislation is making changes in waste management and thus affecting the festival industry. Moreover, we identified that the level of ecological legislations and spending is expected to increase in the coming years, due to EU's environmental policy that introduce several targets that must be met by 2050. The current trend of developing strategic sustainability procedures voluntarily indicates that the festival industry aims to meet and overcome the current ecological and legal legislations of waste management. However, since it is not legally obligatory, the festival do not have to live up to the targets they set, thus resulting in festivals like Roskilde Festival who do not meet the agreed target of waste sorting (Roskilde Festival Sustainability, 2016).

Finally, to summarize, we can conclude that the environment is placed high on the agenda when planning and delivering festivals. Indeed, pretty much all festivals have a Sustainability Strategy or procedure in place (White & Séraphin, 2019). Moreover, the festival attendees push the festivals to act more environmentally friendly as they begin to weight the festivals sustainable profile in the buying process.

6.3 Analysis of Roskilde Festival's Sustainable Approach

This section will provide several analyses based on the primary empirical data collected in order to investigate which sustainable approach Roskilde Festival applies. Furthermore, we will look into how the management of the sustainability departments perceive their actions and goals compared

to how the actions are perceived from an operational level. A gap analysis will be made in order to reveal any potential variance between the management's point of view and the interviewed volunteers. Consequently, we will use these information's to present the TLBMC of Roskilde Festival.

The findings of our expert interview with Frederiksen, Project Manager for Roskilde Sustainability (2019) provided us with a thorough understanding of the festival's strategic perspective of dealing with sustainability. It was very important for us not to provide Frederiksen with any pre-knowledge about our chosen subjects of CSR and CSV. This was in order to make a clear analysis of the festival's usage of either the CSR or CSV approach in their business model. Thus, Frederiksen was not informed about the two terms in advance, and this analysis will therefore include her citations as a testimony of Roskilde Festival's usage of the two approaches alongside the external data gathered. See appendix 3 for the full interview with Frederiksen (2019). We furthermore held five interviews with previous Roskilde Festival volunteers, who at least have been working two different volunteer jobs, in order for us to get a comprehensive understanding of the operational level. The interviewees were not given any pre-information about the thesis main topics of CSR and CSV. See appendix 4-8 for the full interviews with all five Roskilde Festival volunteers (2019).

Roskilde Festival's Approach

First and foremost, the aim of our analysis is to conclude whether the management behind Roskilde Festival have integrated the CSR or CSV approach into their business model. To answer this question, we asked Frederiksen at the very end of the interview whether they worked with corporate terms such as CSR or CSV. For that she answered: *"We try to translate CSR to fit our work, and we have worked with it for some years now and called it Roskilde Responsibility or Sustainable Responsibility. For us 'sustainability' is a broader term."* (Frederiksen, 2019). Furthermore, she argued that *"(...) sustainability or CSR is about social responsibility, which is the foundation and DNA in being a festival like Roskilde Festival"* and *"that it is the reason why Roskilde Festival is what it is, and why they are where they are"* (Frederiksen, 2019). These quotes suggest an understanding of Roskilde Festival as being involved with the CSR term, but that they converted it into their own by calling it 'Sustainable Responsibility'. The 'Roskilde Feeling' as Frederiksen (2019) described as the DNA of the organization stems from its origin back in 1971. Being a non-profit organization from the very beginning contributes to the business model that is constructed today. Even though Frederiksen argues that the CSR approach is applied, it is important to further investigate the business

more in depth in order to evaluate whether a CSV approach is actually applied without them knowing it.

Management vs. Volunteer Perspective

This section will include the five interviews we held with Roskilde Festival's volunteers. The interviews are included to analyze any potential gaps between the management of Roskilde Festival's perspective on waste handling and the volunteers' experiences working on the festival site before, during and after the festival. In appendix 9 we constructed a meaning coding, which we use as a structure for the below analysis. To begin, the key findings that we have found are presented in the following figure 17:

	Key Findings
Waste Sorting Behavior	<ul style="list-style-type: none"> The volunteers have a negative attitude towards sorting waste at Roskilde Festival, and we find the sorting behavior too lazy. They have not experienced a change in waste handling in recent years. The management, however, do see a change in guests' waste handling behavior, and argue that their increased focus has had an impact on the recent years' results.
Waste Initiatives	<ul style="list-style-type: none"> The volunteers all agree that the different environmentally-friendly initiatives such as the different initiatives are beneficial options. Nonetheless, only 1/5 of the volunteers knew about the recycling stations at the different camping areas and none of them have ever used them. The management are very pleased about the waste initiatives and finds it positive that they have to turn down applicants. They, furthermore, plan to increase the amount of recycling stations in order to change the current waste sorting behavior.
Sustainable Strategy	<ul style="list-style-type: none"> None of the volunteers knew about the sustainability strategy, and they did not believe their actions made an impact on the 10% waste sorting goal. Roskilde Festival have spent many resources on developing their Sustainable Strategy with limited results found.

Figure 17: Key Findings from our Meaning Coding

Waste Sorting Behavior

The main findings of our volunteer interviews regarding waste sorting and their own behavior on festivals indicated that it is not prioritized. According to all the participants the sorting options at Roskilde Festival are too scarce both during their volunteer work and at the different camping

sites, actually all of our volunteers had a negative attitude towards Roskilde Festival's waste management (appendix 10). Furthermore, we also found that both guests and volunteers' attitudes towards waste sorting were lazy, and that people tend to leave their manners at home during festivals. As Torabi (2019) stated: *"I do not think people is as willing to sort at Roskilde as they are at home"*. Ekman (2019) also expressed: *"The bigger a mess they can make, the better. Unfortunately, that is the mentality of the guests at the camping area"*. The volunteers further expressed that they only had two sorting options during their volunteer work; cardboard and cans: *"I think we sort in cardboard, cans and the rest is just in one big container"* (Stokkendahl, 2019).

However, Ekman (2019) also commented that: *"There should not be 5-6 sorting options, but if there were 2-3 containers I would definitely use it"* at the camping area. It is a current problem for the festival that guests do not sort their waste correctly creating a barrier for them to reduce the general waste, and thus forcing Roskilde Festival to send the waste to landfills. As mentioned previously, 2017 did not live up to its goal of increasing the amount of sorted waste by 10% compared to 2016, and it is an attitude problem in which the guests have to change their waste sorting behavior. It is seen as a managerial problem for Roskilde Festival, as Frederiksen (2019) explains: *"We don't think of waste as just waste but see it as resources and then we aim at changing the culture for our guests. That behavior they have towards waste have to be changed"*. She further explained that people have to consider how they are behaving also at a festival, but she also sees a change in the right direction: *"I think we are moving in the right direction in regard to changing guests' consciousness and waste sorting..."* (Frederiksen, 2019). The volunteer interviews showed that their willingness to sort was limited and that only 1/5 sorted refundable recycling labeled cans (appendix 10). Nonetheless, the management team is not satisfied with how the current situation is, and they are aware that they have to support the behavioral change through more and better sorting options.

All the volunteers agreed that the camping area is the biggest problem on Roskilde Festival (appendix 10). Stokkendahl (2019) stated: *"There is trash everywhere, it is really disgusting. There are literally mountains of trash..."*. Furthermore, Edström (2019) told us that: *"You cannot really tell that they actually do a lot about waste sorting"*. They all believed that the camping area was the biggest waste generator at the festival and they are all very critical towards the waste sorting options as well as the overall waste handling behavior. The management, however, believe that the

food production and waste is the biggest culprit when it comes to waste generation. Frederiksen (2019) said: *“The two biggest polluters on the festival is in general food production and waste”*. This points towards a gap between how the management perceive its initiatives compared to the volunteers’ perception and who is actually utilizing them.

Considering both perspectives, it suggests a shared opinion that the sorting behavior at festivals in general are complicated and a problem at Roskilde Festival. The volunteers criticize the few sorting options currently available at the entire festival site as well as a problematic attitude and behavior adopted by the Roskilde Festival guests. The management admits to not having the optimal sorting options for their guests and volunteers, however they expressed that they are working on a sustainable solution to not only increase the options but also change the behavior and culture. Frederiksen (2019) furthermore explained that there are several logistic barriers for implementing more sorting fractions as there are many security regulations impacting the potential movement of the waste collectors. Consequently, the two parties agree on the necessity of having and increasing the sorting options at the festival site. However, the two perspectives suggest a gap between how the volunteers find the festival site and how the management consider the current situation.

Waste Initiatives

The community areas (i.e. Silent & Clean, Clean out Loud, Leave no Trace, Settle n Share, and Dream City) was introduced in 2011 and have grown in size ever since (Frederiksen, 2019). Frederiksen explained to us that the different initiatives were developed for the guests’ to be part of a community in a sustainable manner, and that it is an efficient tool to change the waste handling culture in the long run. 4/5 volunteers were positive towards these initiatives and would consider using them in the future, which indicates a willingness from the guests’ point of view (appendix 10). Roskilde Festival have increased the number of community areas, with 24,000 guests camping there in 2018, where they had to turn down applicants (Roskildenyt.dk, 2018). Frederiksen also expressed that they in 2018 had 15,000 applicants for Clean out Loud, but only 10,000 available spots. This is an undesirable situation in which Roskilde Festival does not exploit its full potential of allowing more guests the possibility to generate less waste and increase waste sorting rates. Their actions are thus in conflict with their sustainability strategy of changing the guests’ sorting behavior as well as limiting the amount of waste, since. However, based on Frederiksen’s

statements, the management team are planning on increasing the amount of community initiatives further, and she argued that: *"We have to take small steps to keep up with the guests' awareness and willingness..."* (Frederiksen, 2019). She explained that in order to create trust among their guests and employees they have to take a pragmatic stance when implementing and trying to change the general waste handling behavior. Even so, the volunteers' response as well as the fact that they had to turn down applicants suggest an already established awareness and willingness of the guests. The questions then arise whether the organization is ready for the required changes in order to meet their waste sorting goal of 2019.

Another waste initiative implemented by Roskilde Festival is their recycling stations which are placed in the different camping areas. Frederiksen (2019) informed us that the different sorting fractions differ during the festival. It does not make sense to have fixed containers since the waste materials in the beginning mostly are cardboard from tent packaging, and metal from festival gear at the end of the festival (Frederiksen, 2019). Frederiksen explained that they have had between 6-10 recycling stations the last couple of years, and that she expects the next festival to have approximately 10 stations. Nevertheless, 4/5 of the volunteers expressed that they did not currently know that there were recycling stations in the camping areas (appendix 10). Ekman (2019) expressed: *"I have only seen them. But from what I heard people is not good enough at using them"* suggesting an awareness issue. Furthermore, convenience was the key point for the volunteers in order to increase guests' sorting behavior.

The volunteer interviews indicated that there should be more recycling stations but without too many sorting options and enough collections in order to not bother the closest camping guests. The question is whether adding more recycling stations will improve the sorting behavior of the guests, as they also proclaimed convenience as an essential factor. In 2017 the camping area was 90,000 square meters (Roskilde Festival Gruppen, For Studerende, 2019), and by adding five more recycling stations in 2019 the guests still have to walk around with their garbage in order to sort it correctly. Indeed, the festival do not plan to increase the amount of recycling station areas for the camping site even though our empirical data showed a demand among the guests to increase the convenience of sorting waste. Therefore, it is questioned whether the management of the waste initiatives are efficient and whether they should consider increasing the amount of recycling

stations to again meet their waste sorting goal. However, as Frederiksen also mentioned, adding more recycling stations is costly and extremely logistically complex.

Sustainability Strategy

Roskilde Festival's struggle of reaching their target of increasing the amount of sorted waste with 10% in the period of 2016-2019 have put the organization under pressure. We asked Frederiksen (2019) how they were dealing with the results of their own targets, and she answered: *"Well, we have not reached our goal. But it was more important for us to work on a sustainability strategy to incorporate a sustainable culture than to reach numerical targets."* Roskilde Festival currently does not have a specific waste sorting strategy, but Frederiksen informed that it is something they are working on. She further elaborated: *"... we have a Sustainability Strategy, which has set certain waste handling objectives in areas which allows for sorting and recycling, but we don't have a specific strategy yet."* (Frederiksen, 2019). She explained that they experienced some barriers on their path to incorporate it in the entire organization, and that it has been challenging work. However, Frederiksen did not elaborate on which specific barriers, besides cultural, economic, social and physical, they had been dealing with.

A key issue, when looking at their sustainability strategy, is that the organizations' management have spent a lot of resources on its development, but neither of the volunteers knew that it existed. They all commented that they had never heard about it during the volunteer work nor as a guest at the festival (appendix 10). Furthermore, when asked if they thought they had contributed to reaching the target of sorting 10% more waste per year neither thought so, since they did not find the sorting options satisfactory. Moreover, neither have experienced a change in waste handling due to the waste initiatives after Roskilde Festival started forming their sustainability strategy in 2016 (appendix 10).

Thus, this analysis provided us with comprehensive insight in the waste management activities at Roskilde Festival. Indeed, it identified a diverse perspective on the current success of the Sustainability Strategy as the volunteers did not see a bigger difference while Roskilde Festival as an organization thought they had done sufficiently considering the circumstances. We further found that the Sustainability Strategy was not appropriately implemented through the business model since the awareness of the executed initiatives was not successful and thereby not contributing enough in

reaching their 10% target. Consequently, it further indicates that Roskilde Festival applies a CSR approach as their strategy is a non-integral approach that focuses on complementary initiatives.

6.4 A Triple Layered Business Model Analysis of Roskilde Festival

In order for us to further address and prove whether Roskilde Festival applies a CSR or CSV approach it is necessary to perform a comprehensive business model analysis. We find this important as we in our first analysis identified that most companies that use the CSR approach had issues with fully integrating horizontal and vertical coherence in the TLBMC. On the other hand, organizations who have implemented the CSV approach typically perform initiatives that consider both the horizontal and vertical perspectives of the TLBMC. The TLBMC analysis will be conducted by including some of the findings from the empirical data that we have analyzed and presented in the previous section. We start by analyzing the economical layer, followed by the environmental layer and in the end evaluate the vertical and horizontal coherence of Roskilde Festival's TLBMC.

The Economical Layer

This section will present the economical layer of the triple layered business model of Roskilde Festival. The following figure 18 summarizes our key findings.

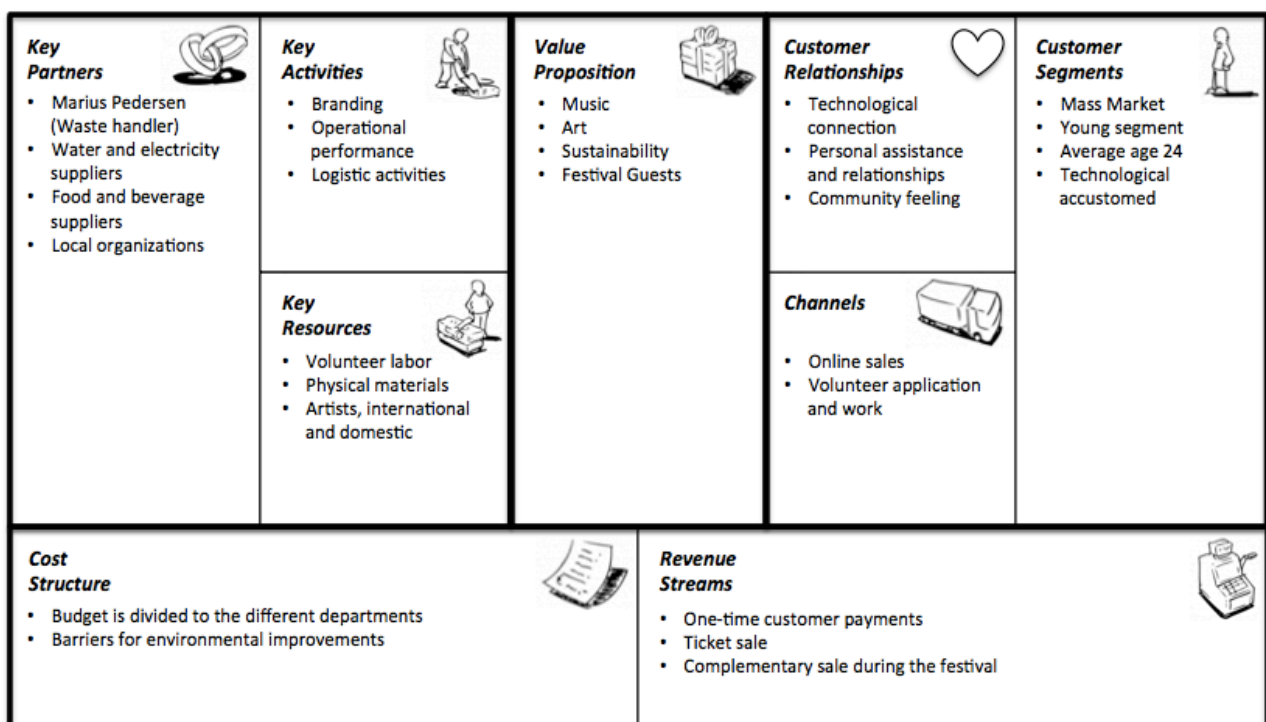


Figure 18: TLBMC (Economical Layer) Analysis of Roskilde Festival

When looking at the economic layer of Roskilde Festival's business model it begins with the *offer*, which covers the *value proposition* that clarifies the value provided to the customer. According to Roskilde Festival's website their strategic ambition is: "*we create communities that are open and engaged, moving people through music, art, sustainability and active participation*" (Roskilde Festival Gruppen, Group Strategy, 2019). Thus, indicating that the value proposition of Roskilde Festival consists of music, art, sustainability and the festival guests in itself.

Turning to the *customer* part of the business model, the festival guests, and hence the *customer segment* of Roskilde Festival, comprise the mass market. Nevertheless, it is important to mention that the average age group of the customer segment for Roskilde Festival is young, with an average age of 24 (Frederiksen, 2019; Roskilde Festival Gruppen, For Studerende, 2019). Moreover, the *customer segment* is accustomed to mobile applications usage, which also is reflected in the number of active users of the official mobile application of Roskilde Festival, with in total 135,000 active users. In average, the active users spend 32 minutes on the application during the festival (Roskilde Festival Gruppen, For Studerende, 2019). The festival utilizes this application to improve their *customer relationships* by ensuring convenience and transparency of information. Nevertheless, the success of the transparency might be questioned as only 1/5 of the volunteers knew that the recycling stations existed (appendix 10). Moreover, the customer relationship is highly affected by communities, which also is a strategic focus point of Roskilde Festival. The festival is dominated by personal assistance and relationships, thus contributing to further enhance the community feeling of the festival. The final part of the customer element is the *channels* used to distribute the value proposition. Essentially, it is necessary to acquire a ticket in order to get access to the value proposition. Roskilde Festival distribute these tickets in two main ways; either you purchase it online or apply to become a volunteer to acquire a ticket.

The third part of the business model covers the *infrastructure* of Roskilde Festival. The *key partners* of the festival are numerous. One that is essential for our thesis' focus, is the partnership with Marius Pedersen, their waste handler (Frederiksen, 2019). Some other key partners include the water and electricity suppliers, food and beverage suppliers and local organizations as e.g. the local scout organization. All these partners are running outsourced activities and the operations related to these partners is therefore not directly managed by Roskilde Festival. Looking at the *key activities*, it is clear that the festival is highly depended on their branding, operational

performance (i.e. music, art, culture, and active participation, etc.) and logistic activities. Frederiksen mention that the logistics especially can be challenging and a barrier to improve the environmental behavior of the festival (Frederiksen, 2019). The last element of the *infrastructure* is the *key resources*, which refer to the essential resources required to deliver the value proposition. The resources required for Roskilde Festival to deliver their value proposition is especially dependent on the volunteer labor. The volunteers construct the entire festival, ensure the operation runs smoothly during the festival, and clean up and remove all constructions after the festival. Indeed, the festival is also dependent on physical materials such as stages, shops and camping gear. Another, important resource for the festival to run successfully is the artists booked to perform. This requires heavy financial resources, extensive planning and brand value in order to attract the large, international artists.

The fourth and last part of the business model covers the *financial viability* of Roskilde Festival. The *cost structure* of the festival includes all the costs that is incurred to operate the business model. In this case, we find one specific comment from Frederiksen (2019) extremely important as she informs: *“if you reuse some wood in an art project, and you choose to re-use it next year, or you chose to send it to recycling, it will not provide any financial benefits. There will be nothing saved”* (appendix 3). Hence, when reusing or recycling products at the festival, it will provide budget cuts instead of releasing financial resources for other purposes. Thus, the motivation for reusing and recycling materials may, from a financial perspective, be questioned. Beside this, the budget for the festival is divided into the different sections, whereas e.g. the waste handling team have approximately DKK 8 million to operate within (Frederiksen, 2019). Moreover, we find it important to highlight that the sustainability department of Roskilde Gruppen do not have an exclusive budget for environmental purposes. Instead the environmental initiatives must be financed by the impacted departments. Consequently, this can cause a barrier for environmental improvements as it might not be a financial priority for other departments. The second part of the *financial viability* covers the *revenue stream* of Roskilde Festival. The revenue stream is dominated by one-time customer payments, since the purchased tickets only constitute a one-time experience. However, the customer may repeat the purchase annually if they are satisfied with the experience. Another, revenue generated during the festival is the purchase of food, drinks, merchandise, etc. from the different shops at the festival site.

Finally, the profit generated in relation to the festival's business model is donated to different social and charitable organizations. The festival proclaims that they donate 100% of the profit on their website (Roskilde Festival, Om Festivalen, 2019), however, when looking into their annual report we found that the festival reserves a part of the profit to free assets (Roskilde Festival, Annual Report, 2017). Thus, implying that the festival also saves a part of the profit for the coming years. Nevertheless, the economic layer of the business model seems well constructed even though we have identified a few uncertainties during the analysis. The competitive advantage of Roskilde Festival is argued to consist of the brand, human resources and strong ability to create a community feeling.

The Environmental Layer

When looking at the environmental layer of the TLBMC it is important to state how it will be measured. We have chosen to focus on the environmental impact in terms of sorted waste measured in kilo. This is chosen due to Roskilde Festival's sustainability strategy where they aim at increasing the amount of waste sorted with 10% per year in the period of 2016-2019 (Roskilde Festival, Sustainability Report, 2016).

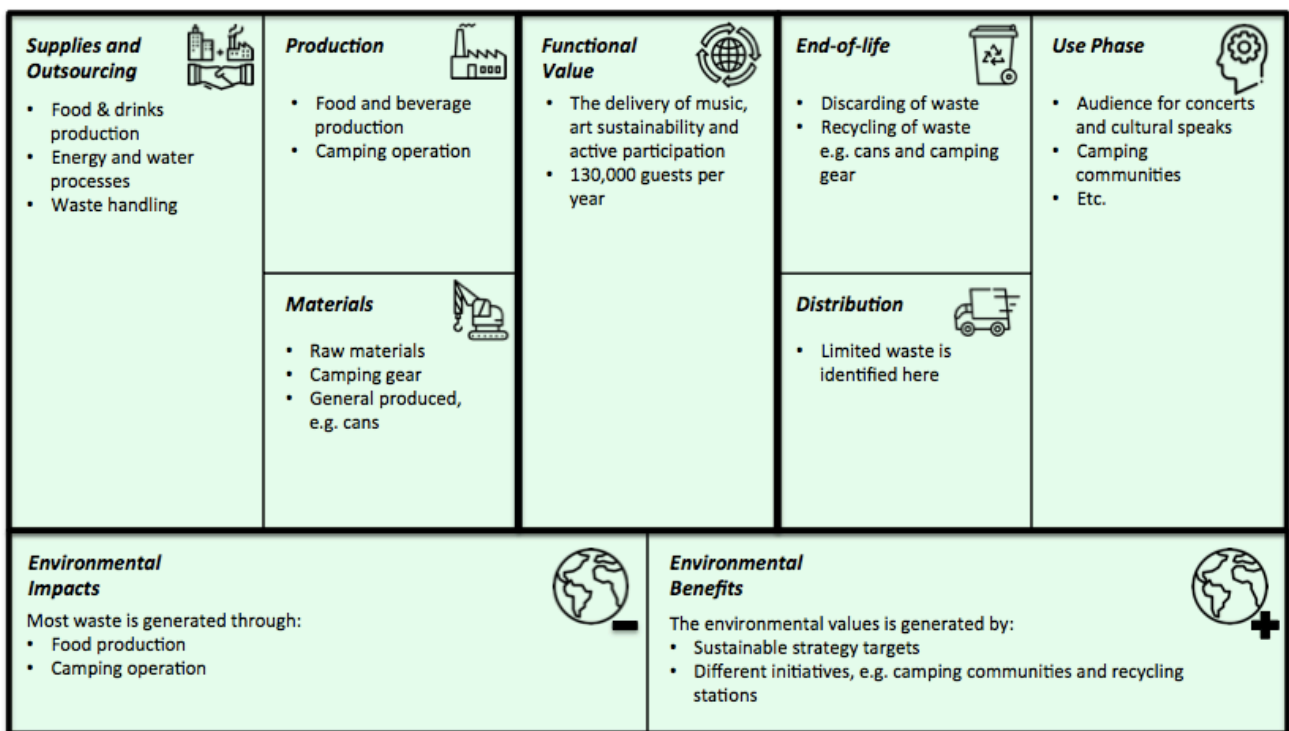


Figure 19: TLBMC (Environmental Layer) Analysis of Roskilde Festival

When looking at the environmental layer of Roskilde Festival's business model it begins with the *offer*, that covers the *functional value* which describes the focal outputs provided to the festival guests by the festival. The functional value provided by Roskilde Festival is basically the music, art, sustainability, and active participation by its 130,000 guests per year. Thus, this will be the base-line for our further analysis of the environmental impact of Roskilde Festival's business model.

Turning to the *customer* part of the business model, the *use phase* consists of several elements as the festival would not be a success without its guests. Thus, the entire festival requires extensive involvement of the festival's guests in all areas from camping, being an audience for concerts and cultural events. The second element is the *end-of-life* phase which entails the discarding of waste and recycling. This includes recycling stations and general sorting options at the camping and festival site. The recycling stations offers the guests an opportunity to sort their waste in different waste fractions. Indeed, this is an important priority for the festival group (Frederiksen, 2019), however, we found that only 1/5 knew where to find the recycling stations (appendix 9). Moreover, all the asked volunteers requested better and more convenient sorting options around the camping site. Thus, establishing a barrier in terms of the end-of-life behaviors of the festival guests. In relation to the *distribution* that is required to provide the guests access to the functional value, limited waste is identified. Frederiksen did not argue for this element to generate significant waste and she did therefore not elaborate any further on the topic (appendix 3).

The third part of the environmental layer covers the *infrastructure* of Roskilde Festival. The *supplies and outsourcing* element, is in the case of the festival, extensive and includes e.g. food and drinks production, energy and water processes, and waste handling. These activities are considered non-core to Roskilde Festival, which is why they have outsourced them. The *production and materials* on the other hand focuses on those activities that are core to the organization and which have a high waste impact. Production, in the case of a festival, will be defined as the production required to deliver the functional value, and it will thereby include both ordinary production of food and beverages as well as include security, the camping operation, etc. According to Frederiksen (2019) most waste is generated during the food production, whereas the festival volunteers argue the camping site to generate most waste (appendix 9). It can therefore be concluded, that these two areas are the main activities that impacts the generated amount of waste

at the festival. When looking at the materials required to perform these two activities, it includes human resources, raw materials, and camping gear.

The fourth and last part of the environmental layer covers the *environmental viability*, in which the *environmental impact* addresses the ecological costs of Roskilde Festivals actions. In the previous paragraph we identified the food and drinks production or the camping site to generate most waste, depending on whether you apply the perspective of the management or the volunteers. It might be argued that the festival management has a better overview of where the actual problem is situated since they know what is happening “behind the scenes”. Hence, it is important to recognize that the volunteers may argue for the camping site to generate most waste because it is more visible. One of our respondents, Stokkendahl (2019), was a volunteer in the food production, and she explained that the festival does not offer any proper waste sorting solutions in relation to bio-waste and she actually implied that food waste was not a focus at all in the production. Thus, we find the fact that the management are aware that food waste is a large problem and not acting on it, highly concerning.

On the other hand, the *environmental benefits* provide space for the company to improve their environmental value through different initiatives, in this case assessed through the amount of sorted and generated waste. Roskilde Festival introduced a Sustainability Strategy in 2014, with the aim of increasing the amount of sorted waste by 10% per year in the period of 2016-2019 (Roskilde Festival, Sustainability Report, 2016). The festival has introduced different camping communities that aim at educating and changing the festival guest’s behavior, e.g. Clean Out Loud. Moreover, they have introduced these recycling stations and planned events with a sustainable focus (Frederiksen, 2019; Ekman, 2019). Nonetheless, our empirical analysis identified a diverse perspective on the current success of the Sustainability Strategy and the following initiatives as the volunteers was not aware of this strategy and neither experienced a significant difference. Yet, Roskilde Festival, as an organization, thought they had implemented it sufficiently taking the circumstances into consideration.

To summarize, Roskilde Festival is highly focused on changing the culture of the festival guests, as Frederiksen (2019) also argues: “*Well, we have not reached our goal. But it was more important for us to work on a Sustainability Strategy to incorporate a sustainable culture than to reach numerical targets*” and less focused on reaching their target. Thus, they are not focused on

incorporating the entire business model in their sustainability targets. Moreover, the festival finds the food waste to be crucial, however, all their initiatives are focused on improving and affecting the culture around waste sorting. When looking at the motives for implementing a Sustainability Strategy, it becomes difficult for us to identify whether they do it to meet external pressure, i.e. the media scandals related to waste handling at Roskilde Festival, or whether they are doing it for environmental reasons.

Horizontal and Vertical Coherence

We find the horizontal and vertical coherence of the TLBMC vital, as this was identified as the main difference between the CSR and CSV approach in our first analysis.

When looking at the horizontal coherence at the *economic* level of Roskilde Festival, the business model succeeds mainly because of their brand and motivated human resources. The brand ensures attractiveness both in regard to international artists and dedicated volunteers. Another important factor that we discovered was the financial barrier that causes a lack of incentive for the operational departments to reuse or recycle materials, i.e. the security team will not be incentivized to buy new yellow vests as it will not free any financial resources to reuse the existing vests. At the *environmental* layer, the business model mainly focuses on the *customer* side of the business model by aiming at changing the culture of festival guests. Thus, indicating that Roskilde Festival neglect the *infrastructure* of the business model, hence the production of food, which they themselves defined as the area that generate most waste during the festival. Moreover, we identified a lack of horizontal coherence in terms of the Sustainability Strategy, since Roskilde Festival invested and spent a lot of resources on initiatives, that is not implemented successfully throughout the layer, especially at the operational level.

When looking at the vertical coherence it can be argued that there is a lack of alignment across several canvas areas, especially in the connection between the two customer focused parts. Indeed, we find that the end-of-life and customer relationship is unexploited. An easy opportunity for Roskilde Festival is to utilize the already established technical connection between the festival guests and the application. In this way, the festival can inform the guests about the recycling stations and other initiatives. Another area we identified as a lacking alignment across the canvas layers, is in the financial and environmental viability. Frederiksen (2019) mentioned that there is no

specific budget for the sustainable department. Instead the individual departments as e.g. the waste handling department needs to allocate financial resources to waste initiatives from their DKK 8 million budget. However, the budget is already tight as the main part goes to the key partner, Marius Pedersen (Frederiksen, 2019). Consequently, it might be more difficult to integrate these sustainable practices as it is not the primary operational focus of the departments. Finally, our empirical data illustrated a highly different perception of the Sustainability Strategy integration thus further indicating a lack of coherence.

A simple analysis of the business model applying the TLBMC indicates several areas for improvement. In general, the vertical and horizontal coherence between the economic and environmental layer is insufficient. By using this canvas, we had an opportunity to investigate how well Roskilde Festival did in exploring environmental issues in the business model, which we find somewhat insufficient. Roskilde Festival do take a lot of environmental responsibility outside the organization, especially in relation to environmental donations. Moreover, the festival develops several initiatives aiming at improving the sorting behavior and culture of the festival guests. However, we find their focus too narrow on the festival guests thus creating a barrier for their own change for successfully implementing their Sustainability Strategy. Thus, our analysis further implies that Roskilde Festival applies a CSR approach.

6.5 Discussion of the Sustainable Approaches of Roskilde Festival

This section will discuss the current approach implemented by the case of Roskilde Festival is and how well it is implemented. We will first summarize and discuss our findings of the analyses in order to finally provide a conclusion.

Firstly, our analysis of the macro environment and the trends and patterns in the festival industry illustrated a high focus on the environment when planning and delivering festivals. A key trend that was identified was that multiple festivals have a Sustainability Strategy or procedure in place (White & Séraphin, 2019). Thus, indicating that the Sustainability Strategy of Roskilde Festival is not something unique in the industry. Moreover, we identified an extensive external pressure, in which festival attendees and medias tend to push the festivals to act more environmentally friendly to secure their reputation and brand. Roskilde Festival have been a subject for massive critique in relation to how they handled and disposed air mattresses, which gained a lot of

attention from the different medias in Denmark (DR, Roskilde Festival, 2018; BT, Sådan ser oprydning for 8 millioner ud, 2018; Berlingske, Roskilde Festival, 2017). Consequently, Roskilde Festival made a collaboration with a German company that reuses these air mattresses for products used in horse stables (Roskilde Festival, Bæredygtighed, 2018). Another key trend identified, was that the festival industry typically only follows the ecological and legal regulations in the area. However, in some areas they are proactive, e.g. in relation to single-use plastic which the EU have banned from 2025. Together with three other major Danish festivals, Roskilde Festival will start using reusable plastic cups developed by their supplier Tuborg. This, together with their partnership with the Technical University of Denmark, indicates that Roskilde Festival focuses on proactively acting together with suppliers and other festivals.

The CSR approach can be implemented by companies to react on externalities and includes capabilities such as the ability to scan, understand, and respond to societal needs and changes (Plesner & Neergaard, 2005). We found in our analysis that Roskilde Festival is doing exactly this. Porter (2012) argues that CSR is about doing something separate from the business and CSV is about integrating social and environmental impact into the business, using that integration to drive economic value. When looking at Roskilde Festival they do not perform their environmental behavior as something separate from the business. Instead, they have created partnerships with different stakeholders as e.g. with the municipality and their suppliers. Thus, when comparing their actions with the macro environment and the theoretical distinctions we find indications that Roskilde Festival may apply a CSV approach due to their partnerships. However, when looking at how they act within the legal and social framework, we find indications that Roskilde Festival applies a CSR approach as they mostly react to external pressure and follows legislations.

Secondly, we found in our empirical analysis that Roskilde Festival has a CSR oriented approach. We base this on our empirical data with Roskilde Festival's sustainable manager and five of the festival's volunteers. Frederiksen (2019) stated that they have translated CSR into what they refer to as Sustainable Responsibility, thus she is identifying their approach as CSR oriented. Furthermore, they have spent many resources on formulating a Sustainability Strategy and are in the process of implementing it across the organization. However, we also noticed a skepticism from Frederiksen, since they in the past have wasted both financial resources and labor hours in trying to implement more sustainability awareness in the organization but without visible results.

Furthermore, Frederiksen (2019) explained that they are not very focused on reaching their 10% waste sorting reduction target in their Sustainability Strategy, but more focused on changing the guests' behavior and culture towards waste handling. We find that this indicates a certain degree of window dressing in which Roskilde Festival have used CSR as a tool to divert the attention of stakeholders and societal pressure. By communicating their initiatives and setting long-term targets for their environmental and social impact they distract their stakeholders as well as committing to the potential benefits of aspirational talk.

Thirdly, our TLBMC analysis of Roskilde Festival found that they do take a lot of social and environmental responsibility outside the organization. Nevertheless, we also found a lack of horizontal coherence in the TLBMC, especially in the environmental layer. Roskilde Festival's business model mainly focuses on the *customer* side and neglect the *infrastructure* of the business model by aiming at changing the culture of festival guests. Moreover, we identified a lack of vertical coherence between the economic and environmental layer. We consider the vertical coherence between the two customer focused parts and the financial and environmental viability inadequate. On the one hand, we identified in chapter 5 that most companies within the CSR approach had issues with fully integrating horizontal and vertical coherence in the TLBMC. On the other hand, organizations who have implemented the CSV approach typically perform initiatives that take both the horizontal and vertical perspectives of the TLBMC into account. Thus, further indicating that Roskilde Festival applies a CSR approach.

Fourthly, during our analysis of the interviews and business model we identified a strategic and operational gap. The Sustainability Strategy of Roskilde Festival is not well implemented throughout the operational level. We found in our volunteer interviews that none of the volunteers knew about this strategy and none found the Sustainability Strategy to have changed anything substantially. Thus, this further indicates a CSR approach as Porter & Kramer (2011) argues that in order to have a CSV approach one must change how the core of the business operates - both in terms of strategy, structure, people, process and rewards - in order to deliver triple bottom line returns.

6.6 Sub-Conclusion: The Implemented Approach of Roskilde Festival

We finally conclude, that Roskilde Festival applies a CSR approach. Our discussion implied that the festival follows the development in the macro and industry environment. However, it was also identified that Roskilde Festival is a frontrunner within the industry, and that they benefit from well-developed partnerships with education institutions, the municipality, and suppliers. This could imply a hint of a CSV orientation, however, the other three analyses indicated that Roskilde Festival applied a CSR approach, which is why we came to the conclusion that CSR is the dominating approach. Indeed, it is undesirable for Roskilde Festival not to implement CSR thoroughly across both strategic and operational departments, since it puts them at risk of being accused of window dressing, as well as it might create a demotivated atmosphere for their volunteer labor force. This together with our findings in the discussion indicates a potential of introducing CSV to Roskilde Festival as they are already thinking strategically about how to handle their social responsibilities, however, that they face resource and implementation complications.

Chapter 7. Analysis Addressing Research Sub Question 3

Our third analysis aims at answering our last research question of; *which are the advantages that the festival industry could receive from shifting to a Creating Shared Value Approach* by including our previous findings, theory and empirical data. We will start by introducing a Creating Shared Value (CSV) Assessment Model, which we developed based on theoretical arguments and our empirical findings from chapter 5. Thereafter, we will apply our findings from chapter 6 in order to conduct an analysis of our case Roskilde Festival. The aim of this is to identify which advantages the festival industry could expect to obtain from shifting to a CSV approach. Furthermore, we will discuss the two sustainable approaches for the festival industry in order to finally conclude on which advantages they could expect from shifting to a CSV approach. We will use the case of Roskilde Festival to argue for the general advantages for the festival industry.

7.1 Introducing the Creating Shared Value Assessment Model

We concluded in chapter 5 that the CSV approach was costly, time consuming and complex. As a consequence, several companies may find the approach too uncertain or too extensive to implement, strategically and operationally. For this analysis, we therefore developed our own assessment model in order to ensure the continual success of the CSV approach and to minimize the associated costs and time requirements. This model is developed based on Porter & Kramer's (2011) argumentation that the main focal points of CSV is for the company to take a unique focus and align its operations to the strategy, and finally define concrete goals in its chosen fields to serve as the basis of evaluation (Porter & Kramer, 2011). In order to take a unique focus, we find it essential for an organization to continually apply the triple layered business model canvas (TLBMC) in order to identify the most prominent horizontal and vertical coherence gaps in step 1. We use the TLBMC as a baseline for continual innovating and adapting the business model to the CSV approach.

Secondly, the organization must choose the actual area of focus that Porter & Kramer (2011) argue as crucial. Choosing one specific area allows an organization to focus their time and resources on succeeding with continuously adapting how the core of the business operates in order to deliver triple bottom line returns. To assess the identified gaps from step 1 and choose the most important focus, we present a value mapping tool developed by Nestlé.

Thirdly, the chosen focus areas must be further assessed in order to innovative and develop new initiatives that can eliminate the gap. Porter & Kramer (2011) state that an organization cannot neglect their financial obligation within the CSV approach even though it aims at delivering social and environmental returns. Consequently, a triple bottom line (TBL) perspective is presented as a tool to assess different innovations, in order to choose the ultimate initiative that can secure maximum triple bottom line results.

The fourth and last step of the model is to implement and evaluate the chosen initiative. Based on Porter & Kramer (2011) argumentation one must change how the core of the business operates - both in terms of strategy, structure, people, process and rewards. Thus, we find this last step the key to obtain the benefits of the CSV approach. Indeed, it will not cover the actual implementation steps, but it will provide an overview of what to be aware of when implementing sustainable practices. The success will to a high degree depend on the evaluation criteria that is formed to serve as a baseline in order to identify misalignments and implementation difficulties.

The CSV Assessment Model (see figure 20) we have developed will in summary consist of the following four steps, and will be performed as a continual process:

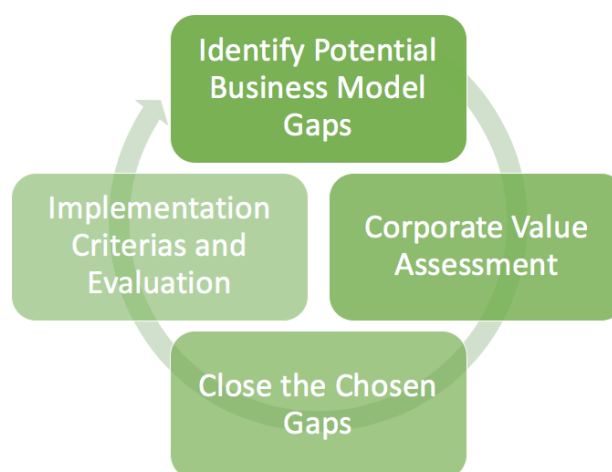


Figure 20: The Creating Shared Value Assessment Model

7.1.1 Identify Potential Business Model Gaps

This section will identify and elaborate on potential business model gaps of Roskilde Festival based on our findings in chapter 6. We will start by illustrating our key findings in figure 21. Thereafter, we will elaborate and argue for why we see these as potential risk factors for them and hence why we believe a CSV approach may be beneficial to apply.

Identifying the Business Model Risks

Key Findings	Roskilde Festival
Financial gap	The festival is experiencing a barrier in which their labor force may lack incentive to recycle or reuse materials.
Infrastructure gap	The festival only focuses on changing the culture of their guests' and neglects the infrastructure's waste impact.
End-of-life gap	The current sorting possibilities at the camping site is not sufficient according to the volunteers.
Customer relationship gap	The festival does not meet the increasing demand from the guests in regard to the community areas.
Customer gap	The <i>end-of-life</i> and <i>customer relationship</i> is unexploited vertically.
Financial and environmental viability gap	We identified a lack of alignment between the two parts as the departments needs to finance sustainable practices themselves, however, this is not their primary operational focus.
Operational and strategic gap	The Sustainability Report is not recognized or identified among the volunteers.

Figure 21: Key Potential Business Model Gaps for Roskilde Festival

The first gap we identified was the financial gap. This is an important gap to address because it removes the motivation for the operational departments to incorporate and contribute to achieve the sustainable goals of Roskilde Festival. Thus, providing a risk for applying a lot of internal resources, i.e. the costs and time of the sustainable department's two full-time employees, without securing any additional value. Currently, the two employees cannot force other departments to comply with the Sustainability Strategy nor can they provide them any financial incentives. Therefore, we believe that this can provide Roskilde Festival with a risk of taking on additional costs and time without being any further environmental responsible.

Secondly, we identified a gap in the infrastructure at the environmental layer of the TLBMC. Frederiksen (2019) argued that food waste was the largest source of waste at the festival, however, at the same time she argued that the management focuses on changing the culture of the festivals guests and not on reaching their numerical goals. Thus, they have conflicting approaches on how

to handle waste generation, which illustrates a confused management focus. We find that not having a streamlined focus and agreeing on the strategic choices behind, may provide a risk for not developing the best possible initiatives and processes and thereby not succeeding with their strategy.

Thirdly, we identified a gap in the horizontal coherence of the *end-of-life* and *customer-relationship*. We also found unexploited potential for vertical coherence between the two parts. Firstly, we found a gap between the end-of-life possibilities in terms of the current waste sorting options at the camping site and the demand of the festival guests. Moreover, the macro analysis in chapter 6 found that consumers are more aware of companies' sustainable profiles, thus we identify a potential risk for not attracting festival guests and thereby causing a financial disadvantage. Furthermore, not meeting the customers' demand in relation to more environmental-friendly initiatives by rejecting applicants for the community areas, i.e. Clean Out Loud, provides a risk for losing festival guests. Thus, another financial disadvantage is identified for not complying with the demand and increase in societal requirements. Additionally, the festival management is not exploiting the full potential of the market which provides an obvious risk for not meeting the targets of the Sustainability Strategy and further causing a risk for the public to perceive the strategy as window dressing. Finally, we find that the end-of-life and customer relationship is unexploited vertically. Roskilde Festival has strong customer relationships where the customers are technologically accustomed, however, the festival do not utilize the festival application to the full extent. An example where they could exploit a vertical coherence is in the case of the unknown recycling stations, where Roskilde Festival could use the application to push information and incentivize the usage of these demanded sorting options. The vertical coherence can thereby reduce the risk of failure.

Fourthly, we identified a gap in the vertical coherence between the financial and environmental viability. We found that currently, it is up to the operational departments themselves to implement and finance sustainable initiatives even though this is not their primary operational focus. Currently, the sustainable department of Roskilde Festival alongside the management develop initiatives and present them for the operational departments, however, it will be up to the individual department in the end to take the final decision of whether to implement it or not (Frederiksen,

2019). Thus, we find that this can cause a risk for the departments not to prioritize the strategic agenda set by Roskilde Festival.

Finally, we identified a lack of horizontal coherence in terms of the Sustainability Strategy. Roskilde Festival have invested and spent a lot of resources on initiatives, that is not implemented successfully throughout the layer. Thus, we find it a risk for the festival to continue to spend even more hours and financial resources on developing and implementing the strategy, without achieving the desired operational effects.

Implementing a CSV Approach

We find that by implementing a CSV approach Roskilde Festival will be able to eliminate the above-mentioned risks for two main reasons. First, we previously found in our analysis in chapter 5 that the CSV approach provides less risk as it is implemented throughout the entire business model. Secondly, the perspectives of shared value in general is argued by Porter & Kramer (2011) to provide less risk and additionally offer significant new ways to innovate and unlock new economic value. Indeed, the CSV approach must be implemented in the core of the business operation - both in terms of strategy, structure, people, process and rewards - to deliver triple bottom line returns. We therefore argue that by implementing a CSV approach Roskilde Festival will be able to fully integrate the Sustainability Strategy both vertically and horizontally in the TLBMC. This will ensure that the financial risk of costs and time spent of the two full-time sustainable employees will be fully exploited. We found in chapter 5 that organizations who have implemented the CSV approach typically perform initiatives that consider both the horizontal and vertical perspectives of the TLBMC. This further prove that the CSV approach can close the identified horizontal and vertical coherence gaps. Thus, we find that the CSV approach can be a solution for reducing the risks of all the identified TLBMC gaps as it can ensure that they will be closed, if implemented and evaluated sufficiently.

Moreover, when a company is to implement CSV, the manager must keep in mind that CSV initiatives should be closely related to the particular business model of the firm. Furthermore, a company should choose only a limited number of targets for CSR investments (Porter & Kramer, 2011). They argue that through CSV a company is able to achieve superior performance by developing a unique area of focus, aligning its operations to the strategy, and finally by defining concrete goals

in its chosen fields to serve as the basis of evaluation (Porter & Kramer, 2011). The following section will therefore address how we recommend Roskilde Festival to choose their environmental initiatives based on a corporate value assessment tool. Thus, the findings of this will be used to argue for the potential advantages the festival industry can obtain by shifting to a CSV approach.

7.1.2 Corporate Value Assessment of the Identified Gaps

In this section we will argue for the area of focus that we find most appropriate for Roskilde Festival to focus on. This is an important task for the CSV approach in order to succeed, as the aim is to maximize stakeholder and organizational value (Porter & Kramer, 2011). We will therefore conduct an assessment of the identified gaps in 7.1.1 based on two parameters; importance to stakeholders and impact on Roskilde Festival's environmental success. We have chosen this method as it is commonly used by Nestlé who is considered a front runner within the CSV approach (Nestlé Progress Report, 2018; Porter & Kramer, 2011). Moreover, when looking into value mapping theory, which is the theoretical term used to describe this assessment, theorists find that a value mapping tool can help firms create value propositions better suited for triple bottom line returns (Bocken et al., 2015). The first parameter, importance to stakeholders, is chosen as the expectations of stakeholders can impact the operation, reputation, and ultimately the triple bottom line performance of the company negatively (Nestlé Progress Report, 2018). However, the second parameter, impact on Roskilde Festival's environmental success, is as important for the triple bottom line performance.

Indeed, we will use this corporate value assessment tool to plot the gaps that are most concerning to Roskilde Festival's external stakeholders against those that pose a risk or present an opportunity for the festival's sustainable success. Thus, conducting this analysis not only helps us to identify issues that the festival needs to cover in their reporting, but it also helps us to decide where the festival should focus their resources. As already stated, the gaps that we identified, and the risks associated with them are increasingly interconnected, and oftentimes changes in one gap which can have an impact on others. In figure 22 we have mapped these gaps accordingly.

Importance to Stakeholders	Major		<ul style="list-style-type: none"> • Customer relationship gap 	<ul style="list-style-type: none"> • End-of-life gap
	Significant		<ul style="list-style-type: none"> • Infrastructure gap • Customer gap 	<ul style="list-style-type: none"> • Operational and strategic gap
	Moderate		<ul style="list-style-type: none"> • Financial and environmental viability gap 	<ul style="list-style-type: none"> • Financial gap
		Moderate	Significant	Major
		Impact on Roskilde Festival's Environmental Success		

Figure 22: Value Mapping of Identified Gaps

Argumentation for our Value Mapping

We define the importance to stakeholders as either moderate, significant or major. The level of importance is based on the value that the stakeholder assign to the gap and the potential impact on their demand and brand perception of the festival. Moreover, we define the impact on Roskilde Festival's environmental success as the impact the gap have on reaching the strategic waste sorting goal as well as the expected triple bottom line results.

The first gap we identified was the *financial gap* which we argue to have a moderate importance for the stakeholders. We find the importance to be moderate as it is not something that directly affects the external stakeholders since it is an internal barrier for improving the environmental profile. Thus, the barrier concerns a lack of motivation for the internal stakeholders like the volunteers and their management. Therefore, we also argue that the impact on Roskilde Festival's environmental success is major. By closing the gap, the festival will be able to motivate their volunteers and ensure operational success.

The second gap identified was the *infrastructure gap* which we argue to have a significant importance for the stakeholders. This is based on our findings in the macro environmental analysis, where we identified that corporate waste handling is important for people in the society. Nevertheless, Roskilde Festival's main focus is to change the culture of the festival guests and not to improve the waste infrastructure. Furthermore, we argue that the infrastructure gap is of significant importance to Roskilde Festival's environmental success as well, because Frederiksen explained that food waste is the largest source of waste (Frederiksen, 2019). Closing this gap may therefore have a relevant impact on reaching their waste sorting goal and thus fulfilling the expectations of the festival guests.

Thirdly, we identified a gap within the *end-of-life* element at the environmental layer. We argue that this has a major importance for the stakeholders as well as on Roskilde Festival's environmental success. We found in the macro analysis that 81% would be willing to sort their waste if a festival provided separate bins. However, when conducting our interviews with the volunteers at Roskilde Festival they explained that, as regular guests, there was not enough sorting options at the camping area (appendix 9). Moreover, several of our interviews indicated that the festival guests found the camping area disgusting, which consequently have caused that they seek other camping alternatives such as the volunteer camping, because it is cleaner (appendix 9). The increasing demand for the community areas, like Clean Out Loud, further indicates that not all festival guests are pleased with living in the regular camping area. As a result, this can cause some festival guests to choose not to participate in the future. Moreover, we argue that the impact on the festival's environmental success is major as it concerns the entire process of waste handling and sorting, and it can therefore impact the chance of success tremendously. By closing this gap, the festival can obtain large stakeholders and strategic value, without affecting the triple bottom line results.

The fourth gap we identified was the *customer relationship gap*. We argue that this is of major importance to the stakeholders as it is a demand that is not met sufficiently by Roskilde Festival. Consequently, the customers can choose not to buy a ticket due to the fact that their desires and demands is not prioritized or fulfilled. However, for Roskilde Festival we argue that the importance in relation to their environmental success is significant. As such, we do not find sufficient evidence for festival guests who live at the community areas are willing to change their sorting behavior significantly, even though we recognize that they do clean up more. However, the festival currently

rejects 1/3 of the applicants for the Clean Out Loud community area, which must be considered as a lost potential for further impacting the waste and sorting culture of the guests. For these two reasons we therefore argue that the impact of the festival's environmental success is significant. Closing the gap and expanding the community areas may result in released finances for other waste initiatives, as there will be less to clean up after the festival and hence less of the 8 million budget would go to Marius Pedersen.

The fifth gap we identified was the *customer gap*. We argue that this is of significant importance to the stakeholders as it places a barrier for them to fully exploit and benefit from the initiatives that Roskilde Festival introduce, e.g. the recycling stations. Moreover, we argue that the impact on Roskilde Festival's environmental success is significant too, as the initiatives is not fully implemented nor communicated to the stakeholders. The desired benefits will therefore be difficult for the festival to obtain. By closing the gap, the stakeholders will know about the initiatives and thereby assess whether they will utilize it or not. Potentially this could have a significant impact on the festival, as more people might for example use the recycling stations.

The sixth gap we identified was the *financial and environmental viability gap*. We argue that this is of moderate importance to the stakeholders since it mainly concerns the internal prioritization and operation of environmental initiatives. For this reason, we also argue that it has a significant impact on Roskilde Festival's environmental success. We find the gap significant and not major because the overall Sustainability Strategy must be a priority and guide for all departments, even though Frederiksen (2019) explained that it from time to time cause difficulties in getting initiatives implemented and accepted. Thus, we deduce that by closing this gap a more streamlined prioritization and focused effort will be established across the entire infrastructure of the festival, and the chance of achieving the waste goals will be significantly improved.

The final gap that we identified was the *operational and strategic gap*. We argue that this is of significant importance to the stakeholders as they do not experience and receive the desired outcome of the strategic intentions by Roskilde Festival. Indeed, some of the issues that the volunteers highlighted as important, from a festival guests' perspective, was more sorting options, which actually is already present. However, because of the operational and strategic gap, the festival guests are not aware of the existence of these sorting options. We therefore also find the

impact of Roskilde Festival's environmental success major, as they invest and spent a lot of resources on initiatives that is not implemented successfully throughout the business model. Thus, by closing the gap the stakeholders would be aware of the initiatives and the festival would not spend resources and hours on unsuccessful initiatives.

Choosing the Right Gaps to Close

We find it crucial to choose the gaps that will affect both the stakeholders and the environmental success of Roskilde Festival the most. In a regular case, a company would choose multiple focuses, however, as our aim is to answer why the festival industry should consider shifting from a CSR approach to a CSV orientation, we will only choose one gap to illustrate what Roskilde Festival could achieve by closing this specific gap. Thus, we will use our findings from this to provide a simple illustration of what a festival can obtain by shifting their focus. However, we acknowledge that in reality multiple gaps will be chosen and closed.

In the following sections we will continue analyzing the *end-of-life gap* as we found that this gap is the one with the highest importance to the stakeholders while at the same time having the biggest impact on the environmental success of Roskilde Festival. The following section will provide a solution for how to close the chosen gap and argue for what the potential benefits would be of this initiative.

7.1.3 Close the Chosen Gaps

This section will come up with an idea of how to close the *end-of-life gap* and present the elements that must be considered when choosing a given initiative.

When identifying different initiatives, it is important to assess them from a TBL perspective and hence the notion of people, planet and profit. According to the CSV approach this is fundamental in order to address both the social, environmental and financial benefits for the organization (Porter & Kramer, 2011). Moreover, triple bottom line reporting can be an important tool to support a firm's sustainability goals (Elkington, 1997). Hence, the TBL framework outlines the pursuit of sustainability and is aimed at evaluating companies' performance, in a broader perspective, to generate greater business value. Elkington (1997) stresses that organizations first and foremost have economic responsibilities or must perform according to the economic bottom line. Indeed, this is

also the main argumentation for the CSV approach as Porter & Kramer (2011) explain that CSV has nothing to do with philanthropy or moral chit chat about justice or a greater good, but it is rather an economic approach to normative issues that will pay off for businesses in the long run (Porter & Kramer, 2011).

When looking at the *end-of-life gap* we identified the main issue to be the lack of sorting options at the camping site. In our macro environment analysis, we found that Europe is a world leader in eco-efficient technologies and we presented a few initiatives within the waste handling sector which we believe Roskilde Festival could benefit from. The first technology we presented was the digital sensor-based solution, where waste collection takes place as and when needed, rather than on fixed schedules. The second technology we presented was the BigBelly garbage bin, which is a solar powered smart-based unit that use sensor technology to measure capacity and when the capacity is reached a compactor presses it all down. For all alternatives it is important to have three waste sorting options, in order to meet the requirements of the volunteers and to enhance the chance of meeting the waste reduction target of Roskilde Festival. Currently, the festival has 2,000 standard garbage bins located around the camping area (Roskilde Festival, Sustainability Report, 2016).

Sensor-Based Initiative

Looking further into the first technology with digital sensor-based garbage bins we firstly have to analyze the initiative from a social perspective, i.e. the notion of *people*. In our interview analysis we found that more people appreciate living in a campus area that is clean as Stokkendahl (2019) also expressed *“there is trash everywhere, it is really disgusting. There is literally mountains of trash...”*. Moreover, we found that the garbage bins were not emptied enough as Ekman (2019) explained *“It often occur that the waste bins is overflowing with trash, because they either are too small or is not emptied often enough”*. This sensor-based technology provides an option for real-time data that can create waste collections based on the actual need. It might show that in some areas fewer waste collections is needed, and in others more is required. Finally, the consequence for the people is argued to be of significant value as it will improve the environmental circumstances of the camping area and thus increase the attractiveness of staying there.

For the *planet* this sensor-based option will provide more convenient sorting possibilities, as it offers two more fractions to sort the waste in at all locations where there was a garbage bin located beforehand. Indeed, we found that 81% would be willing to sort their waste if the festival provided separate bins. However, the sensor-based solution might also cause an increasing carbon emission impact due to a potential need for more waste collections.

In terms of *profit* we will estimate the costs in order to evaluate the social, environmental and financial objectives. To give an estimate of the cost, a single-sensor that is placed in the lid of the garbage bin will cost approximately DKK 740 excluding the software that ensures data sharing with the waste handler (Sensoneo, 2019). In addition, the festival needs to either acquire more garbage bins or relocate the existing 2,000 bins in order to provide more sorting options. Furthermore, there are several other costs that may arise. Firstly, it will be essential to ensure that the festival guests sort in the correct fractions, as it will otherwise generate extra costs for Roskilde Festival in terms of penalties from waste partners. Indeed, it will require more resources to ensure the quality of the sorted waste as long as the guests' sorting behavior remains insufficient. Moreover, we believe that the variable costs of waste collections will increase as our interviews illustrated that there were too few waste collections compared to the actual need.

BigBelly Garbage Bin Initiative

Looking at the second technology, the BigBelly garbage bin, which is a solar powered smart-based unit that use sensor technology to measure capacity and when the capacity is reached a compactor presses it all down (BigBelly, 2019). Thus, this technology will solve many of the issues we identified in our data of too few waste collections, overflowing bins, and too few sorting options. Finally, the consequence for the *people* is argued to be of significant value as it will improve the environmental circumstances of the camping area in the same way as the sensor-based technology would and thus increase the attractiveness of staying there.

Examining the *planet* side of the TBL, we find the BigBelly garbage bin to also contribute to more convenient sorting opportunities. In addition to that, this technology allows the same garbage bin to swallow up to eight times more waste than a standard street garbage bin (BigBelly, 2019). Thus, resulting in CO₂ emission cuts and large fuel savings for the waste partners, as well as handling

recycling (BigBelly, 2019). We therefore argue that the BigBelly has a significant or close to a major impact on the planet.

In terms of *profit* the BigBelly garbage bin requires a large initial investment as one triple unit cost DKK 46,600. Nevertheless, it will provide up to 80% less collections by the waste handlers and reduced cost by up to 75% (BigBelly, 2019). The garbage bin requires a high initial investment but will save Roskilde Festival money in the long run. However, some costs may also rise if the festival guests do not sort in the correct fractions, as it will provide penalties from the waster partners.

Which Option to Choose?

Figure 23 summarizes our findings from the TBL analysis and assess the two initiatives based on their impact on people, planet and profit.

	People	Planet	Profit
Sensor-based option	Improves the environmental circumstances Increase camping area attractiveness	More sorting fractions as demanded Negative CO2 impact in relation to transport	Initial investment: 740 x 2000 = DKK 1,480,000 Extra costs: more waste collections Savings: 0% Expected earnings: increase ticket sales
Assessment	Significant impact	Significant impact	Moderate initial impact Positive first year impact
BigBelly Garbage bin option	Improves the environmental circumstances Increase camping area attractiveness	More sorting fractions as demanded CO2 reductions in relation to transport	Initial investment: 46,600 x 400 = DKK 18,640,000 Extra costs: DKK 0 Savings: up to 75% Expected earnings: increase ticket sales
Assessment	Significant impact	Significant to Major impact	Negative initial impact Positive long-term impact

Figure 23: TBL analysis of people, planet and profit

Based on the above summarized assessment, we find the sensor-based technology the most beneficial investment for Roskilde Festival at the moment. This is due to high initial investment associated with the BigBelly garbage bin, which is not currently possible with their allocated 8 million budget for waste handling. Nevertheless, the BigBelly garbage bin would provide more benefits in relation to the planet and long-term profits. However, as Porter & Kramer (2011) state, an organization cannot neglect their financial obligation within the CSV approach. The sensor-based technology will not solve the current capacity problem but will instead ensure more frequent waste collections. Moreover, it will provide valuable data insight for Roskilde Festival of areas that are more waste-burdened, thus placing them in a stronger position to solve the issue by e.g. implementing BigBelly garbage bins in the most burdened areas. This could potentially, together with other sustainable initiatives, create a competitive advantage within sustainability for Roskilde Festival due to fierce competition in the festival industry.

The success of the sensor-based initiative will in a large degree depend on the implementation and continuous evaluation process. The next section will therefore address this topic.

7.1.4 Implementation and Evaluation Criterias

This section will clarify how Roskilde Festival could implement and evaluate the sensor-based initiative in order to successfully close the *end-of-life gap*. We identified the gap to be of major importance to the stakeholders and communicating with the stakeholders therefore seem to be the key to securing two main things. First and foremost, to secure that the stakeholders know that Roskilde Festival is doing something to improve the environment at the camping area. Secondly, to secure the support and engagement of the stakeholders with what the festival is doing. Thus, we also expect that by securing the support and engagement of the stakeholders the possibility for reaching the waste goals of Roskilde Festival is higher, and hence it will improve the impact on Roskilde Festival's environmental success positively. Moreover, Porter & Kramer (2011) proclaim that through CSV a company is able to achieve superior performance by developing a unique area of focus and approach, aligning its operations to the strategy, and finally by defining concrete goals in its chosen fields to serve as the basis of evaluation. Indeed, they recognize the importance of a continuous evaluation, which is why we also will expand on this.

Implementation Criterias

In this section we will identify potential risks and pitfalls that is essential for Roskilde Festival to be aware of in order to ensure an implementation process that is aligned with the CSV approach.

When we identified our business model gaps, we found several risks and pitfalls associated with these. Frederiksen (2019) stated that the organization previously had a wrongful approach in how to handle their Sustainability Strategy why they then used unnecessary internal resources on developing it without any beneficial outcomes. Additionally, avoidable costs were spent on developing the strategy without any form of implementation management. Furthermore, by not focusing on the sustainability targets, Roskilde Festival did not benefit from potentially expanding their successful communities' initiatives or seek novel partnerships. This also increases the risk of not meeting the consumer demand, as our empirical data indicated, as well as not being able to attract new guests to the festival. Finally, if they miscommunicate their strategy and initiatives without having efficiently implemented what they set out to do, it can cause brand and reputational pitfalls. Our trends and patterns industry analysis revealed that festivals are under serious societal pressure in acting socially responsible. Furthermore, Morsing et. al. (2008) argue that it can be harmful to communicate corporate CSR initiatives too 'loud' and thus endanger their brand perception. Media scandals is a serious threat for organizations who to some degree base their brand on CSR strategies, as in the case of Roskilde Festival.

Indeed, in order to minimize the risks, we will in the following present some implementation criteria that the festival industry must be aware of in order to secure strategic and operational alignment. In general, the implementation process of the sensor-based initiative consists of buying, installing, and operating the sensors at each garbage bin. Even though it is a simple initiative, it must be implemented both in terms of structure, people, processes and rewards (Porter & Kramer, 2011).

A crucial criterion within the organization of Roskilde Festival is to communicate the functionality and value of the sensors to the operational departments in order to avoid previous implementation issues. They must assure that the managers are fully informed and equipped to convey the initiative to their assigned volunteers. Previously, the volunteers received information through newsletters which they rarely noticed or read (appendix 9). An opportunity is therefore to

investigate whether the newsletter is the right channel for them to communicate with the internal stakeholders. Furthermore, it is important for the managers to inform the volunteers about waste handling during their team briefings. This has not been a prioritization so far (appendix 9). By implementing the sensor-based initiative in terms of structure, people, processes and rewards, Roskilde Festival will benefit from better understanding and awareness and thus maximize the internal commitment and opportunity to increase the amount of sorted waste.

The external stakeholders also need to be included in the implementation phase in order to succeed. Indeed, Marius Pedersen need the correct equipment to collect the sensor data to manage the waste collections, as well as information on how to handle the logistics behind it during the festival alongside the security measures. Another important stakeholder is the festival guests, as their sorting behavior is essential in relation to meeting the waste goals. How to sort must be clear and visible for the guests, so that there is no doubt about which garbage bin that is for cans, etc. Moreover, promoting environmental behavior increases the customer relationship and their commitment to the Roskilde Festival brand if they act sensible in terms of the stakeholders' environmental concerns (Kumar & Christodouloupoulou 2014). However, in Denmark it is important not to communicate the environmental initiatives too 'loud' as the public most likely will react negatively and with skepticism (Morsing et al., 2008). In the case of the sensor-based technology it is smaller initiatives that aims at improving the environmental circumstances at the camping area, to benefit both the festival and its guests. An easy way to communicate for the festival are through their application, which almost all guests already use during the festival. Indeed, by implementing and communicating the initiative to the stakeholders, Roskilde Festival will benefit from strengthened loyalty and commitment, and secure support in relation to the aim of increasing the amount of sorted waste.

Continuous Evaluation

In order to secure the intended benefits of the sensor-based initiative it is important for Roskilde Festival to define concrete goals, i.e. key performance indicators (KPIs), in the chosen field to serve as the basis of evaluation. Indeed, by evaluating the success of the initiative it will provide an opportunity for capturing potential implementation issues or misalignments and hence help festivals with steering the operation back in the right direction.

In the case of Roskilde Festival, we identify three examples that could be applied as KPIs for measuring the success of the initiative. These are:

- Increase the amount of waste sorted per year with 10% measured in kilo
- No more than five penalties a year from the waste partners
- Secure 100% of the data from waste partners in order to innovate and improve the sorting process

These three KPIs can support Roskilde Festival in securing their Sustainability Strategy's targets, while at the same time ensuring that the stakeholder requirements are sufficiently met. By receiving waste sorting data, they will be able to innovate their business model to diversify their environmental brand from their close competitors.

7.2 Discussion of the Advantages of Shifting to a CSV Approach

This section will discuss what advantages the festival industry could receive from shifting to a Creating Shared Value approach. We will first summarize and discuss our findings of the analyses in order to finally provide a sub-conclusion.

In the first part of our analysis we identified seven gaps in the triple layered business model canvas and elaborated on the associated risks for Roskilde Festival. One common factor for all seven gaps was that Roskilde Festival have not succeeded in fully implementing their environmental behaviors in their business model, which is a clear consequence of the CSR approach. Thus, Roskilde Festival struggles with obtaining the argued benefits of Elkington (1997) and Carroll & Shabana (2010) who argue that CSR is a means to acquire long-term benefits, competitive advantage, and a license to operate where CSR can be considered a tool for branding and differentiation. CSR, if implemented correctly, can be considered a competitive advantage, but only if the company utilize the resources at their disposal. If these resources are unique, heterogeneous, and not entirely mobile, this competitive advantage may be inimitable and constitutes a basis of positioning and differentiation which in turn may provide long term profits (Plesner & Neergaard, 2005). Moreover, we found that the festival management is not exploiting the full potential of the CSR approach which provides an obvious risk for not meeting the targets of the Sustainability Strategy and further causing a risk for the public to perceive the strategy as window dressing. We therefore argue that Roskilde Festival can obtain the above-mentioned benefits by implementing a CSV mindset.

In the second step of our analysis we conducted a corporate value assessment where we mapped our identified business model gaps in regard to their importance to stakeholders and the impact on Roskilde Festival's environmental success. This therefore helped us identify the gaps that had the highest impact on the festival's environmental success and which was of highest importance to the external stakeholders. It is important for Roskilde Festival to become aware of the gaps in their current strategic and operational management in order to obtain the mentioned advantages. Furthermore, by not wasting unnecessary time and resources, which Frederiksen (2019) mentioned they have previously dealt with, Roskilde Festival would be able to enhance their competitiveness while simultaneously advancing on social and economic conditions. Our thesis' focus on waste handling recognizes the *end-of-life* gap as most important to both stakeholders and the environmental success of Roskilde Festival. By not closing this gap the festival risks not to meet the demand and increasing societal requirements, which we identified in chapter 6. Moreover, we find that the festival management is not exploiting the full potential which provides an obvious risk for not meeting the targets of the Sustainability Strategy and further causing a risk for the public to perceive the strategy as window dressing.

The third step of our analysis was aimed at closing the *end-of-life* gap. We recognize that Porter & Kramer (2011) state that CSV has nothing to do with charity or moral chit chat about justice or a greater good, but instead see it as an economic approach to normative issues that will pay off for businesses in the long run. Frederiksen (2019) further elaborated on this and highlighted that the economic perspective is an important decision parameter for Roskilde Festival. We therefore perceive the economic value essential when considering which initiative to choose in order to close the identified gaps. Moreover, we consider the environmental and social perspective essential in order to find a solution that can close the identified gaps and provide the best possible triple bottom line returns. As a result, we argue the sensor-based technology most beneficial for Roskilde Festival. However, in order to fully exploit the CSV approach, we value the implementation and evaluation criteria extremely high, as we identified this as the most important benefit of the CSV approach.

The fourth analysis aimed at presenting implementation and evaluation criteria that the festival industry should be aware of. Frederiksen (2019) explained to us that CSR activities is a part of the festival's DNA and thereby fundamental for how they do business. Nevertheless, we identified a

current risk for Roskilde Festival in relation to media scandals due to the lack of implementation and the fact that the festival to some degree base their brand on CSR strategies. Moreover, Morsing et. al. (2008) argue that it can be harmful to communicate corporate CSR initiatives too 'loud' and thus endanger their brand perception. We therefore find it crucial to obtain a broad understanding and coherence between the functional departments, who develop and communicate the Sustainability Strategy, and the operational departments. By implementing the sensor-based initiative in terms of structure, people, processes and rewards, Roskilde Festival will benefit from bettering their understanding and awareness and thus maximize the internal commitment and opportunity to increase the amount of sorted waste.

Moreover, in order to exploit the importance to the stakeholders of the waste management procedures, it is paramount to communicate and include the stakeholders actively. Thus, by implementing and communicating the initiative to the stakeholders, Roskilde Festival will benefit from strengthened loyalty and commitment, and secure support in relation to the aim of increasing the amount of sorted waste. Nevertheless, it is important to be aware of the social culture when communicating CSR as Morsing et al. (2008) found that for example the Nordic region do not appreciate 'loud' CSR communication. Instead, the Nordic Region require that the organizations comply with CSR expectations as an integrated part of corporate behavior. Therefore, we recommend Roskilde Festival and festivals in general to set specific KPIs to secure the success of their sustainable commitment and the explicit initiatives implemented. Thus, by doing this Roskilde Festival is able to capture potential implementation issues and misalignment and hence steer the operation back in the right direction to attain the intended benefits.

7.3 Sub-Conclusion: Expected Advantages for the Festival Industry

We finally conclude that by implementing a CSV approach Roskilde Festival can identify and close misalignments in the triple layered business model canvas. We provided an example with such a solution on how to close the *end-of-life* gap in order to obtain the intended CSR advantages. Indeed, we found that Roskilde Festival can benefit from the following internal advantages; better understanding and awareness and thus maximize the internal commitment and opportunity to increase the amount of sorted waste. The external stakeholders' advantages we identified was; strengthened loyalty and commitment, and secure support in relation to the aim of increasing the amount of sorted waste. Closing this gap will ultimately secure long-term benefits, competitive

advantage, and a license to operate where CSR can be considered a tool for branding and differentiation.

The aim of applying Roskilde Festival as a case was to answer what advantages the festival industry in general could receive from implementing a CSV approach. Indeed, we argue that the industry will be able to receive the same benefits, as the method and steps applied to analyze Roskilde Festival is easily applicable on other festivals as well. Nevertheless, in order to identify the unique advantages of other festival it will be necessary to conduct the same analysis based on the four steps of:

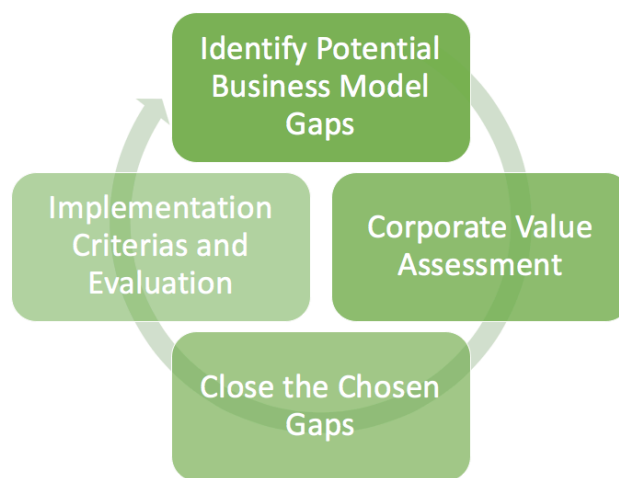


Figure 20: The Creating Shared Value Assessment Model

The ultimate benefits of applying the CSV approach in the festival industry is to obtain the argued advantages of the CSR approach, namely securing long-term benefits in terms of *people*, *planet* and *profit* as well as obtaining competitive advantages.

Chapter 8. Conclusion

Considering the grand challenge of the sustainable development and consequently the pressing need for the global population to collectively identify new approaches, try new methods, and develop new tools to improve the social and environmental impacts. We found the sustainable development of the Corporate Social Responsibility (CSR) and Creating Shared Value (CSV) approaches interesting to further investigate in order to evaluate whether there was a potential for the CSV approach to really change the corporate responsibility within the festival industry. Based on a multiple case study, we have investigated the following research question:

Why should festivals consider shifting from a Corporate Social Responsibility approach to a Creating Shared Value orientation?

To answer this research question, we first had to investigate the advantages and disadvantages of the CSR and CSV approach in order to conclude on which approach that is the most beneficial. We did this by analyzing different international case companies that applies these two approaches. From our analysis, we can first and foremost conclude that the CSR approach offers a lot of great advantages if implemented thoroughly such as consumer loyalty, positive brand perception, and potentially secure competitive advantages. However, we also found that too few companies actually prioritize this. Nonetheless, we identified that CSV is not without pitfalls even though Porter & Kramer (2011) finds the approach revolutionizing and the best possible solution for companies to gain economic and competitive advantages. We find CSV costly, time consuming and complex. As a consequence, several companies may find the approach too difficult or too extensive to implement, strategically and operationally. From this analysis we conclude that the CSV approach could serve as a tool or mindset to more effectively implement CSR in a strategic and operational way through-out the business model to ultimately enhance economic and environmental value. By applying the CSV approach to strategically integrate the CSR approach in the business model we believe that a company can ensure the advantages of CSR as well as minimizing some of the disadvantages of CSV.

Secondly, we investigated which approach our case company of Roskilde Festival currently applied and how well it was implemented. This was necessary in order to investigate the CSR and CSV approaches' impact on the sustainable performance of festivals, and hence whether it could explain

Roskilde Festival's difficulties of reaching their sustainability target of sorting 10% more waste in the period 2016-2019. Roskilde Festival is highly focused on changing the culture of the festival's guests, and thus not focused on incorporating their Sustainability Strategy throughout the business model. Therefore, when looking at the motives for implementing a Sustainability Strategy, it becomes difficult for us to identify whether they do it to meet external pressure, i.e. the media scandals related to waste handling at Roskilde Festival, or whether they are doing it for environmental reasons. Our analysis further implied that Roskilde Festival had a hint of a CSV orientation, as they act as frontrunners within the industry, and benefit from multiple well-developed partnerships. However, the three other analyses indicated that Roskilde Festival applied a CSR approach. We therefore concluded that Roskilde Festival applied a CSR approach. Nonetheless our analysis found that Roskilde Festival do not implement CSR thoroughly across both their strategic and operational departments. Our findings therefore finally indicated a potential for recommending CSV to Roskilde Festival as they are already thinking strategically about how to handle their social responsibilities, however, that they face resource and implementation complications.

The final analysis was aimed at answering which advantages that the festival industry could obtain from shifting to a CSV approach. In order to exemplify this, we applied Roskilde Festival as a case. From our analysis of Roskilde Festival, we found that they could expect to benefit from internal advantages such as an increased understanding and awareness of their Sustainability Strategy and targets. This could lead to benefits of maximized internal commitment and increased amounts of sorted waste. The external advantages we identified were strengthened consumer loyalty and commitment, and secured supplier support in relation to their aim of increasing the amount of sorted waste. Ultimately, we conclude that the benefits of applying the CSV approach as a strategic tool in the festival industry are to obtain the argued advantages of the CSR approach, namely securing long-term benefits in terms of *people*, *planet* and *profit* as well as obtaining competitive advantages.

At last, we find that the festival industry should consider shifting to a CSV approach in order to obtain long-term operational benefits for the organization by delivering triple bottom line results and further help them in securing competitive advantages within the industry. However, we do not recommend the festivals to completely discard the CSR approach, as we consider CSR as an effective approach for branding and differentiation. Moreover, the lack of concrete, implementable

information as of now makes it more appropriate to describe CSV as a way of thinking about a corporate CSR strategy instead of regarding it as an applicable model for the festival industry.

Our final conclusion is therefore that the festival industry should shift to the CSV approach while keeping the notion of CSR at heart. We therefore recommend that the festival industry create a synergy between the CSR and CSV approaches rather than just focusing on one of them. Consequently, we argue that this will allow the festival industry to obtain the advantages of both approaches while minimizing the disadvantages of the CSR approach.

Chapter 9. Our Thesis' Contribution to the Research Field

This section will discuss the theoretical and managerial contributions of our thesis, and the way in which the results contribute to the scientific knowledge in the field. We will discuss the practical and managerial implication of the findings to introduce how our research can impact the festival industry through the arguments of Corporate Social Responsibility (CSR) and Creating Shared Value (CSV). Additionally, we will present our limitations to finally identify potential areas for future research.

9.1 Theoretical Contribution

We will in the following present four areas where our thesis contributes to existing theory. First of all, this dissertation contributes to the current literature on CSR by applying the motivational factors that impact the historical insights of recognized theorists alongside arguments of implementation. A historical perspective always relates an academic discipline to its own past and therefore helps in establishing a comprehensive notion. The study of CSR has been widely examined throughout the years and most businessmen have an opinion about the term and whether they are inclined towards it or not. For example, Elkington (1997) and Carroll (1991) perceive the integration of environmental, social and economic sustainability as a central challenge for modern businesses. In contrast, Michael Porter and Milton Friedman are both known for their economical perspectives on CSR, where they disagree with the philanthropic aspect of CSR and its lack of focus on businesses' profit maximization. Nevertheless, they all agree on the fact that CSR is a concept that is hard to ignore in today's society and its external pressure drives businesses to act responsible. Aligned with the theory, we have elaborated and empirically assessed the advantages and disadvantages of the CSR approach. We conducted this assessment based on the financial and environmental perspective of multiple case organizations. Indeed, we identified that the biggest disadvantages and risks of implementing the CSR approach arise in that moment where the organization choose not to fully integrate the environmental practices both strategically and operationally.

Secondly, our thesis further expands on the CSR approach by introducing the new field of study, CSV, by Porter & Kramer, who claim this approach to be the new CSR 2.0. The focus of CSV is to fully integrate the social, environmental and financial perspective throughout the business model. Porter & Kramer (2011) claim that the CSV approach (re)connects businesses with society.

However, our analysis does not support their line of argumentation as we recognize that CSR, as a concept, is as good as CSV if implemented correctly. We thereby advance on the differences and the assessment of appointed critics to uncover if such CSV strategy would be beneficial for the festival industry to capitalize on. Porter (2012) has criticized CSR for being fundamentally about taking resources from the business, and investing these in being a good corporate citizen; recycling, donating money to social causes, reporting on social and environmental impacts, and engaging employees in community works, etc. Nonetheless, we found that this description of Porter (2012) might have been valid in the past but is unlikely to be convincing in present time as it is not sufficiently supported by our empirical analysis.

Thirdly, in our introduction, we presented that limited research previously has been conducted within the area of sustainable approaches and their impact on festivals. We found that most festivals apply Sustainability Strategies or practices on a managerial level, however, they struggle with aligning the strategic intentions with the operation. In order to succeed, we found that the festival industry could benefit from applying a CSV approach to obtain the benefits of the CSR approach. Indeed, to overcome some of the critiques of the CSV approach we developed and presented a new model of how to ensure triple bottom line success. This CSV assessment model involves four simple steps that needs to be continually assessed: Identifying potential business model gaps; corporate value assessment; close the chosen gaps; and finally, implementation and evaluation criteria. Thus, this model contributes with a hands-on framework that can be applied within the festival industry.

Lastly, our study of environmental responsibility was established with the help of the Triple Layered Business Model Canvas (TLBMC) in order to discover how other industries utilized the two approaches and the advantages or disadvantages they have experienced. The TLBMC has never been applied to analyze the environmental approach of organizations prior to our study. However, we found the framework highly applicable due to its thorough analysis on both *people, planet and profit* linking it up to the Triple Bottom Line by Elkington (1997). The triple bottom line perspective is applied in both the CSR and CSV approach and we therefore found that the TLBMC could serve as a basis for investigating the advantages and disadvantages of the two approaches. By applying this, we had an opportunity to analyze the horizontal and vertical coherence of the organizations business model, seen from an economic, environmental and potentially social perspective. Thus,

ensuring that we conducted a comprehensive and in-depth analysis of the consequences and risks associated with these approaches. This new line of research contributes with a new tool that can be used in the festival industry to secure maximum triple bottom line returns.

9.2 Managerial Contribution

Besides theoretical contribution, our thesis also resulted in several implications for the managerial perspective. To investigate such implications, we included several industry analyses to compare and finally conclude where we find strategic limitations as well as gaps in the case of Roskilde Festival.

Our study provided an extended understanding of the role of the operating department in creating sustainable success. We found that the managers of companies that apply the CSR approach often struggle to meet their sustainability targets. Throughout our analysis we have used multiple case studies that have outlined and proved that the variation of sustainable success is somewhat based on the operational departments involvements and thus our thesis can increase the understanding and importance of the operational department's involvement and alignment.

Moreover, the role of identifying only a very limited number of targets for CSR investments was pointed out as a crucial element of ensuring sustainable success. We found that in order to obtain a synergy effect from applying the CSV approach, the festival managers must allocate enough time and resources. For this reason, choosing one focus is essential, both in order to ensure strategic and operational alignment, but also to secure the financial value as it will allow the festivals to narrow their focus and increase the chance of success. Consequently, this provide the managers with insight in how important it is to thoroughly implement their sustainability targets in their business model - both in terms of structure, people, processes and rewards.

9.3 Delimitation and Future Research

It is clear that further research is required within some areas in order to determine the actual effects of implementing the CSV approach as a tool to strategically integrate the CSR approach. Nevertheless, our thesis creates a good indication of what advantages the festival industry could expect by doing this. However, it is important to keep in mind, when considering our findings, that there are several limitations.

Firstly, our findings in relation to the festival industry is primarily based on the case of Roskilde Festival. Nonetheless, we used multiple cases to identify the general advantages and disadvantages of the CSR and CSV approaches. Our choice of basing the conclusion on Roskilde Festival can be argued as a limitation. We chose the festival given their size and international profile, as well as their already established sustainable focus. We are aware that arguing for an entire industry may be difficult, especially due to our scientific philosophy. On the other hand, the research field is highly limited, and we therefore perceive our thesis as a foundation for an ongoing discussion of the two approaches potential within the festival industry. For this reason, we included other industries to draw parallels to the expected advantages and disadvantages. We further acknowledge the need for additional verification of our findings by conducting the same analysis for other international festivals. Thus, by investigating festivals, such as the Burning Man Festival, it will be possible to compare the results with our findings and potentially expand even more on the research field.

Secondly, our thesis focuses on an international festival based in Denmark. We therefore acknowledge that there can be some cultural and geographical differences influencing both how organizations and consumers perceive sustainable responsibility. We only included these cultural differences in a limited way in our analysis and in our conclusion. However, today's global society is to a large degree characterized by a growing concern and focus on social and environmental issues, and we therefore find the international pressure towards companies as a motivational factor for complying with this. There is a pressing need for the global population to collectively identify new approaches, try new methods and develop new tools to improve the social and environmental impact of these climate changes. For these reasons, we find the placement of Roskilde Festival in Denmark insignificant. Nonetheless, we do see a need for conducting further research on the cultural impacts on the festival's sustainable performance.

Thirdly, our thesis applied the TLBMC as a framework for analyzing how well the CSR and CSV approaches was implemented in our case organizations. This framework is fairly new, and has never been applied in this context before, thus providing certain limitations for using it. However, we have deemed it beneficial for our case analyses to provide a foundation for our findings in order to conclude how well the two approaches is implemented in the business model. We suggest further research on other case companies to advance the framework and its value. Furthermore, we

excluded the third layer of the canvas, namely the social layer, due to our main focus on the environment. The social perspective is important both for the CSR and CSV approaches and we therefore see it as a necessity to conduct further research within this field in order to conclude on the social benefits of shifting to a CSV approach as well.

Finally, we developed a new Creating Shared Value Assessment Model based on our own empirical findings and selected theoretical arguments. We acknowledge that our model cannot incorporate all the details about the complexity of the CSV approach. There are no current models presented within this academic field, which was the reasoning behind developing a structure that could help festivals in implementing the CSV mindset. Our suggested advantages for the festival industry will therefore need further research, as we did not complete any in-depth analyses of the actual outcome. The advantages could have been verified by implementing the waste sorting initiative to evaluate its impact on the waste sorting target continuously together with Roskilde Festival. Moreover, our model did not present an actual guidance of how to implement and develop the evaluation criteria, which is what we identified as fundamental for succeeding and obtaining the benefits of this approach. We therefore suggest that further research is conducted on how to implement initiatives in the business model, such as the initiatives we presented in chapter 7, in terms of strategic and operational alignment of structure, people, processes, and rewards.

Despite the presented delimitations, the analyses still reveal important facts about the advantages and disadvantages of implementing the CSR and CSV approaches. Furthermore, by gaining additional insights from future research it could contribute to a deeper and more nuanced understanding of the potential benefits for the festival industry of shifting to a more CSV oriented approach.

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Appendix 1 - Interview Guide for Roskilde Festival Manager

Miljørepræsentant (affaldshåndtering)

Social og miljømæssig bæredygtighedsstrategi

- Hvad motiverer Jer til at sætte et øget fokus på miljøhåndtering og bæredygtighed?
 - I har sat nogle ret høje krav for Jeres mængde af sorteret affald - hvordan forholder I Jer til resultaterne?
- Hvor kommer budgettet fra til at investere i miljø tiltagende?

Roskilde Festival's miljøpåvirkning samt tiltag

- Hvilke analyser har I lavet på hvor affaldsstationer stilles?
 - Hvor mange var der i 2018 og hvor mange planlægger I at have i 2019?
- Vi har kunne læse os til at gæsterne selv kan sortere på genbrugsstationer rundt på festivalen. I hvor høj grad vil du vurdere at dette er lykkedes?
- Hvor mange kvm. er disse genbrugsstationer og hvor meget kan der sorteres I?
- Har I selv bestemt hvilke affaldstyper der bliver sorteret i rundt på festivalen og ved Jeres "genbrugsstation" eller er det skraldemanden der bestemmer dette?
- Hvilke materialer/aktiviteter vil I vurdere har den største negative miljøpåvirkning ifb. festivalen?
- Hvordan transporteres affald før, under og efter festivalen af Jeres affalds partner?
- Hvordan transporteres affald før, under og efter festivalen både af Jer?
- Hvilke initiativer har I iværksat for at hjælpe festivalgæsterne med at afskaffe deres affald? Hvor succesfuldt har det været?
- Hvor meget CO2 udleder Roskilde Festival?
- Vi kan forstå at I på festivalen i 2017 sorterede 405 ton affald, er det korrekt? Jeres målsætning for næste år er at sortere yderligere 10%, hvordan vil I opnå det?
- Hvor stor en del i % af de årlige budgetter bliver brugt til afskaffelse og håndtering af affald? (driftsbudget i 2018 på 195 mio.) Og videreudvikling.

Andet interessant

- Hvad gør I for at få Roskilde Festival's affaldshåndterings målsætning til at lykkes?
- Vi ved at I samarbejder med A Greener Festival, hvordan bruger I dem?
- Hvordan vurderer du at fremtiden ser ud for Roskilde Festival ift. affaldshåndtering?
- I Jeres interne retorik arbejder I med termer som CSR eller CSV?

Appendix 2 - Interview Guide for Roskilde Festival Volunteers

1. Hvad er din rolle på festivalen som frivillig?
2. Hvad er din opfattelse af Roskilde Festival's affaldshåndtering på en skala fra 1-5, hvor 1 er meget positiv og 5 er meget negativ? Hvorfor?
3. Hvad er din holdning til affaldssortering på en festival? Hvor meget sorterer du selv som gæst?
4. Hvilke initiativer kender du?
5. Hvad er din generelle opfattelse af Roskilde Festival's bæredygtige initiative på en skala fra 1-5, hvor 1 er meget positive og 5 er meget negativ?
6. Hvordan vurderer du antallet og placeringerne af skraldespande og genbrugsstationerne samt initiativerne på campingområderne?
7. Roskilde Festival har en bæredygtighedsstrategi. Hvad tænker du om denne?
 - Mere specifik om affaldsmålsætning
8. Hvad gør du/I i Jeres bod/område for at Roskilde Festival's affalds målsætning kan lykkes?
 - Hvordan vurderer du Jeres succes?
 - Hvad vurderer du der skal til for at forbedre det hos Jer?
9. Hvordan bliver du/I informeret om affaldshåndtering og evt. nye initiativer?
10. Føler du påklædt til at inkorporere affaldshåndtering i dine arbejdsopgaver?
11. Hvor tror du der bliver genereret mest affald ifbm. festivalen?

Appendix 3 - Interview with Freja Marie Frederiksen

Opkald startes.

Freja accepterer at interviewet bliver optaget.

Ann: Dejligt. Skal vi bare starte så?

Freja: Jeg vil meget gerne høre lidt om hvad det er for en opgave i skriver...

Ann: Ja selvfølgelig. Øhm det er jo vores speciale, som vi er ved at skrive, og det vi fokuserer på er egentlig jeres affaldshåndteringsstrategi ift. jeres målsætning.

Freja: Okay.

Ann: Og hvad vi gerne vil kigge lidt på er meget i forhold til hvad i gør i ledelsen, og hvordan at frivillige ser at det bliver implementeret.

Freja: Ja okay.

Ann: Så vi skal foretage nogle interviews her efterfølgende, for at få det perspektiv på hvad de frivillige på Roskilde Festival arbejder med de forskellige boder og før festivalen afholdes ift. opsætning, osv. Hvad de gør for at hjælpe jer med at nå målet, og sådan nogle ting.

Freja: Ja okay.

Ann: Det er meget kort hvad det handler om.

Freja: Ja. Altså det er jo vigtigt at sige at der ikke ligger en affaldsstrategi, der ligger en bæredygtighedsstrategi, som har nogle målsætninger indenfor affald, der hvor man kan øge sortering og genanvendelse, men der ligger ikke en direkte, endnu. Det er noget vi arbejder på lige nu. At få en decideret affaldsplan eller affaldsstrategi. Men lige nu har vi det ikke.

Ann: Nej, okay. Vi tænkte også mest på jeres mål om at nå de 10% til og med i år.

Freja: Ja.

Ann: Hvad har motiveret jer til at sætte et øget fokus på miljøhåndtering og bæredygtighed?

Freja: Altså vi har ikke som sådan sat et øget fokus på det, vi har altid arbejdet med det. Forskellen er at vi herfor 4-5 år siden, begyndte at arbejde meget mere strategisk med det. Fordi at vi kunne se at når vi skal sætte projekter i gang og afsætte frivillige kræfter og økonomi, så blev det nedsat på en måde hvor kræfterne på et tidspunkt blev udtømt og pengene blev brugt og så var der en tendens til at både viden og initiativerne døde lidt hen, så der var behov for at vi kiggede på hvor det er vi skal sætte ind med vores ressourcer bedst muligt. Sådan så vi også skaber nogle initiativer

der er bæredygtige og som lever videre udover der hvor det bliver sat i gang. Så forskellen er at vi er gået mere strategiske i gang for at sikre at det også er der i fremtiden.

Ann: Ja okay. Ift. jeres opsatte mål omkring at i skal have 10% mere sorteret affald, hvordan har i forholdt jer til resultaterne af det i har opnået indtil videre?

Freja: Altså vi kan sige vi ikke er nået i mål med det vi har sat. Det skal siges at det her med at arbejde med en bæredygtighedsstrategi har i endnu højere grad end at nå nogle specifikke mål, der kan sættes tal på, har været at indarbejde en bæredygtighedskultur. Så når vi går rundt i organisationen, så er bæredygtighed også en indlejret del af den måde vi arbejder på og gør ting her. Så bæredygtighed er grundstenen i alt hvad vi gør. Det er rigtig meget noget med at arbejde med kulturen for bæredygtighed og få sat den på dagsordenen alle steder i organisationen, og få opbakning at den skal prioriteres under planlægningen af det økonomiske, sociale og miljømæssige, og kunstnerisk og kulturelt. Det er det strategien i høj grad har fokuseret på. Også har vi selvfølgelig også haft fokus på at nå nogle af de målsætninger, men vi har også måtte erkende undervejs at der lå nogle barrierer og et stort arbejde i at få skabt den her kultur eller indbygget den, så meget af vores fokus har ligget der.

Ann: Okay. Hvilke former for barrierer har i stødt på?

Freja: Jamen det kan være alle mulige forskellige. Som jeg sagde kan det være kulturelle, økonomiske, sociale, fysiske, praktiske barrierer. Der er mange forskellige alt efter hvor i organisationen eller hvad for nogle opgaver vi sidder med.

Ann: Okay. Øhm, når man så skal kigge på hvor budgettet kommer fra til at investere i miljøtiltagene, er det noget du har lyst til at snakke om?

Freja: Jeg kan godt fortælle hvordan vi arbejder. Altså jeg sidder som projektleder i et lille team, hvor vi er to ansatte, og har fokus på hvordan vi arbejder med bæredygtighed rundt omkring i organisationen. Og det er os der har lavet strategien, men vi har bare samlet den, da den er opstået på tværs af hele organisationen. Det vigtige i det her er at vi ikke gentog de samme ting som vi har gjort førhen. Det her med at nedsætte en gruppe frivillige og tage en pulje penge og give det til dem. Med den her strategi har vi gjort det helt anderledes. Vi har i vores lille team ikke bedt om at have nogle penge eller frivillige, vi har bare masser af gåpåmod og grunden til det er at økonomien skal placeres der hvor der det giver mening, og de frivillige skal arbejde, der hvor der er mest muligt behov for dem. Dvs. det nytter ikke noget at vi har en stor pulje penge, som vi poster ned i nogle projekter, f.eks. ift. affaldshåndtering også kommer der ekstra på budgettet. Det vigtige er at man i affaldshåndtering prioriterer at deres budgetter skal kunne rumme at tage nogle miljøtiltag.

Ann: Okay, så i har ikke noget budget for jeres afdeling, men det ligger ude hos de enkelte?

Freja: Nej, det ligger ude hos de enkelte afdelinger. Altså affaldsteamet forholder sig til budgettet omkring hvordan det er at håndtere affald. Så er der nogle ting, der gør at de skal prøve at tænke det om, for der er nogle ting der går på tværs, hvis man genanvender noget træ i et kunstprojekt og vælger at gemme det og genbruge det året efter eller vælger at sende det til genanvendelse så

kommer økonomien ikke nødvendigvis ikke ind igen hos dem. Så der er står ikke noget sparet. Men det kan være man skal arbejde med det for fremtiden.

Ann: Ja okay. Ved du hvor stort et budget affaldsteamet har?

Freja: Det er ikke noget kæmpe budget de har, men mener det er omkring 8 millioner kroner eller sådan noget. Det er typisk det som det koster at håndtere affaldet. Størstedelen bliver nok brugt på oprydningen efter festivalen, hvor Marius Pedersen nok trækker det meste af budgettet. Det primære budget til affaldsteamet ReAct er nok mest de 300 frivillige armbånd som de får til rådighed, og mad og drikke billetter.

Ann: Okay. Kan du uddybe lidt mere hvad de 8 millioner bliver brugt på i forbindelse med Marius Pedersen og efter-oprydning?

Freja: Jeg kan desværre ikke sige mere om det andet end det er til maskiner og primært efter festivalen. Det er ikke noget vi ønsker at dele sådan ud af.

Ann: Okay. Det er også helt i orden. Så har vi nogle spørgsmål, der er lidt mere specifikke ift. affald og hvordan det håndteres i løbet af afholdelsen af festivalen.

Freja: Okay.

Ann: Hvilke analyser har i lavet på hvor affaldsstationerne skal stilles rundt omkring?

Freja: Det er jo rigtig mange års erfaringer med hvordan man opbygger en plads. Hvordan er publikums-flow, hvilken adfærd kan vi observere, der er ude på pladsen og det har selvfølgelig været testet. Så er der også nogle brand- og sikkerhedsregler, vi skal leve op til. Der er nogle praktiske ting, f.eks. hvor kan en lastbil komme ned med nogle containere, og hvordan den kan komme ned og tømme dem. Også i løbet af dagen hvor der er deltagere rundt omkring på pladsen. Så der er rigtig mange ting, der spiller ind i det.

Ann: Ja okay. Så i har faktisk lavet sådan nogle analyser og tracket hvordan folk bevæger sig henne på pladsen og brugt dem til at finde ud af hvor folk er?

Freja: Jeg ved ikke om vi specifikt har tracket folk, men vi kan jo se, hvordan folk bevæger sig ud fra observationer.

Ann: Ja okay. Ved du hvor mange affaldsstationer, der var i 2018 og hvor mange i planlægger at have i 2019? Altså om i planlægger at have flere fremadrettet?

Freja: Vi planlægger at have flere i år. Jeg kan ikke specifikt huske hvor mange vi havde sidste år.

Ann: Nej, det er også helt fair. Det er ret meget at skulle huske.

Freja: Men vi har ligget mellem 6-10 de seneste år, alt efter hvad der har været fysisk muligt.

Ann: Altså er det genbrugsstationer du refererer til?

Freja: Ja, det er genbrugsstationer ja. Altså det er pladser hvor det er muligt ude på campingpladsen for deltagerne at sortere i x antal fraktioner.

Ann: Okay, så de almindelige affaldsstativer, der står rundt omkring det er brandbart?

Freja: Ja præcis.

Annsophie: Okay. Ved du hvor mange i planlægger at have i 2019?

Freja: Jeg har hørt et tal omkring 10, men jeg ved ikke om det er helt korrekt. Jeg sidder ikke med den fysiske planlægning af det, så jeg kan ikke sige det præcist.

Ann: Det er helt i orden. Hvordan vurderer du at genbrugsstationerne er lykkedes? Altså hvor stor en succes føler du at det er?

Freja: Øh, jamen altså det er et skridt i den rigtige retning, men altså vi kunne godt tage alt affaldet ude på campingområdet og sortere det og sætte en hulens masse frivillige til at sortere alt sammen, også ville vi jo hurtigere opnå de resultater vi har sat. Men det er ikke sådan vi arbejder. Vi arbejder med at ville forebygge og finde ud af hvad er det for noget affald, vi kan sørge for ikke kommer ind på pladsen, er der noget vi kan reducere ift. at det kan få et liv og ikke ender som affald. Så vi tænker ikke på tingene som affald, men tænker på det som ressourcer, også har vi et mål om at ændre kulturen blandt vores deltagere. Den adfærd de har ift. affald skal ændres og vores frivillige for den sags skyld også. I håbet om at de også overvejer det når de er i deres eget hjem eller er ude i en park eller i samfundet eller til en anden festival. At de overvejer at hvordan de er til og hvordan de agerer. Det går lidt mere ud end blot at få folk til at gøre noget her og nu. At flytte folks bevidsthed omkring hvordan de agerer. Så jeg synes vi bevæger os i den rigtige retning ift. at skabe den her bevidsthed og at affaldsstationerne/genbrugspladserne er selvfølgelig en del af det. Vi kan sagtens gøre det meget bedre fordi at hvis vi gerne vil have at folk forholder sig til hvad der sker med deres affald, så skal vi selvfølgelig understøtte det med de systemer vi bygger op på pladsen og der har genbrugspladserne selvfølgelig en kæmpe rolle i det.

Ann: Ja okay. Ved du hvor store de her genbrugsstationer er og hvor mange fraktioner eller affaldstyper, der kan sorteres i?

Freja: Nej, jeg ved ikke hvor mange kvadratmeter de er. Det afhænger af hvor det er de står henne og hvad det er der er plads til og hvilken type container vi kan få fat i. Der er jo nogle planlægnings/logistiske ting som udfordrer at vi bygger den fjerde største by op i Danmark midlertidigt, og der står ikke bare containere klar til at servicere den fjerde største by på lager et eller andet sted. Så det er med at have materialer nok til at kunne håndtere det derude. Ift. fraktioner er der som udgangspunkt på pladsen... Det vækster lidt ift. hvornår på ugen det er. Det giver ikke mening at samle pap ind om torsdagen under musikken, men det giver rigtig god mening at samle pap ind når deltagerne kommer ind på campingområdet, for der kommer telte og pavilloner i pap, så der er rigtig meget rent pap vi kan køre ud. Det giver heller ikke så meget mening at samle metal ind de første par dage, men det gør det når det har blæst og pavillonerne er ved at dø og campingstolene først er begyndt at gå i stykker. Så begynder det at give mening at begynde at samle metal ind. Så det ændrer sig også i løbet af festivalen hvor det er, og der er ikke mange telte, pavilloner

og liggeunderlag, der skal samles ind de første par dage, men når deltagerne tager hjem er der kæmpe fokus på det.

Ann: Ja okay, det giver meget god mening.

Ann: Øhm. Nu nævnte du at, det også handler meget om logistikken i det? Og hvad der er tilgængeligt når I skal have opbygget den her by.

Freja: Ja

Ann: Er det fordi, er det jer selv der bestemmer hvilke affaldstyper der bliver sorteret i? Eller er det noget som jeres affaldshåndterings-selskab styrer?

Freja: Altså det er et samarbejde med roskilde kommune og ressource center, hvad hedder det ... Argo, som er aftager. Vi skal ikke ud i nogen historie hvor vi får deltagere til at sortere i en eller anden fraktion, som vi ikke kan aftage efterfølgende. Der er masser gode historier om bioaffald der bliver sorteret rundt omkring i husstandene, men så kører kommunerne det bare til brændbart affald.

Ann: Ja okay, det kan jeg godt se.

Freja: Så det er også noget med hvad kan lade sig gøre. Er der nogen der kan aftage de ting vi så sortere fra? Det skal vi hele tiden sikre. Og vi skal også hele tiden sikre at det der så bliver aftaget herude fra, at det også bliver håndtere på den mest miljøvenlige måde.

Ann: Ja, det er rigtigt. Hvilke materialer eller sådan aktiviteter vil du vurdere har den største negative miljøpåvirkning i forbindelse med festivalen?

Freja: Øhm. Og det er i forhold til affald specifikt du tænker? Det er ikke i forhold til alle indsatser.

Ann: Ja det er mere specifikt i forhold til affaldshåndtering. Altså hvor kommer der mest affald fra, som er meget skadeligt.

Freja: Altså vores to største miljøsyndere på festivalen generelt er madproduktion og affald. Hvis vi skal gå mere specifikt i hvilke materialer der er mest miljøskadelige lige nu, så er det luftmadrasser. Luftmadrasserne fordi de indeholder PVC. Og det skal vi bare sørge for.. Altså de kan ikke nedbrydes og de kan ikke brændes. Det skal på deponi. Så vi arbejder med nogle løsninger, hvor det lige nu bliver samlet ind og lavet om til sådan nogle måtter i hestestalde nede i Tyskland. Og det er nødvendigvis fortsat at arbejde med den bedste løsninger. Men luftmadrasser er klart en af de mest skadelige ting der bliver efterladt ude på pladsen.

Ann: Ja. Øhm og den anden det var madproduktionen?

Freja: Altså maden er som den er i hele verden. Det er et kæmpe aftryk, og det er jo primært kødet der er årsagen til det.

Ann: Ja okay. I løbet af festivalen hvem afhenter da affald? Eller henter I selv?

Freja: Vi har en affaldspartner eller renovatør der hedder Marius Pedersen, som er dem, som opsætter containerne og henter dem igen.

Ann: Okay.

Freja: Så man kan sige at de kommer ud og sætter dem op der hvor vi gerne vil have dem, øøøhm. Ja selvfølgelig efter aftale med dem om hvad der er muligt, hvordan de kan komme ind og hente dem og hvad der er muligt i forhold til vores logistik. Og de laver tømningsplaner osv. Og så kommer de og henter det og køre det væk, og det er så også i aftale med os hvor de køre det hen af. Om det er til deres eget anlæg eller om det er til nogen andre anlæg, hvor vi har lavet aftaler.

Ann: Okay. Hvilke initiativer har I iværksat festivalen gæsterne med at afskaffe deres affald?

Freja: Jamen det var, altså der har vi selvfølgelig forskellige initiativer som er genbrugspladser og de her camping områder, hvor der er et særligt fokus på det. Jeg ved ikke hvor godt I kender festivalen? Men vi har forskellige områder på festivalen, f.eks. Clean out Loud og vi har Dream City, vi har noget der hedder Settle n' Share, vi har Leave no Trace. Det er forskellige campingområder. Så på forskellig vis arbejder vi med fællesskabet og hvordan man er sammen på festivalen, også på en bæredygtig måde. Det er mere den måde vi arbejder med det på, altså arbejder med at ændre kulturen og skabe vished omkring hvordan er man på festivalen. Hvordan agerer man. Og så er det rigtig meget i forhold til forebyggelsen. Altså vi arbejder på at finde nogle teltløsninger, nogen camping løsninger hvor tingene ikke ender som affald efter 8 dage. Og lige nu er den største udfordring at det campingudstyr der produceres det simpelthen ikke har en levetid på mere end 8 dage. Og det kan måske også være fint nok, hvis det så kan bruges til noget igen. Hvis man enten kan genanvende det eller man kan bruge teltet til noget andet. Men med kvaliteten af det lige nu og den mulighed for at håndtere det lige nu, der bliver det bare til affald. Og det vil vi gerne bryde med. Og derfor er den cirkulære tankegang også noget vi har og er ved at introducere på festivalen i forhold til at finde nye løsninger.

Ann: Ja okay. Hvor stor en del er festivalen af de her camps?

Freja: Øhm. I sommer var det omkring 25.000 gæster eller 1/3 af festivalens deltagere der boede på områder hvor der var særligt fokus på hvordan man var til stede på festivalen.

Ann: Okay, det er alligevel ret mange faktisk.

Freja: Ja. Og det er antal af initiativer søger vi hele tiden at øge, fordi at vi jo selvfølgelig gerne vil have det hele festivalen der bliver sådan. Men vi bliver også nødt til at tage små steps, og gøre det i takt med at vores deltagere også bliver mere bevidste om det, og hvad skal man sige, byder ind på den her agenda. Hvis vi bare gik ud og sagde at nå men næste år så er hele festivalen ren og opryddet og alle forholder sig til deres campingudstyr og hvad de efterlader. Så vil vi ikke komme i mål, og så vil vi fremstå mega utroværdige. Nu har vi til gengæld arbejdet i rigtig mange år. De første campingområder mener jeg var tilbage i 2011, og vi startede på at arbejde på den her adfærdsendring i forhold til miljø og affald. Og at vi er nået til en tredjedel af festivalen synes jeg er en kæmpe succes.

Ann: Ja, det er det også. Helt bestemt. Det er flot. Hvordan får man som gæst adgang til disse campingområder?

Freja: Du ansøger til de forskellige community camps, såsom Clean out Loud og Leave No Trace. På den måde sikre vi os at alle går helhjertet ind til det, og i fællesskab vil hjælpe til med at holde områderne rene. I Dream City kræves det f.eks. at ansøgerne sender deres unikke og bæredygtige ideer og drømme ind, og så vælger vi dem der passer bedst ind i byen og som vi føler vil bidrage mest.

Ann: Hvor mange kan der bo i f.eks. Dream City?

Freja: I Dream City har vi plads til omkring 83 camps, så lidt over 2000 personer. Men det varierer meget fra by til by. I Clean Out Loud, som er vores største camp, der har vi plads til 10.000 personer.

Ann: Hvor mange ansøgere får I til sådanne camps?

Freja: Øh, jeg ved det faktisk ikke helt. Men jeg mener at vi til Clean out Loud sidste år fik 15.000 ansøgere.

Ann: Okay, og de resterende ansøgere som får en afvisning må så bo i de almindelige camps?

Freja: Ja, nogen af dem ansøger også til flere forskellige af de her community camps. Men som udgangspunkt så skal de bo i de almindelige camps hvis ikke de får en plads på den ansøgte camp.

Ann: Okay. Mange tak for oplysningerne. Hvis vi går lidt videre er der så noget specifikt som i gør for at prøve og opnå jeres mål til næste år? Om de 10%.

Freja: Øhm. Jeg har ikke et overblik over hvad og hvor initiativerne bære hen. Vi laver stadig workshops og som sagt er vi ved at udarbejde den her affaldsplan eller strategi eller hvad det nu ender med at hedde. Og det er et arbejde der stadigvæk er i gang. Det er med sigte at der skal ligge en affaldsplan frem mod 2020. Så hvad vi ender ud i af nye initiativer i år det er jeg stadigvæk i tvivl om.

Ann: Okay. Der er også stadigvæk lidt tid til endnu.

Freja: Ja, det kan man sige. Og det er ikke fordi, de er i fuld gang. Men jeg er så meget nede i de specifikke beslutninger, og jeg ved godt hvad der tegnes på, men hvad der er blevet endeligt det sidder de med i affalds teamet.

Ann: Det er så fint. Hvor stort et affalds team har? Nu når du lige nævner det. Er det et projektteam der er sat op til at lave planen?

Freja: Nej, det er et team, et affaldshåndterings team. De håndterer alt affald på festivalen og består af jeg ved ikke hvor mange frivillige som arbejder året rundt. Jeg vil gætte på de er en 20 stykker. Men det vil jeg ikke hænge op på. For jeg ved ikke præcis hvor mange hvor de er. De arbejder med at planlægge affaldshåndteringen året rundt, og derudover har de flere 100 frivillige der er

aktive under festivalen. Som værter på pladsen der hjælper med at motivere deltagerne til at rydde op og sortere.

Ann: Okay. Det er alligevel en del.

Ann: Til en slut vil vi høre i forhold til når i arbejder med alle de her, med miljøet, bæredygtighed og sådan nogle ting. Arbejder i sådan med nogen fagtermer som CSR eller CSV?

Freja: Altså vi gør vi ikke direkte. Altså det vil sige vi prøver at oversætte CSR til os. Vi har i nogle år arbejdet med og kaldt det Roskilde responsibility. Vi kalder det bæredygtighed og sustainability, fordi for os er bæredygtighed et meget bredt begreb. Altså det handler om både helt den grundlæggende forståelse af bæredygtighed og det handler om sammenhængen mellem social, miljømæssige og økonomiske forhold. Så fordi vi er den institution eller det kultur situation vi er, så er øhm et bæredygtigt element der er vigtigt for os, det er den kunstneriske og kulturelle bæredygtighed. Så vi arbejder mere bredt med det fordi hvis vi bare siger CSR eller CSV så. Vi er ikke så corporate på den måde. Vi er en forening, som uddeler hele vores overskud. Så det her med at bæredygtighed eller CSR er socialt ansvarlighed er en del af grundfortællingen og DNA'et i hvad vi er som festival. Vi er sat i verden for at skubbe på den og gøre en forskel. Så CSR er en del af vores kernefortællingen, en del af vores DNA. Og derfor heller ikke noget som vi skal putte ind lige pludseligt. Det er udgangspunktet på hvordan vi er til, og hvorfor vi er til.

Ann: Okay. Så I har ikke sådan noget behov for at skal sige vi arbejder med CSR principper? Eller med CSV principper?

Freja: Altså vi arbejder med metoder og principper i forhold til CSR. Det gør vi. Og vi fortæller også gerne om det, og vi er også i festival markedet hvor der er en konkurrence. Så vi er også nødt til at fortællingen om hvad vi er og hvem vi er er vigtig. Både i forhold til engagere frivillige og få deltagere til at være en del af det. Men modsat andre festivaler, så er der ikke nogen eller noget som skummer fløden og skal tjene en masse penge på det her. Det er penge der kommer ind og overskud der kommer ind, og viden vi får som skal bruges til at skubbe på verden og skabe en bedre verden.

Ann: Okay.

Annsophie: Hvordan kommunikerer i jeres bæredygtighed til både festivalgængere og samarbejdspartnere osv.?

Freja: Øøøhm. Jamen selvfølgelig fortæller vi om de sådan større initiativer vi sætter i værk i forhold til grøn omstilling f.eks. Har vi nogen affaldsinitiativer så kommunikere vi det. Men ellers så er det en del af det vi gør, at vi tænker det ind i fortællingen om hvad vi er og hvad vi laver. Og sådan, så når vi fortæller om mad, så er det selvfølgelig økologisk mad, fordi det er det vi servere på pladsen. Når vi fortæller om vores musik øøhm, vores indhold på pladsen så handler det også om hvordan vi søger og skabe diversitet og øge vækstlag. Støtte vækstlag. Når vi taler deltagere på festivalen eller ansatte, så taler vi om fællesskabet og hvordan vi er en del af det sammen. Hvordan der skal være plads til alle i fællesskabet Roskilde Festival. Så det er sådan indlejret dele i det vi er.

Ann: Okay.

Freja: Og så er der nogen initiativer specifikt hvor vi gerne ønsker at skabe en forandring, så går vi ud og markere hvad det er vi gør specifikt på det her område.

Annsofie: Ja.

Freja: Giver det mening?

Annsofie: Absolut.

Ann: Vi ved at i samarbejder med A Greener Festival.

Freja: Ja

Ann: Hvordan bruger i dem?

Freja: A Greener Festival er en organisation som hjælper til at skubbe på en grønnere verden og de har de sidste to år lavet sådan en assessment af festivalen. Været ude og kigge på hvordan vi gør alting og stillet en masse spørgsmål. Og på baggrund af den viden de har fået så har de lavet nogle vurderinger til os og anbefalinger til hvor vi kan sætte ind. Og dem arbejder vi med som hvad skal man sige en analyse en rapport til at vise vej hvor vi sætte ind, og det er blandt andet de workshops jeg siger vi skal holde med affald. Det er blandt andet et tiltag eller anbefaling fra A Greener Festival som vi bruger til at finde ud af hvor vi skal hen.

Ann: Ja, det lyder meget fint.

Freja: mmmh

Ann: De er baseret i England, ikke?

Freja: Jo.

Ann: Okay. Jeg tror faktisk ikke vi har så meget mere. Er der noget du gerne vil tilføje?

Freja: Det var godt.

Freja: Jeg vil gerne nævne at vi arbejder rigtig meget sammen med de andre festivaler både i Europa og i Danmark også. Blandt andet igennem vores branche organisation "Dansk Live" i forhold til at vi jo mener det er jo ikke bare en agenda som vi bør påtage os. Det handler om vi alle sammen har et ansvar og bør rykke på nogen de her ting, og finde en måde også at samarbejde om at gøre det. Fordi en affaldsudfordring er jo ikke kun noget Roskilde Festival har, det er også Københavns kommune, og det er også noget Skanderborg Festival har og det er også noget South Side eller Download festivalen og nogen af de andre i Europa har en udfordring med. Så vi udveksler rigtig meget på tværs af det, og det er selvfølgelig også derfor at vi har kontakt til A Greener Festival som blandt andet er det Europæiske netværk for at dele viden og hjælpe hinanden til at finde de her løsninger.

Ann: Ja, også fordi mange gange kunne jeg forestille mig at man ikke har helt de samme valgmuligheder når man ikke er sådan en fast organisation. Så man kan ikke sådan påvirke lige så meget hvad man gerne vil have af fraktioner eller hvor de skal stå osv. Alt sådan noget. Fordi der er mange interesser i det samme som skal være enige.

Freja: Ja lige præcis. Og der er jo nogen udefra kommende strukturer og systemer som man også indgår i. Så det er jo også derfor vi har et tæt samarbejde med kommunen, både med Roskilde og Københavns kommune. Og nogen af andre. Fordi vi indgår i nogle systemer. Og der bliver nødt til at blive skubbet til de her ting hvis vi skal gøre det her anderledes. Fordi vi kan jo sagtens bede vores deltagere om at sortere deres affald, men hvis vi ikke opbygger systemerne rundt omkring så det faktisk er muligt for dem at komme af med affaldet, så kan vi bede dem nok så meget om det, men det får vi ikke noget ud af. Og det samme med os. Vi kan godt ville sortere vores affald på alle mulige måder, og gøre det rigtigt. Men det skal systemerne rundt omkring i det omkringliggende samfund, de skal også kunne håndtere når vi kommer med de her fraktioner og hvor de kommer hen. Og så skal det jo tilsvarende også passe ind i de systemer som er det der udgør det bæredygtige, det sociale, økonomiske og det miljømæssige. At det også økonomisk skal løbe runt. Så der er mange ting der spiller ind i det.

Ann: Ja, der er rigtig mange ting.

Ann: Men jeg tror lidt det var det vi havde.

Freja: Okay. Jamen held og lykke med opgaven så.

Ann: Mange tak, og tusind tak for hjælpen. Du har været meget hjælpsom.

Parterne afslutter interviewet.

Appendix 4 - Interview with Linnea Kirstina Edström

Opkald startes.

Linnea accepterer at interviewet bliver optaget.

Annsofie: Kanon. Nåh lad os springe ud i det. Første spørgsmål: Hvad er din opfattelse af Roskilde Festival's affaldshåndtering på en skala fra 1-5, hvor 1 er meget positiv og 5 er meget negativ? Og hvorfor?

Linnea: Øhm umiddelbart synes jeg Roskilde Festival er ret beskidt, så vil sige 5. Jeg ved at de gør meget for at komme affaldet til værks, men nu har jeg været på en del andre festivaler hvor jeg ikke synes det når i nærheden af Roskilde. Men jeg tror faktisk også det har noget at gøre med deltagernes alder... Hvis jeg ikke tager helt fejl er gennemsnitsalderen ret lav for Roskilde ikke?

Annsofie: Jo, altså man kan sige at gennemsnitsalderen for Roskilde Festival klart er yngre end f.eks. festivaler som Skanderborg, Tinderbox, osv.

Linnea: Ja okay. Det gør selvfølgelig også en forskel.

Annsofie: I den grad. Der er helt sikkert mere at se til. Men hvis vi f.eks. tog fokus i bod-områderne, hvad tænker du så om affalds-situationen der?

Linnea: Jeg har sjældent tænkt over, at der var meget skrald omkring RF's madboder. Så der må min opfattelse vel være ret positiv.

Annsofie: Okay, jamen det lyder da godt. Hvad med campingområdet?

Linnea: På campingområdet er det en anden sag. Der man kan ikke ligefrem se, at det ser ud som om, at der bliver gjort så meget for affaldssorteringen. Men mit indtryk er at der er blevet gjort mere de seneste år. F.eks. med Clean out loud-områderne og Silent and Clean. Virkelig gode tiltag, hvor jeg synes at festivalen undgår at være moraliserende, selvom de prøver at "opdrage" på festivalgæsterne. Den første dag er alt godt, men derefter bliver det virkelig slemt. Det er som om at folk bare efterlader deres pli derhjemme og slipper alle tøjler.

Annsofie: Ja okay, I get your point. Hvad er så din opfattelse af håndteringen på musikpladsen?

Linnea: Her har jeg også indtryk af, at der er styr på affaldssorteringen og jeg synes generelt at festivalpladsen er blevet markant renere og pænere i de sidste par år. Det er altid rart at komme ind på pladsen efter fire dage i et mere og mere beskidt miljø i campingområdet. Der er rent, masser af skraldespande og så føler jeg at boderne helt bestemt må have styr på affaldshåndteringen.

Annsofie: Okay, så du vurderer at boderne på festivalen følger nogle krav fra Roskilde Festival's side, og derfor rytter mere op efter sig selv og forhåbentlig sorterer?

Linnea: Ja, det har jeg helt klart en ide om. Ikke at jeg selvfølgelig ved om de faktisk sorterer deres affald, men jeg synes generelt at de er gode til at holde deres område forholdsvis pænt og rent. Men det er blot en antagelse fra min side.

Annsophie: Helt forståeligt. Hvordan er så din opfattelse af genbrugsstationerne?

Linnea: Her er jeg lidt usikker på, hvad du mener her? Altså genbrug af glas? Eller hvilke genbrugsstationer? At jeg er i tvivl om hvilke, I hentyder til, er måske svar nok i sig selv, hehe. Men jeg vidste faktisk ikke at der var genbrugsstationer for deltagerne at bruge...

Annsophie: Nej okay, det siger selvfølgelig ret meget ja. Der er mindre genbrugsstationer på campingområderne, som Roskilde opfordrer deltagerne i at benytte til f.eks. pap, stål, osv.

Linnea: Ah okay. Det anede jeg virkelig ikke.

Annsophie: Helt fair. Hvad med den generelle affaldssortering på Roskilde Festival?

Linnea: Generelt har jeg egentlig ikke fået indtryk af, at Roskilde Festival sorterer så meget andet end plastikglas, og derudover opfordrer folk til at donere deres telt, når festivalen er slut...

Annsophie: Nej okay. Hvad er så din holdning til affaldssortering på en festival? Hvor meget sorterer du f.eks. selv som gæst?

Linnea: Jeg synes, at det er vigtigt. Har man valgt at tage på festival og have en fest, er det kun rimeligt at folk også rydder op efter sig. Det skal dog ikke være en løftet pegefinger, for jeg synes det er vigtigt, at en festival som Roskilde skal være et frirum, hvor de 'almindelige' samfundsregler bliver opløst og man kan nedbryde nogle grænser. Men ikke desto mindre bliver vi vel nødt til at have mere fokus på affaldssortering og genanvendelse i et ressourcemæssigt perspektiv. Så jeg synes bestemt, at der skal mere fokus på det.

Annsophie: Okay. Men ja du har ret, det kan være lidt svært at finde den balancegang med frirum og frie tøjler også samtidigt huske på at samle sit skrald op efter sig, osv. Men hvad skal der så til for at du vil sortere mere?

Linnea: Uh det er svært at sige. Men jeg tror at mere synlighed af affaldssorteringen klart ville gøre en forskel. Det er også vigtigt at affaldssorteringen er let tilgængelig – sådan så man kunne tage noget af ens affald med sig, hvis man lige skal på toilettet eller lignende. Synes ofte at tilgængeligheden begrænser mine handlinger på festivalen og andre for dens sags skyld også. Så villigheden er der egentlig, men synes også hurtigt man lidt falder ind i den der "det er lige meget" følelse.

Annsophie: Forståeligt når alle omkring en gør sådan. Men du nævnte selv at Clean Out Loud og Silent & Clean er gode initiativer. Hvilke kender du ellers til?

Linnea: Jeg kender faktisk ikke rigtig til andre end Clean out loud og Silent and Clean hvis det altså også tæller som et bæredygtigt initiativ?

Annsophie: Det gør det helt bestemt.

Linnea: Okay. Jamen umiddelbart kan jeg ikke komme i tanke om andre. Men synes begge er super gode initiativer og føler også at Clean Out Loud er blevet et kæmpe projekt, som virker rigtig positivt.

Annsophie: Okay. Så hvad er din generelle opfattelse af Roskilde Festival's bæredygtige initiative på en skala fra 1-5, hvor 1 er meget positive og 5 er meget negativ?

Linnea: det vil klart være en 4'er. Jeg har selv boet i et af områderne forrige år, og det var rigtig fedt at der var mere rent og ordentligt. Tror også det følger lidt med gennemsnitsalderen i området haha.

Annsophie: Haha, ja alder spiller nok en rolle hos nogle deltagere. Da du boede der, fik du så indtrykket at folk generelt var lidt ældre end de andre "normale" campingområder?

Linnea: Altså ja umiddelbart. Tror ikke det er mere end et par år. Vil skyde på at folk er i midt tyverne til slut trediverne sådan generelt. Det er også lidt rarere at komme væk fra den værste larm og skidt, når man alligevel bor der en uges tid.

Annsophie: Haha ja, det er lidt mere comfy at bo renere. Hvordan vurderer du antallet og placeringerne af skraldespande og genbrugsstationerne samt initiativerne på campingområderne?

Linnea: Jeg vurderer egentligt, at antallet af skraldespande er passende men genbrugsstationerne kunne der sagtens være mange flere. Man kan sige at det er små-problematisk at jeg ikke anede at der var genbrugsstationer for deltagerne, så der er klart et potentiale for mere skiltning og generel synlighed. Tror helt sikkert at nogle ville sætte pris på at kunne rydde op i deres kamp og så få sorteret, hvis det ikke var for langt væk.

Annsophie: Det kan du have ret i ja. Vidste du at Roskilde Festival har en bæredygtighedsstrategi? Og i så fald hvad tænker du om den?

Linnea: Øhm nej, det vidste jeg ikke. Hvad vil det helt præcist sige?

Annsophie: Det vil sige at de har sat sig nogle mål for deres niveau eller hvad man skal sige for deres bæredygtighed. F.eks. i forhold til hvilke ressourcer der skal bruges til affaldshåndtering osv.

Linnea: Okay. Jamen det lyder da umiddelbart godt at de har en strategi for det. Synes ikke det er noget jeg har hørt eller set noget om, så jeg ved ikke hvor tydeligt det er for frivillige og deltagere?

Annsophie: Nej okay. Hvad gør du/I i jeres bod/område for at Roskilde Festival's affalds målsætning kan lykkedes?

Linnea: Jamen jeg har lavet lidt forskelligt gennem min tid som frivillig på Roskilde. Tror første gang var som avisomdeler, så issælger, hvilket klart var det lækreste job den sommer, også sidste år var jeg med til at sætte en bar op og til at pille den ned igen efter festivalen. Men synes ikke rigtig affaldshåndtering har fyldt særlig meget på nogen af stederne. Måske mest på mit sidste

arbejde dagen efter festivalen hvor vi skulle pille baren ned. Men jeg var kun med til starten, og synes egentlig ikke der var så meget styr på sorteringen. Mere effektivitet i hvert fald.

Annsophie: Ja okay. Hvordan vurderer du så jeres succes?

Linnea: Hm ja tydeligvis ikke super godt haha. Ej når jeg tænker tilbage er jeg faktisk lidt forundret over der ikke var mere kontrol eller i hvert fald styr på det... Mine tanker var tydeligvis et andet sted. Men man kan sige at jeg heller ikke var et fast sted med avisomdeling og issælger tjanserne, da vi skulle gå rundt på campingområdet og pladsen. Men aviser er i hvert fald skrald der er dumt ikke at sortere i.

Annsophie: Helt forståeligt. Men hvad vurderer du der skal til for at forbedre det hos jer?

Linnea: Altså det sidste arbejde skal der helt sikkert være noget mere kontrol med nedrivningen af boden, da der vel er masser af genbrugeligt materiale samt skrald, der er godt til genanvendelse. Vi arbejdede også med en masse med maling, plastik, osv. under opsætningen, som jeg faktisk ikke aner hvad der blev af. Kan dog ikke forestille mig at det blev sendt til affaldssortering, da jeg ikke føler at dem der styrede det havde det med i deres plan. Det virkede klart som om jo hurtigere det blev overstået, jo bedre var det for dem. Det er vel lidt problematikken bag frivilligt arbejde...

Annsophie: True. Hvordan blev du/I så informeret om affaldshåndtering og evt. nye initiativer?

Linnea: Hm vi blev faktisk slet ikke informeret om affaldshåndtering nogen af stederne...

Annsophie: Ja okay. Følte du dig så påklædt til at inkorporere affaldshåndtering i dine arbejdsopgaver?

Linnea: Nej absolut ikke. Det var slet ikke i mit hoved under nogle af arbejdsopgaverne.

Annsophie: Nej okay, så er det også lidt svært at forholde sig til. Til sidst, hvor tror du så egentlig der bliver genereret mest affald ifbm. festivalen?

Linnea: Hmm det er et godt spørgsmål. Vil da nok klart mene at det må være madboderne, da de står og skal producere/lave mad under festivalen og tallerkener og bestik ligger og flyder en del rundt omkring. Hvorimod f.eks. opsætningen af boderne selvfølgelig også skaber en del affald, men da det før og efter festivalen er det ikke tydeligt, når man deltager i festivalen. Så vil nok sige madboderne ja.

Annsophie: Okay, tusind tak for at tage dig tid til at besvare vores interview.

Linnea: Det var så lidt! Held og lykke med opgaven.

Parterne afslutter interviewet.

Appendix 5 - Interview with Pernille Bagge Poulsen

Opkald startes.

Pernille accepterer at interviewet bliver optaget.

Annsofie: Først og fremmest, hvad har din rolle været på Roskilde Festival?

Pernille: Jeg har været frivillig to gange gennem mine 8 år på festivalen ca. og det første var som avisomdeler som ung anden gang jeg var derude og forrige år stod jeg i garderoben i campingområdet i N.

Annsofie: Okay, super. Nåh, skal vi starte med første spørgsmål?

Pernille: Yes, let's go.

Annsofie: Hvad er din opfattelse af Roskilde Festival's affaldshåndtering på en skala fra 1-5, hvor 1 er meget positiv og 5 er meget negativ? Og hvorfor?

Pernille: Hm, altså jeg har nok lidt en idé om at de gør ret meget for at komme det til livs, men jeg synes nu at der er ret beskidt derude, så vil sige 4. Så affaldshåndteringen er i hvert fald ikke helt optimal ift. oprydning. Jeg ved dog ikke meget om deres håndtering eller sortering eller hvad man siger om skraldet, da jeg ikke synes det er vanvittigt synligt. Ifbm. med at arbejde derude synes jeg også der er ret beskidt, og generelt en ret lad indstilling til oprydning og skraldehåndtering. Jeg tror ikke jeg føler nogle af mine to frivillige oplevelser har været helt optimale ift. sortering af affald osv. da der virkelig ikke er styr eller fokus på det.

Annsofie: Nej okay. Hvad med f.eks. specifikt omkring boderne?

Pernille: Hm synes nok ikke det er der der er værst. Men altså Roskilde er generelt ret beskidt synes jeg. Men campingområdet er klart det værste næsten allerede efter en time efter det har åbnet. Super voldsomt. Selvfølgelig kan man også vælge at bo bedre steder eller hvad man siger end andre, men jeg har ikke boet derude i mange år nu, da jeg ikke bryder mig om svineriet og larmen og mine forældre bor i cykelafstand til pladsen, så det er lækkert.

Annsofie: Ah ja okay, det er da dejligt at kunne sove hjemme i en ren seng også tage mere eller mindre veludhvilet derud igen. Og nu nævnte du faktisk selv campingområdet, så det er super. Hvad tænker du så om musikpladsen?

Pernille: Altså pladsen er helt klart bedre, så det er nok det bedste sted i virkeligheden at være, især i starten haha. Så jeg synes egentlig at forholdene er bedre derinde, men det kan selvfølgelig også være fordi det er så rent efter man har boet fire dage ude på campingpladsen i alt skraldet og rodet. Der er også masser af fede områder, hvor der også er frivillige, der er sat til at rydde op, så der er forholdene klart bedre.

Annsofie: Ja okay. Så du synes det fungerer at have frivillige ude på musikpladsen, der hjælper til med holde områderne rene?

Pernille: Ja helt bestemt. Det er bare rarere at bo og være steder, hvor der er nogenlunde rent og pænt. Men samtidigt kan jeg også godt se at der skal rigtig mange frivillige til at rydde op rundt omkring på campingområdet, hvilket klart er en omkostning for Roskilde, da det betyder at der skal deles flere gratis armbånd ud.

Annsofie: Ja det er helt sikkert en faktor, der skal tages i betragtning i sådan en beslutningsproces. Men hvad synes du om affaldshåndteringen på genbrugsstationerne?

Pernille: Genbrugsstationerne? Uh dem ved jeg ikke lige hvor skulle være henne? Altså mener du bare skraldespandene eller er der specifikke områder, hvor man kan sortere?

Annsofie: Der er specifikke genbrugsstationer for deltagerne rundt omkring i campingområderne.

Pernille: Nåh for søren, dem kender jeg desværre ikke.

Annsofie: Helt fair. Så du har ikke set affaldssortering nogen steder på Roskilde Festival?

Pernille: Hm nej ikke rigtigt. Mine jobs derude har dog heller ikke været med at bygge noget op eller lave mad, osv. så jeg har ikke rigtigt skulle bruge det under mit arbejde. Vi smed bare skrald ud i en sort sæk mens vi var på vagter i garderoben i N, og der var ikke rigtig noget skrald ifbm. avisomdeler arbejdet.

Annsofie: Ah okay, det kan jeg da egentlig godt se. Hvad er så din holdning til affaldssortering på en festival generelt? Altså hvor meget sorterer du selv som gæst?

Pernille: Uh det er jeg ikke super god til er jeg ked af at indrømme. Jeg synes det er vigtigt at muligheden er der og at det er så nemt at komme til som muligt så man bliver mere motiveret. Tror netop det er grundstenen til at få folk til at sortere og generelt tænke mere over hvad de gør og hvor de smider ting ud henne. Men jeg er selv alt for dårlig til det da jeg ikke synes det er super nemt at gøre på Roskilde og faktisk generelt til festivaler. Jeg har ikke rigtig deltaget i andre end Roskilde, eller jeg har været med til Distortion hvert år, men det er næsten værre. Så jeg synes klart at mentaliteten ved at være til festivaler er et problem eller hvad man kan sige, da det er som om folk bare lader alt hvad der har med pli at gøre blive hjemme.

Annsofie: Ja det kan godt virke ret voldsomt, når man er til sådan noget første gang. Kan tydeligt huske at jeg syntes det var så skørt hvordan folk opførte sig på Roskilde Festival første gang.

Pernille: Ja præcis, også mig.

Annsofie: Hvad tror du så der skal til for at du ville sortere mere? At der er flere skraldespande og sorteringsmuligheder som du tidligere nævnte?

Pernille: Ja præcis. Det ville virkelig få mig til at udnytte muligheden hvis der var flere og det der-ved blev lettere at sortere. Og det skulle helt sikkert være muligt at sortere papir, dåser altså dem

der ikke er pant på som pantsamlerne ikke gider at have, og så måske pap og plast. Ved ikke helt præcist hvad der er det smarteste at have stående, men synes helt sikkert at dåser er vigtige, da der er rigtig mange der ligger og flyder, når der ikke er pant på.

Annsofie: Ja okay, det kunne helt sikkert være godt for campingpladsen. Hvad med de forskellige områder derude? Kender du til de forskellige initiativer?

Pernille: Altså tænker du på de forskellige områder såsom Clean Out Loud, Dream City osv?

Annsofie: Ja præcis. Hvad synes du om dem?

Pernille: Okay, jamen jeg synes de virker kanon godt! Har faktisk selv boet i Dream City for et par år siden, og jeg synes virkelig det fungerer godt at man skal søge om det og virkelig gøre en indsats for at skabe campen, da det gør man er meget mere motiveret for at holde det rent og pænt igennem hele festivalen. Nogle folk gør virkelig meget ud af det. Det var dog lidt svært at holde styr på den allerede efter et par dage og i musikdagene gav vi bare lidt op da vi ikke var der så meget, og folk bare går amok derude. Men det var en rigtig fed oplevelse og et rigtig godt initiativ synes jeg.

Annsofie: Men hvad er din generelle opfattelse af Roskilde Festival's bæredygtige initiative så på en skala fra 1-5, hvor 1 er meget positive og 5 er meget negativ?

Pernille: Det vil nok være en 4'er.

Annsofie: Okay, super. Kunne du finde på at bo i Clean Out Loud f.eks.?

Pernille: Hm, ja engang kunne jeg helt sikkert godt. Tror dog ikke jeg kommer til at bo derude mere, da jeg føler jeg er blevet for gammel haha. Men hvis jeg skulle gøre det skulle det helt klart være der eller i de der opslåede telte. Convenience du ved.

Annsofie: Haha, ja det er virkelig vigtigt efterhånden.

Pernille: Oh yes!

Annsofie: Hvordan vurderer du ellers antallet og placeringerne af skraldespande og genbrugsstationerne samt initiativerne på campingområderne?

Pernille: Hmm jeg synes helt bestemt ikke der er nok skraldespande og at jeg ikke vidste at der var nogle genbrugspladser er vel ret sigende... Synes helt sikkert det er en god idé de er der og jeg kan da også godt se at det sikkert kan være noget af et job at få placeret dem godt ift. logistik osv. Så altså der kunne helt sikkert godt være flere.

Annsofie: Okay. Vidste du at Roskilde Festival har en bæredygtighedsstrategi?

Pernille: Hm nej? Eller jeg synes de gør meget for at kommunikere deres initiativer osv. men har aldrig hørt ordet bæredygtighedsstrategi. Hvad omhandler den da?

Annsofie: Nej okay, og den omhandler hele deres strategi for at gøre Roskilde mere grøn og bæredygtig. Så de beskriver alle deres initiativer, og deres målsætninger for de næste par år, osv. Så en slags oversigt over hvad de gør, og ønsker at gøre for miljø, det sociale, osv. Man kan finde den på deres hjemmeside.

Pernille: Okay. Jamen det lyder da ok spændende, men jeg har ikke rigtig været inde på deres hjemmeside og browse efter det må jeg indrømme. Men synes det er super fedt at man kan se hvad det er de gør for at komme bæredygtigheden til livs derude, og så man også kan se hvad de planlægger at gøre.

Annsofie: Ja det er super fint. Synes du det måske burde kommunikeres mere bredt ud til deltagerne?

Pernille: Hm både og. Hader alle de der spam mails man kan få, når man har været tilknyttet noget. Og jeg må indrømme jeg stort set altid bare har slettet mails derfra ifbm. jeg har været frivillig og har stået på deres mail liste. Men synes godt de kunne poste mere med det på deres forskellige medier, for at optimere opmærksomheden om deres bæredygtighedsstrategi.

Annsofie: Okay super. Så har jeg lige et spørgsmål ift. dit frivillige arbejde. Hvad gjorde du/i i jeres bod/område for at få Roskilde Festival's affalds målsætning til at lykkedes?

Pernille: Hm altså jeg synes ikke at mit job som avisomdeler var super på det område. Man kan sige at vi lidt var med til at sprede affald i form af aviserne. Folk kom selvfølgelig hen og bad om dem, men de endte ofte på jorden bagefter de havde læst dem. Selvfølgelig er papir ikke det værste at smide, men når jeg tænker over det kunne det jo sagtens have været en idé at få avisomdelerne til også at fjerne de gamle aviser de faldt over på deres vej samtidigt med at de uddelte de nye. Så vidt jeg ved bliver der ikke længere delt aviser ud, da det hele er online nu - hvilket jo kun er godt ift. miljøet. Og mit andet arbejde var heller ikke super affalds-genererende, hvis man kan sige det, så der var der heller ikke rigtig fokus på det. Så vi gjorde ikke noget dengang for at få strategien til at lykkedes kan man sige. Og synes egentlig heller ikke at der var noget kommunikation om affaldshåndtering fra leder-teamet...

Annsofie: Nej okay. Så hvis du havde været i tilknyttet et mere miljøskadende arbejde havde du så regnet med mere information om hvordan man sorterer, osv.?

Pernille: Helt sikkert. Ikke at jeg tror det havde været der dengang, men i og med de har den her strategi ville jeg helt sikkert forvente det nu. Af hvad jeg har hørt fra venner og bekendte, der har arbejdet derude så lader det til der er masser af steder de kan arbejde med det på. Dog synes jeg det er mega sejt at alt deres mad er bæredygtigt her i år. Det er selvfølgelig på bekostning af nogle gode gamle madboder, men synes stadig det er et kæmpe skridt for dem at tage og det er virkelig cool.

Annsofie: Ja det er helt sikkert super cool at de har valgt det og sætter nogle krav til deres partnere.

Pernille: Ja præcis. Virkelig sejt, og synes også generelt at medierne har været ret positive omkring det.

Annsofie: Ja absolut. Følte du dig egentlig klædt ordentlig på til at inkorporere affaldshåndtering i dine arbejdsopgaver dengang?

Pernille: Hm nej nok ikke.

Annsofie: Okay så du føler godt at de kunne have informeret jer bedre inden i skulle på første vagt?

Pernille: Absolut. Men igen, så har mine arbejdsopgaver ikke genereret super meget affald som vi har stået med i situationen, så ved ikke rigtig hvor meget det havde gjort. Men de kunne helt sikkert godt have tænkt over nogle ting ift. arbejdsopgaverne. F.eks. som jeg nævnte tidligere at få avisomdelerne til at fjerne de gamle aviser.

Annsofie: Ja okay, forståeligt nok. Hvor tror du så der bliver genereret mest affald ifbm. festivalen?

Pernille: Øhm puha det ved jeg ikke lige helt... Måske mad-områderne? Eller hele opsætningen af festivalen? Det må klart være de to områder, men der er helt sikkert også en masse andre, der sviner. Ved at gæsterne virkelig også genererer meget affald. Det er jo helt vildt hvad der bliver efterladt når festivalen er slut. Og så meget engangsbrug af telte, pavillioner, generel udstyr, bestik, osv. Det er virkelig et svineri.

Annsofie: Okay, tak for alle dine svar, det hjælper os utroligt meget.

Parterne afslutter interviewet.

Appendix 6 - Interview with Rikke Stokkendahl

Opkald startes.

Rikke accepterer at interviewet bliver optaget.

Ann: Okay, tak fordi vi må optage interviewet. Er du klar til så småt at starte?

Rikke: Ja, lad os gå igang.

Ann: Okay, først vil jeg lige høre hvad din rolle er på festivalen som frivillig?

Rikke: Jeg laver mad til alle som sætter scener op.

Ann: Okay, så det vil sige du arbejder før festivalen?

Rikke: Ja, præcis. Der er virkelig mange der arbejder på det her tidspunkt. Og vores job er så at sørge for at de får noget at spise.

Ann: Okay, hvor mange personer bespiser I cirka?

Rikke: Jeg er ikke helt sikker på hvor mange det præcis er, men det er i hvert fald mere end 1000 personer. Det er helt vanvittigt.

Ann: Okay, ja det er godt nok også en slat mennesker. Hvad er din generelle opfattelse af Roskilde Festival's affaldshåndtering på en skala fra 1-5, hvor hvor 1 er meget positiv og 5 er meget negativ?

Rikke: Mmmh, den er nok lidt blandet. Altså jeg synes deres initiativ med Clean Out Loud er rigtig rigtig godt. Men på resten af campingpladsen er den stadigvæk helt gal, så vi sige 4. Det flyder jo med skrald alle steder, det er så ulækkert. Der ligger faktisk decideret bjerge af affald, hvor folk bare smider deres ting. Ulækre gamle makrelåser og ej men det er så ulækkert.

Ann: Hvor plejer du selv at bo?

Rikke: Sidste år boede jeg i medarbejder campen. Der er meget pænt. Folk har ligesom en anden forventning til området, og når der ikke ligger affald alle steder, så har man automatisk ikke lyst til at smide noget selv.

Ann: Okay, hvor plejede du ellers at bo?

Rikke: Jeg har boet mange år på den almindelige camp.

Ann: Okay. Hvad med sådan noget som festivalpladsen, hvordan er din opfattelse af affaldshåndtering der?

Rikke: Jeg synes faktisk altid er der ryddeligt og pænt inde på selve pladsen. Men jeg tror også at der er frivillige der går og rydder op der efter folk. Ellers kan jeg ikke forstå hvordan der kan være så pænt.

Ann: Hvad så med der hvor du arbejder?

Rikke: Hmm ... Den er lidt mere svær. Altså jeg tror vi sorterer i pap, dåser og så resten er bare er en stor samlet spand. Dåser sorterer vi også kun fordi de skal bruges til et eller andet et andet sted på festivalen. Når de så har fået de dåser de har brug for, så smides de bare ud sammen med alt andet. Og det synes jeg egentligt er lidt sløjt. Altså efter min optik synes jeg godt de kunne sortere i sådan noget som bioaffald, ligesom i så mange andre rigtige køkkener. Og så synes jeg vi har virkelig meget madspild, og de er virkelig dårlige til at genbruge rester fra dagen før. Altså vi gemmer det mange gange i køleskabet, men så når der skal laves mad dagen efter, så glemmer de at det står i køleskabet og så bliver det bare aldrig rigtig brugt. En sjælden gang genbruges nogle af grøntsagerne til en salat, men det er alt for sjældent synes jeg. Så jeg synes ærlig talt godt at de kunne forbedre dem selv lidt her.

Ann: Okay, det er heller ikke mange fraktioner at de sortere i. Du svarede faktisk også næsten på det næste spørgsmål, som er din holdning til affaldssortering på en festival?

Rikke: Altså jeg synes da helt klart at det er noget man skal gøre. Jeg tror bare det er svært at få folk til fordi de er fulde og på en form for, øh, pause fra hverdagen, eller hvad man skal sige. Men altså vi skal jo passe på vores jordklode, og det er nødvendigt at der også gøres noget her. For det er jo helt sindssygt så meget affald der ligger på jorden fremfor skraldespandene.

Ann: Ja, vores planet kan jo ikke blive ved at overleve. Men nu når du synes man skal gøre det, hvor meget sortere du så selv som gæst?

Rikke: haha ja det er jo så det. Altså på selve festivalpladsen kunne jeg aldrig finde på at smide noget affald, fordi der er så rent. Så hvis jeg smed en kop på jorden, så ville folk kunne se at det var min, og det ville være virkelig pinligt. Men på campingpladsen der må jeg indrømme at jeg faktisk bare smider mine ting over højre skulder over til bunkerne med alle de andres affald. Der kan man ligesom ikke se det tilhører mig.

Ann: Kunne du finde på at gøre sådan derhjemme?

Rikke: aldrig. Altså nu er jeg jo fra landet, så når jeg er hjemme at besøge mine forældre så samler jeg altid dåser op i vejanten. For jeg ved at hvis den dåse bliver liggende, så bliver den slået i små stykker, og ender nede i en ko's mave som så bliver meget syg. Kunne heller aldrig finde på det i København, bruger altid skraldespandene også selvom jeg er på vej hjem fra en bytur.

Ann: Hvad tror du den helt store forskel er på om du er festivalgæst eller om du er alle mulige andre steder?

Rikke: Hmm, det er et godt spørgsmål. Altså jeg tror lidt at det er stemningen der. Man er pisse fuld, har det mega sjovt og alle andre gør ligesom det samme, så det er blevet helt almindeligt at det ligesom er sådan at man gør.

Ann: Okay. Hvad tror du der skal til for at du vil sortere mere på festivalen?

Rikke: Øh, jeg ved det faktisk ikke helt. Synes den er lidt svær. Altså det skal nok være nemt, og lige til at sortere. Jeg er ret sikker på at hvis der stod en skraldespand hvor den ene var til dåser og den anden til blandet affald, så ville jeg smide min dåse i den rigtige beholder. Men det kræver at jeg går lige forbi den, ellers ville jeg ikke gøre det. Ville aldrig gå og gemme på affaldet for at sortere det i de rigtige fraktioner. Det er sådan noget man gør hjemme.

Ann: Okay, så det skal være nemt og lige til for dig før at du vil sortere mere. Hvilke muligheder har du for at sortere nu som gæst?

Rikke: Altså der står bare de der runde almindelige skraldespande på alle hjørner.

Ann: Okay, så det er bare alt i samme spand? Dåser, mad, papir mv.?

Rikke: Ja lige præcis. Med undtagelse af alt det der bliver liggende på jorden haha.

Ann: Ja det er rigtigt. Lad os gå lidt videre. Roskilde Festival har flere initiativer indenfor affald, hvilke kender du til?

Rikke: Hmm .. Lad mig lige tænke ..

Ann: Ja selvfølgelig, ta' den tid du har brug for.

Rikke: Altså jeg kender jo til Clean Out Loud som blev introduceret for et par år siden, og jeg ved at de får udleveret affaldsposer og har sådan affalds parader eller sådan noget hvor de i fællesskab rydder op om morgenen efter aftenens fester. Det synes jeg er smart. Og så ved jeg at de har lavet tis om til øl et år også. Og ellers tror jeg faktisk ikke som sådan at jeg har hørt om noget.

Ann: Okay, faktisk blev Clean Out Loud introduceret tilbage i 2011.

Rikke: i 2011? Wow det vidste jeg slet ikke, troede det var et helt nyt koncept haha.

Ann: Haha, det er heller ikke nemt at holde styr på. Men hvad er din generelle opfattelse af Roskilde Festival's bæredygtige initiative så på en skala fra 1-5, hvor 1 er meget positive og 5 er meget negativ?

Rikke: Det vil nok være en 3'er.

Rikke: Faktisk så kom jeg lige i tanke om at jeg også har ladet mit telt stå før, fordi jeg hørte at de hjemløse fik lov at tage alle de telte som var tilbage.

Ann: Aah' okay. Det var da også smart. Hvordan hørte du om det?

Rikke: Jeg kan faktisk ikke huske det. Tror jeg læste en artikel om det eller sådan noget?

Ann: Okay. Har du før efterladt andet camping udstyr på pladsen end dit telt?

Rikke: Nej, det tror jeg ikke. Kun sådan camping stole eller andet som var helt smadret og ikke kunne bruges.

Ann: Hvad med din luftmadras?

Rikke: Den har faktisk overlevet i hele to år nu. Jeg er jo på SU haha.

Ann: Haha, det er rigtigt. Tror du det gør at du gemmer på dine ting lidt mere?

Rikke: Mmh, det ved jeg ikke. Altså tror mere det er fordi jeg investerede i en lidt bedre luftmadras, så ville jeg også gerne have den med hjem igen.

Ann: Okay. Har du hørt om at Roskilde Festival har genbrugsstationer hvor du kan sortere dit affald?

Rikke: Næ, det har jeg faktisk aldrig hørt om. Er det noget nyt?

Ann: Ja forholdsvis, de introducerede vidst de første i 2016. De har 6 styks nu, og planlægger at få endnu flere til næste år.

Rikke: Har aldrig hørt om dem. Har eller ikke set dem synes jeg.

Ann: Ville du bruge sådan et sted?

Rikke: Altså hvis jeg skal gå et stykke for det, så vil jeg nok ikke bruge dem. Gider ikke transportere mit affald hele vejen igennem campingpladsen og gemme på det.

Ann: Okay. Det er dejligt du er så ærlig.

Rikke: Ellers får i jo ikke noget ud af det, hvis jeg skal pakke det ind.

Ann: Det er rigtigt. Lad os gå lidt mere i dybden med affaldsspande. Jeg kan jo forstå du ikke kender til genbrugsstationerne, så tænker umiddelbart ikke du kan vurdere hvordan antallet og placeringerne af stationerne er. Men hvad tænker du om antallet og placeringerne af almindelige skraldespande?

Rikke: Haha nej genbrugsstationerne kan jeg ikke rigtigt hjælpe med. Men synes faktisk der er mange affaldsspande rundt omkring på campingpladsen, tror det er på hvert hjørne eller sådan noget. Så der er rigeligt af dem. Folk er bare dovne og fulde på festivalen.

Ann: Okay, vi har også været lidt inde på det tidligere i interviewet. Så det er super. Det næste spørgsmål handler om Roskilde Festival's bæredygtighedsstrategi, er du bekendt med den?

Rikke: Slet ikke. Har faktisk aldrig hørt om den.

Ann: Okay, hvis jeg kort skal forklare dens relevans til alt det her affaldssnak. Så har Roskilde Festival lavet en målsætning om at sortere 10% mere affald om året, i perioden fra 2016-2019. Er det noget du har lagt mærke til er sket på festivalen?

Rikke: hmm. Nej synes ikke rigtig jeg har lagt mærke til de helt store ændringer. Faktisk synes jeg lidt tingene er som de plejer at være. Selvfølgelig med mere fokus i forhold til Clean Out Loud osv. Men ellers ikke rigtigt.

Ann: Okay. Og i forbindelse med dit arbejdsområde på festivalen, gør i da noget specielt for at få denne målsætning til at lykkes?

Rikke: det er lidt svært at svare på når jeg ikke vidste at målsætningen fandtes. Men altså umiddelbart synes jeg ikke vi har ændret noget, og synes slet ikke der er kommet mere fokus på madspild eller noget. Og vi sortere stadigvæk i det samme antal fraktioner. Så vil ikke rigtig sige at vi gøre noget specielt for at hjælpe festivalen med at nå deres mål.

Ann: Okay. Det er ret interessant. Hvad tænker du der skal til for at i kan forbedre det fremover?

Rikke: Hm. Altså først og fremmest skal vi nok have mulighed for at sortere i flere fraktioner hvis de skal lykkedes. Jeg kunne for eksempel godt tænke mig at vi sorterede plast for det får vi virkelig meget af i løbet af en dag, fordi mange madvare er pakket ind i det. Og så vil jeg måske tænke at man skal gøre noget mere i at få folk til at tænke i genbrug af madvare. Er ikke helt sikker på hvordan, men altså hvis man skal komme madspild til livs, så er det nok den vej man skal kigge. Ligesom at få grise-spande til bio-affald.

Ann: Ja, du har fat i nogle gode pointer der. Det er dejligt. Hvad nu hvis nogen af disse ting blev indført. Hvordan vil du og dine med-frivillige blive informeret om de nye måder at håndtere affald på og de nye initiativer?

Rikke: Øhm, lige nu får vi nogle informationsmails. Men altså hvis jeg skal være helt ærlig så læser jeg dem aldrig. Og ellers får vi faktisk ikke rigtig noget information.

Ann: I får ikke noget information når i starter en vagt eller kommer tilbage første dag?

Rikke: Næ. Eller jo vi får en generel briefing, men det er mere i forhold til hvad der kommer til at ske i løbet af i dagen og hvor mange der skal have mad og hvad der skal laves og sådan noget.

Ann: Så ingen fortæller om nye affaldsfraktioner eller hvordan det skal sorteres?

Rikke: Nej. Altså jeg fandt for eksempel selv ud af at vi sorterede i pap, sådan helt tilfældigt fordi der lå en kæmpe bunke af pap. Så tænkte jeg at vi nok sorterede i det også. Og jeg har først prøvet

at gå over med dåser sidste år, ellers har jeg heller ikke vidst hvad de skulle eller hvad de blev brugt til. Så det hele er meget sådan se og lær hen ad vejen. Meget chill.

Ann: Okay, så de nye som aldrig har været der før, de får ingen introduktion?

Rikke: Nej, de nye frivillige bliver ikke informeret om hvordan de skal håndtere affald.

Ann: Interessant. Hvad med de informationsmail, hvad skal der til for at du vil læse dem?

Rikke: Altså jeg læste det sidste der kom ud, men det var kun fordi mine vagter var blevet fastlagt. Så jeg skulle ind og se dem. Men ellers er der så meget information som slet ikke har noget med mig at gøre. Det gider jeg ikke. Slet slet slet.

Ann: Okay, så det er fordi informationen er for generel? Og vedrøre andre afdelinger eller hvad skal sige på festivalen?

Rikke: Ja lige præcis. Det gider jeg ikke bruge min tid på.

Ann: Okay. Føler du dig ellers påklædt til at inkorporere affaldshåndtering i dine arbejdsopgaver?

Rikke: Mh, altså det ved jeg ikke lige hvordan jeg skal svare på. Vi får jo ikke rigtig så meget information eller noget, og mange gange ved jeg heller ikke hvor affaldet skal hen.

Ann: Okay, det er også helt i orden. Et sidste spørgsmål, hvor tror du der bliver genereret mest affald ifbm. festivalen?

Rikke: Det er helt klart på campingpladsen at der bliver generet mest affald. Det flyder med affald.

Ann: Det er super. Det var faktisk det sidste spørgsmål, så med mindre du har noget du synes du vil tilføje, så er vi faktisk færdige.

Rikke: Har ikke noget umiddelbart. Kan lige skrive til dig hvis jeg kommer i tanke om noget vigtigt.

Ann: Perfekt. Tusind tak for hjælpen Rikke.

Parterne afslutter interviewet.

Appendix 7 - Interview with Thomas Piil Torabi

Opkald startes.

Thomas accepterer at interviewet bliver optaget.

Annsofie: Tak fordi jeg må optage samtalen. Lad os gå i gang med første spørgsmål.

Thomas: Helt fint. Fyr bare løs.

Annsofie: Super. Hvad har været din frivillige rolle ude på Roskilde Festival?

Thomas: Jeg har været bartender to-tre gange for Sputnik Bar, der både er i campingområdet og på pladsen. Vildt sjovt arbejde, men også nogle gange lidt hårdt og irriterende, hvis ens vagter ligger under en god kunstner.

Annsofie: Okay super, tak. Hvad er din opfattelse af Roskilde Festival's affaldshåndtering fra en skala fra 1-5, hvor 1 er meget positiv og 5 er meget negativ?

Thomas: Altså jeg synes egentlig de gør ret meget for at være proaktive ift. det er et super beskidt miljø derude, så det er nok 4. Synes de tager ret mange initiativer for at komme det til livs, men synes samtidigt også at der er utroligt beskidt derude. Så det kan være ret irriterende at bo derude i så lang tid, når der er så meget affald og hurtigt kommer til at lugte, når vi har en varm sommer.

Annsofie: Okay, så du kan godt se de gør meget, men stadig ikke nok for at det er overskueligt derude?

Thomas: Nej præcis. Det er virkelig som om folk bare smider alle hængsler og glemmer lidt hvordan man opfører sig i samfundet derude. Hvilket også på en måde er en del af charmen, især ift. det sociale, men klart mindre ift. affald.

Annsofie: Ja okay. Hvordan synes du det har været der hvor du har været frivillig?

Thomas: Jeg har egentlig ikke tænkt over det med affald under mit arbejde derude. Jeg ved vi har sorteret pant og ellers generel skrald, men tror ikke der har været mere fokus på det.

Annsofie: Nej okay. Hvad med på campingområdet?

Thomas: Det er helt klart det værste sted. Lige så snart der er gået et par timer efter de har åbnet så er der allerede ret meget skrald, der ligger og flyder. Men altså det er bare blevet en del af det derude synes jeg.

Annsofie: Okay. Hvad med på musikpladsen?

Thomas: Der synes jeg ikke det er så slemt. Men det er nok også fordi man ikke rigtig må have noget med derind. Især det at ens egne drikkevarer er forbudt derinde gør at man fjerner en del skrald.

Annsophie: Ja det gør selvfølgelig en del. Hvad med genbrugsstationerne? Ved du hvor de ligger ude i campingområderne?

Thomas: Nej det gør jeg virkelig ikke. Synes aldrig jeg har set dem før, hvis jeg tænker mig om...

Annsophie: Nej okay. Så du synes ikke den generelle affaldshåndtering er særlig synlig på hele festivalen generelt?

Thomas: Nej, det synes jeg virkelig ikke. Men synes heller ikke det skal fylde for meget rundt omkring på campingområderne. Men det skal nok være lettere tilgængeligt for folk, hvis man vil have folk til at sortere.

Annsophie: Okay. Hvad er så din personlige holdning til affaldssortering på en festival?

Thomas: Altså ift. miljøet kan jeg da godt se der skal gøres en del, da en festival som Roskilde virkelig sviner meget. Men jeg ved med mig selv at jeg aldrig ville gide gå langt for at sortere i mit skrald. Generelt er det virkelig ikke noget jeg tænker i, når jeg bor på campingområdet.

Annsophie: Fair nok. Hvor meget sorterer du så selv som gæst?

Thomas: Haha ingenting. Altså ifbm. med mine vagter i baren derude så har jeg sorteret pant, osv., men det er også det.

Annsophie: Okay. Så kan Roskilde Festival gøre noget for at motivere dig til at sortere mere derude?

Thomas: Jeg tror at under mit arbejde skulle de forlange det af os - altså så det blev en del af vores arbejdsopgaver. Og bare som gæst skulle der ret meget til før jeg gad gøre det. Det skulle være let tilgængeligt, uden at genere vores camp ift. lugt, og så tror jeg information på skilte og sådan kunne motivere folk rigtig meget. F.eks. syntes jeg det var ret sjovt at der stod at ens tis blev til øl på toiletterne de sidste par år. Meget kreativt og virkelig sjovt og motiverende for folk til at støtte det. Så sådan noget tror jeg kunne virke rigtig godt.

Annsophie: Okay super, tak. Hvilke initiativer kender du så derude ift. affaldshåndtering?

Thomas: Hm tænker du på Clean Out Loud og sådan noget?

Annsophie: Ja præcis.

Thomas: Jamen så kender jeg den og også Silent and Clean områderne. De virker til at være ret populære.

Annsophie: Ja bestemt. De måtte faktisk afvise ansøgere sidste år.

Thomas: Nåh for søren. Jamen det er da super at det er blevet så populært. Det er ikke umiddelbart noget jeg gider selv, og tror heller ikke mine venner ville gide bruge tid på det. Vi er nok ikke så sarte med hvor vi bor, så det ville være tidsspild for os. Og vi ville nok være rigtig dårlige til det når vi har tømmermænd haha.

Annsophie: Haha, ja det kræver selvfølgelig at man kan stå op om morgenen og hjælpe de andre. Ellers er man nok ikke velkommen igen. Men hvad er din generelle opfattelse af Roskilde Festival's bæredygtige initiative så på en skala fra 1-5, hvor 1 er meget positive og 5 er meget negativ

Thomas: Nej præcis haha. Det vil nok være en 4'er.

Annsophie: Hvordan vurderer du antallet og placeringerne af skraldespande og genbrugsstationerne samt initiativerne på campingområderne?

Thomas: Hm nok ikke nok ift. alt det skrald, der ligger rundt omkring, men synes samtidigt at det er vigtigt at det ikke tager alt for meget plads på campingområdet. Man gider helst ikke bo lige op til en genbrugsstation, så hvis de er over det hele ville det nok irritere ret mange. Men altså synes der skal være flere skraldespande og mere oprydning under festivalen.

Annsophie: Okay, det kan du selvfølgelig have en pointe i. Men tror du ikke folks mindset er vendt lidt de sidste par år til at folk er mere åbne overfor affaldssortering og værdsætter muligheden for det på festivalen?

Thomas: Hm jo helt sikkert, men jeg ved ikke om de tager det med derud. Synes ikke rigtig man ser nogle mennesker gå en kilometer eller lignende for at smide et stykke pap i den rigtige container. Ej det er også at overdrive, men jeg tror virkelig ikke at folk er så tilbøjelige til at sortere på Roskilde som derhjemme.

Annsophie: Nej helt fair. Hvad hvis jeg fortalte dig at Roskilde Festival har en bæredygtighedsstrategi - ville det være noget du kendte noget til?

Thomas: Nej den har jeg aldrig hørt om. Hvor finder man den henne?

Annsophie: Den ligger frit tilgængeligt på deres hjemmeside, hvor man kan læse om alle deres bæredygtige initiativer, hvad deres mål er og hvad de planlægger at gøre i fremtiden.

Thomas: Okay cool. Jamen godt de har en plan kan man sige haha.

Annsophie: Haha ja det er selvfølgelig altid en fordel. Men hvad så hvis du tænker i dit frivillige arbejde derude. Hvad har du/i så gjort for at hjælpe Roskilde Festival med at være mere bæredygtig/miljøvenlig?

Thomas: Hmm, vi sorterer som sagt pant og sådan nogle småting. Ellers synes jeg ikke vi har super meget fokus på det. Det er ikke rigtig noget vi får noget at vide om derude inden vores vagter. Jeg føler ikke rigtigt at affaldshåndtering er et fokus lederne har. Men det kan jeg selvfølgelig ikke direkte udtale mig om.

Annsofie: Så du vurderer ikke jeres succes for særlig optimal?

Thomas: Haha nej ikke umiddelbart. Jeg vil ikke vove at påstå at vi har gjort noget ekstra de gange jeg har været med. Men måske fremadrettet måske? Jeg tænker at det er Roskilde Festival der skal stille kravene til boderne, for ellers tror jeg ikke der sker noget. Tror 100% det handler om effektivitet hos lederne i boderne og ikke så meget andet. Man skal alligevel gøre en del for at motivere frivillige til at gøre noget ekstra og måske hårdere på deres vagter.

Annsofie: Det er rigtigt. Så mere kontrol og flere krav fra Roskilde's side er vejen frem?

Thomas: Ja det vil jeg mene.

Annsofie: Okay super. Hvordan har informationsstrømmen så været? Altså hvordan blev du informeret om affaldshåndtering og evt. nye initiativer?

Thomas: Jamen ikke andet end "her skal i smide pant ud" og "den her skraldespanden til alt andet" osv. Så det var ikke fordi der var nogen repræsentant fra festivalen ude at lære os op i genbrugsstationerne eller noget.

Annsofie: Nej okay. Så du følte dig måske ikke klædt på til at håndtere affaldet ordentlig i dine arbejdsopgaver?

Thomas: Nej hvis jeg forstår ordentlig som i at sortere det og gøre en ekstra indsats så nej. Men ift. hvor jeg skulle smide pant ud så ja.

Annsofie: Okay, tak. Til sidst hvor tror du så der bliver genereret mest affald ifbm. festivalen?

Thomas: Hm det er et godt spørgsmål. Det må da næsten være gæsterne der sviner mest? Sådan fysisk skrald. Og måske madboderne?

Annsofie: Okay, tak for dit input og din tid.

Thomas: Så lidt. Og pøj pøj med opgaven!

Parterne afslutter interviewet.

Appendix 8 - Interview with Emilie Ekman

Opkald startes.

Emilie accepterer at interviewet bliver optaget.

Ann: Er du klar, skal vi starte så?

Emilie: Ja, lad os da prøve hehe.

Ann: Okay. Første spørgsmål er hvad din rolle er på festivalen som frivillig?

Emilie: Jeg har siden 2010 været tilknyttet Orange Scene. Og der er jeg så noget der hedder crowd safety medarbejder. Men så her i sidste år der blev jeg så frivillig ambassadør. Så det vil sige en slags, før i tiden hed det holdleder, men nu hedder det så ambassadør for et lille hold. Så det hold jeg er sammen med ude på festivalen dem er jeg så lidt, skal sørge for at de har det godt socialt, sørge for vagter og sådan noget.

Ann: Okay, så lidt mere administrativt?

Emilie: Ja det er det.

Ann: Okay. Altså vores opgave handler jo omkring Roskilde Festivals affaldshåndtering. Øhm, hvad er din generelle opfattelse af Roskilde Festivals affaldshåndtering på en skala fra 1-5, hvor 1 er meget positiv og 5 er meget negativ?

Emilie: Altså jeg synes at selve festivalpladsen er sådan rimelig ryddelig. Øhm, men der er stor forskel fra at gå ude i campingområdet. Hvor at altså det er jo så meget gæsterne der har den mentalitet at de bare kan smide alt og svine. Jo mere de sviner jo bedre næsten. Det er desværre mentaliteten derude. At må man alt derude. haha. Så jeg vil sige at det desværre er fåtallet af gæsterne, eller det lægger man ikke mærke til ihvertfald, som egentligt smider ting ud i skraldespanden. Men så er der jo for eksempel ude på campingområdet de der affaldsområder hvor du også kan donere, altså det er jo så mest til sidst, men hvor man kan donere sit campingudstyr eller donere sin luftmadrass og alt det der. Så på den måde så går Roskilde Festival meget ind for at genanvende kan jeg fornemme, specielt med de her affaldsområder.

Ann: Okay, så din opfattelse af Roskilde Festival er at gør okay meget for det?

Emilie: Ja, altså især det der med hvad de kan genanvende af campingudstyr og camping ting som ikke er ødelagte. Men jeg synes ikke der er så meget andet ude på festivalpladsen end småt brandbart skraldespande. Der er ikke, hvad jeg har lagt mærke til, så kan du ikke sortere det derude. Men synes stadigvæk det er sådan 4.

Ann: Nej, så det er sådan nogle almindelige småt brændbart?

Emilie: Ja, det er i hvert fald hvad jeg opfatter og husker.

Ann: Ja. Bor du selv på festivalen?

Emilie: Nej, jeg bor i Roskilde. Så jeg tager hjem. Jeg har tidligere boet på medarbejdercamping, i 6 år tror jeg. Og det er super hyggeligt og det er helt klart hvad jeg vil anbefale. Fordi der er sindsygt pænt og rent, og grønt græs og det er slet ikke som at være på Roskilde Festival. Så jo, hvis man er frivillig derude så vil jeg helt klart anbefale medarbejdercampen. Hvis man skal overnatte derude.

Ann: Fordi der er mere ryddeligt og sådan noget?

Emilie: Ja, og man er ikke bange for at der bliver pisset på ens telt eller smidt affald. Sååå.

Ann: Okay. Hvad er din holdning til affaldssortering sådan på en festival?

Emilie: Mmh. Altså det er da godt hvis festivalerne går op i at gøre det nemt for gæsterne og sortere det. Men jeg vil også omvendt sige at der ikke skal stå 4-6 forskellige container hver gang der en skraldespand. Fordi så tror jeg folk ikke tænker over det, og så smider de det bare i en af dem. Eller det vil jeg selv også, tænker jeg. Men ja, helt klart hvis der var 2-3 forskellige sorteringsmuligheder så ville jeg da klart gøre brug af det. Men man skal også bare passe på det ikke bliver ligesom derhjemme, hvor man skal sortere i ja 6 forskellige eller hvor meget det er. Fordi jeg tror også at man bliver nødt til at tage lidt hensyn til at folk er på festival trods alt, og de slapper lidt af og får sig lidt drikke og sådan. Så du kan nok ikke forvente af dem at de ihvertfald sortere alting.

Ann: Nej. Så du tror har folk holder en lille form for pause fra hverdagen?

Emilie: Ja bestemt. Nu er det jo de færreste steder med glas-sortering f.eks. men måske noget til plastik, brændbart og til dåser. Men det er ude på campingpladsen, ikke på pladsen.

Ann: Hvordan er det i medarbejderområdet, altså jeg tænker der er et backstage område f.eks. Er der flere muligheder for at sortere deromme?

Emilie: Øh, der er kun pant og brændbart.

Ann: Hvor meget sorterer du selv når du er afsted?

Emilie: Så sorterer jeg ikke. Jeg smider bare ud haha. Nej, så er det den nærmeste skraldespand. Jeg gemmer panten faktisk, men det har jeg altid gjort.

Ann: Ja okay.

Emilie: Fordi det synes jeg er åndsvagt at smide ud i skraldespand.

Ann: Giver du det så til pantsamlere eller går du selv ned med det?

Emilie: Øh, jeg oplevede faktisk sidste år at der ville jeg gå ned, for der havde jeg sådan 10kr. eller sådan noget, så tænker jeg at så vil jeg gå ned i pantboden. Men det var mere besværligt at få de penge og det synes jeg er lidt ærgerligt det system. At man skal have sådan et kort, og så skal du samle penge på det kort. Det var meget besværligt. Så det vil sige at det, hvad skal man sige, det gør det ikke let hvis man netop lige tænker at man lige skal samle sin camp og så lige have det pant der, så skal vi op at aflevere det. Så er det en ret besværlig process.

Ann: Ja okay. Det kan jeg godt se.

Emilie: Nej altså, og så spurgte de om mit kort hele tiden. Og så stod jeg der hvad??? haha. Så fik jeg så et roskilde festival kort, hvor jeg så fik 3kr. sat ind eller hvor meget der var, 5kr. kan ikke huske hvor meget der var. Men det var de penge jeg havde som pant det fik jeg sat ind på det, og så skulle jeg bruge det på festivalen.

Ann: Ahh. Så det bliver genbrugt?

Emilie: Ja på den måde. Men jeg synes bare det var meget besværligt ihvertfald. Så har jeg jo lidt pant hvis jeg bor derude i mit telt. Men det gemmer jeg så også.

Ann: Okay. Du har lidt svaret på det næste spørgsmål. Det var sådan hvad der skulle til for at du ville sortere mere, men af hvad jeg kan forstå så er det at det skal være nemt tilgængeligt og ikke være for kompliceret.

Emilie: Jeg synes de har gjort mindre ud af Roskilde Festival's blå veste, altså dem der har samlet pant. Før i tiden der gik der ret mange rundt med blå veste og det virker som om de har været meget væk de seneste par år. Jeg ved ikke helt om de har frasorteret dem eller hvordan. Og de havde også en slags containere hvor man kunne donere sin pant ude på selve festivalpladsen, men de var også væk sidste år.

Ann: Okay, så de har simpelthen fjernet nogle gamle initiativer?

Emilie: Ja, og det synes jeg jo er ærgerligt. For jeg er lidt imod at pantsamlere får det. Jeg synes de er mere til besvær. Så jeg vil egentligt godt glæde festivalen med at de kan få min pant.

Ann: Du tænker så man donere dem?

Emilie: Ja præcis. Og der var flere jeg snakkede med sidste år der savnede de der store, ikke containere, men sådan lidt en form for gammeldags glas container. Sådan nogen var der for mange år siden, men sidste år var de der ikke. Og der var det nemt lige at putte sin pant ned i.

Ann: Ah. Det er en meget god pointe.

Emilie: Ja.

Ann: Hvilke initiativer kender du til i forhold til affaldssortering på Roskilde Festival? Udover at du nævnte genbrugsstationerne.

Emilie: Så har de jo de der forskellige lejre derude hvor de opfordrer deltagerne til at rydde op.

Ann: Har du været i dem eller besøgt dem?

Emilie: Altså jeg har gået lidt forbi. Man kan se lidt forskel på Silent & Clean og Clean Out Loud. Der er også et andet område jeg ikke kan huske hvad hedder.

Ann: Der er Dream City måske?

Emilie: Jo Dream City har også lidt hvor der skal være ryddeligt. Men jeg synes stadigvæk ikke der er den store forskel må jeg ærligt indrømme. Altså jeg havde lidt forventet at der var lidt pænere, men det er der ikke. Så ved jeg at de går rundt rigtig meget festivalen og deler affaldsposer ud i lejrene for at opfordre folk til at samle op efter sig selv. Rydde op i deres lejer. Det er vel også en lille form for initiativ.

Ann: Helt bestemt. Det er jo noget festivalen gør for at prøve at fremme det. Men hvad tror du så din generelle opfattelse af Roskilde Festival's bæredygtige initiative på en skala fra 1-5, hvor 1 er meget positive og 5 er meget negativ?

Emilie: Ja nemlig for at der ikke skal være så svinsk over det hele. Men tror umiddelbart det vil være en 4'er. Synes faktisk de gør meget.

Ann: Ja.

Emilie: Men altså det er jo tit at skraldespandene er overproppet ved siden af, fordi de er alt for små eller ikke bliver tømt ofte nok, oplever jeg.

Ann: Okay. Så du oplever faktisk at der ikke er mere plads i skraldespandene? Så folk er nødt til at smide det ved siden af.

Emilie: Ja præcis. Og det både på medarbejdercamping, og ja over det hele. Og især ude i campingområdet. De bliver simpelthen tømt for sjældent synes jeg, eller ja. Der bliver jo også brugt rigtig meget, så folk lægger det ved siden af. Og så bliver det jo bare endnu mere ulækkert.

Ann: Okay. Har du været og besøge de der genbrugsstationer?

Emilie: Øhm, altså jeg har set dem men ikke mere end det. Der bliver lagt ting, men jeg synes også jeg har læst at det er for lidt og folk er stadig for dårlige til at smide det derop i. For en 2-3 år siden var jeg med til at rydde op derude efter festivalen. Der ligner det jo bare en gammel by, det er virkelig trist. Det er faktisk ret skræmmende at for et halvt døgn siden der var der bare liv og glade dage, og så er der bare dødt derude. Men så er det jo en åndssvag ide at mange gør, at de øh skider i teltene for at de romaerne eller hvad man kalder dem, ikke kan tage dem. Og det er jo rigtig ærgerligt at de så ikke i det mindste tager teltet væk og smider teltet op i de her genbrugsstationer så Roskilde Festival kan få dem.

Ann: Det er da også en underlig måde at opføre sig på.

Emilie: Ja nemlig. Det oplevede jeg på egne ben flere gange, det var godt nok ulækkert. haha.

Ann: Og så skal du rydde det op?

Emilie: Nejnej, heldigvis ikke. Jeg skulle bare samle pant. Men vi skulle åbne teltene tit, fordi det er jo sidsygt hvad folk efterlader. Så lå der fyldte rammer og ciders som de ikke ville tage med hjem. Så folk er jo simpelthen, de aflevere det virkelig dårligt derude. Det er lidt ...

Ann: Lidt chokerende kan jeg høre?

Emilie: Ja meget. Det er ret skræmmende. Men jeg ved ikke hvad man kan gøre for at folk, altså ja om man kan lægge et gebyr oven på billetprisen, men det kan man jo heller ikke.

Ann: Ja, det er lidt det de gør i Clean Out Loud.

Emilie: Ja, det var den jeg mente før. Men det er jo så bare et alt for lille område.

Ann: Ja, der kan bo 10.000 personer derude.

Emilie: Ja, men det er jo også en alt for lille andel. Altså det er jo en lille skare ift. det store campingområde.

Ann: Hvordan vurdere du antallet af skraldespande og placeringen af dem? Og det samme med genbrugsstationerne?

Emilie: Hm. Altså ude på selve festivalpladsen er der jeg mest er, og der vurderer jeg egentligt det er okay sådan. Altså jeg husker ikke at jeg går rundt tit med noget i hånden, eller længe. Altså nu kan jeg ikke helt huske præcis hvor de står, men altså jeg vurderer det ikke som noget problem på selve festivalpladsen.

Ann: Nej.

Emilie: Og det er jo også en balance ude på selve campingområdet fordi der er jo simpelthen så mange mennesker derude, og hvis du så måske sætter for mange, så kan det være de bliver sparket til eller bliver brugt til et eller andet andet. Altså kunne jeg forestille mig. Men altså måske de kan være lidt større, som vi snakkede om før. Så de kan rumme mere. Men altså på selve festivalpladsen oplever jeg det ikke som et problem, men altså jeg tror også det er fordi at der er nogen andre derinde. Det er lidt anderledes at gå derinde end på campingområdet.

Ann: Ja, jeg har kunne forstå på nogle af interviews at der er mere rent og folk ikke smider deres ting på samme måde.

Emilie: Nej, altså folk smider stadigvæk ting, men det er ikke nært så slemt som på campingområdet. Og der bliver også ryddet mere op derinde.

Ann: Ja, det giver mening. Efter koncerter og sådan noget.

Emilie: Ja.

Ann: Øhm, Roskilde Festival de har en bæredygtighedsstrategi, kender du til den?

Emilie: Hmmm.. Nej, den kender jeg ikke noget til.

Ann: Altså det vi har fokuseret på i forhold til den, det er at de har en målsætning omkring at sortere 10% mere affald i perioden fra 2016-2019. Er det noget du synes at du har kunne se en forskel på? Hvis du tænker tilbage.

Emilie: Naah. Altså kun det der med genbrugsstationerne. Jeg husker måske at der var noget ovre ved skaterbanen ovre ved Vest, der husker jeg sidste år, at der var en vogn hvor du kunne komme ind. Det synes jeg var for et eller andet organisation, som muligvis samlede noget ind.

Ann: Ja okay. Til noget affald?

Emilie: Ja. Men ellers synes jeg ikke at jeg har kunne mærke nogen stor ændring. Desværre.

Ann: Nej. Det næste spørgsmål handler lidt om hvad i gør som team for at hjælpe med at nå denne målsætning om 10% mere sorteret affald.

Emilie: Altså vi rydder jo pit områderne foran scenen. Dem rydder vi op i løbet af dagen, en 2-3 gange for plastikkrus og tøj og hvad folk eller smider derinde.

Ann: Okay, og det er alt sammen i samme sæk?

Emilie: Ja, det er det. Man kan jo heller ikke, den tid vi har, jeg tror også nogle gange at det er det som gør at vi ikke står og sortere det. Vi har simpelthen så travlt med at skal lukke ind til den nye artist og det nye publikum, så vi har simpelthen så lidt tid, så vi ikke kan sortere. Jeg tror vi rydder det på 10-15 minutter. Så rydder vi de der kæmpe områder, og det er med en rive og kæmpe sække og om i en container.

Ann: Okay. Og så er det færdigt?

Emilie: Ja. Altså der er jo stadig en masse små ting, cigaretskodder og hvis nogen har smidt nogle kapsler eller sådan noget.

Ann: Okay. Hvordan bliver du og dit team informeret omkring nye tiltag fra festivalen?

Emilie: Hmm, tænker du kun på affald nu?

Ann: Både og. Altså både affald og alt muligt andet, mere generelt omkring hvordan man modtager information.

Emilie: Altså vi går til sådan nogle informationsmøder med vores område, som jeg var til her i marts.

Ann: Er det pga. din status som team leader?

Emilie: Nejnej, det er alle i Orange, der deltager, både scene og sikkerhed, eller hvad vores gruppe hedder. Altså vi er jo inddelt i den division eller hvad det bliver kaldt. Der var vi til informationsmøde i 4 timer, hvor vi hørte lidt nyt om i år og ja og om der sker nogen ændringer og ja der bliver jo flyttet rundt på nogle telte derude. Spillestederne bliver rykket lidt rundt. Og så kommer der nogle nyhedsbreve, der bliver sendt en 5-6 nyhedsbreve på e-mail fra vores HR medarbejder. Hvor hun fortæller os om hvad der sker nu, og ja nu er det tid til vagter eller nu er der det her nye tiltag og så er der jo selvfølgelig den der lille bog, Roskilde Festival. En lille bog til opslag som man kan orientere sig i.

Ann: bruger du den?

Emilie: Ja. Jeg var bare ærgerlig over at sidste år der var den lidt svær at få i trykt udgave. Der ville de hellere have at man brugte appen.

Ann: Okay. Hvad med nyhedsbrevene, læser du dem?

Emilie: Ja jeg læser faktisk alle vores nyhedsbreve. Men også fordi de ikke er ufattelig lange, de er lige overkommelige. Og så hellere at man får sendt nogle flere hvor de ikke er så store end at man får sendt to lange.

Ann: Ja. Har de haft fortalt omkring nogle nye tiltag ift. affaldshåndtering? Altså på et infomøde eller via nyhedsbreve eller sådan noget.

Emilie: Nej, de har ikke rigtig informeret om noget med affaldshåndtering. Heller ikke genbrugsstationerne. Men det kan være det bliver mere målrettet, desværre. Altså så de tænker det er mere en information til dem der står i pantboderne eller dem der decideret har med affald at gøre. Hvor de så måske glemmer mange andre som godt kan få en lille viden om det. Altså vi behøver ikke have den store forklaring, men synes godt man kan blive lidt introduceret til hvis der sker noget nyt tænker jeg.

Ann: Ja, det forstår jeg godt. Så har jeg et sidste spørgsmål. Hvor tror du at der bliver genereret mest affald i forbindelse med festivalen?

Emilie: Den er lidt tricky. Man ser jo mest affald ude på campingområdet, men der er jo også sindssygt meget affald på festivalen fra boder osv., men det ser man jo ikke så meget.

Ann: Hvad tænker du når du siger boder?

Emilie: Altså madboder primært. Altså der bliver jo produceret rigtig meget på selve pladsen. Men altså ude på campingområdet er det jo helt sindssygt hvor meget affald der genereres. Så hvis jeg skal sige en så ville jeg sige campingområdet. Fordi folk slæber med. Fordi det er jo et meget ungt publikum, der deltager, og de tager alkohol og øl rammer med selv, og mad med selv. Så de er jo det publikum eller gæster som har rigtig meget affald selv. Hvis det giver mening?

Ann: Ja, det forstår jeg godt.

Emilie: Ja, hvis man sammenligner med Smukfest så er det jo et lidt ældre publikum. Der tager man jo ikke på samme måde alt det makrel med, og tun, rugbrød og alt det der. Altså der køber man jo noget derinde.

Ann: Ja okay.

Emilie: Ja, så jeg tror det er camping folkene der generer mest affald.

Ann: Okay. Fedt. Det var faktisk lidt det vi havde Emilie. Medmindre du har noget som du tænker er vigtigt at nævne i forhold til affaldshåndtering på Roskilde Festival.

Emilie: Øøøh, næ. Men jeg skal nok skrive til jeg hvis jeg kommer i tanke om noget.

Ann: Det må du meget gerne, det ville være alletiders. Tusind tak for hjælpen!

Emilie: Det var så lidt, held og lykke med det hele.

Parterne afslutter interviewet

Appendix 9 – Meaning Coding of Volunteer Interviews

Quotes	Sub-Category	Category
<p>“I did not know they had a sustainability strategy, what is it?” (Linnea, 2019)</p> <p>“I have never heard the word ‘Sustainability Strategy’” (Pernille, 2019)</p> <p>“I have never heard about it” (Rikke, 2019)</p> <p>“I have never heard of it, where do I find it?” (Thomas, 2019)</p> <p>“No i do know the strategy” (Emilie, 2019)</p>	Awareness	Sustainability Strategy
<p>“I do not really think we succeeded. Actually when thinking back I am surprised that there was not more control” (Linnea, 2019)</p> <p>“We did not really do anything to promote the sustainability strategy” (Pernille, 2019)</p> <p>“I do not think we have changed anything at my volunteer area in this relation” (Rikke, 2019)</p> <p>“I do not think it is something that we focus on in my bar” (Thomas, 2019)</p>	Success rate	
<p>“My impression is that they have done more the last couple of years. For example with Clean Out Loud and Silent & Clean. Really nice initiatives which are not moralizing, even though they are trying to educate their guests” (Linnea, 2019)</p> <p>“I do not really think waste management have been a visible part of any of my volunteer jobs” (Linnea, 2019)</p> <p>“It seems like there is multiple places for improvement from what I heard from friends there have volunteered at the festival” (Pernille, 2019)</p> <p>“I have not noticed any big changes. Actually I think it is as it always have been” (Rikke, 2019)</p> <p>“We simply have too little time to sort waste. I think we clean the entire area in 10-15 minutes” (Emilie, 2019)</p>	Implementation	

Quotes	Sub-Category	Category
"I have an idea that Roskilde Festival is doing a lot, but it is still very dirty out there" (Pernille, 2019)	Roskilde Festival in general	Waste Management
<p>"The camping area is another story. You cannot really tell that they actually do a lot about waste sorting" (Linnea, 2019)</p> <p>"The camping area is definitely the worst. Actually already after one hour" (Pernille, 2019)</p> <p>"There is trash everywhere, it is really disgusting. There is literally mountains of trash ... " (Rikke, 2019)</p> <p>"It can be annoying to live out there for so long when there is so much waste" (Thomas, 2019)</p>	Camping area	
"It is super that it has become so popular. But it would not be something me and my friends would spent our time on ... Moreover, I think we would be really bad at cleaning up with our hangovers" (Thomas, 2019)	Community Camping areas	
<p>"There is nice and clean. People have other expectations to this area and when there is not trash everywhere, then people automatically do not want to throw away anything themselves" (Rikke, 2019)</p> <p>"It is recommendable to stay here because it is clean and green" (Emilie, 2019)</p>	Volunteer Camping Area	
<p>"I rarely think about the food areas as being dirty, so I guess my perception is positive" (Linnea, 2019)</p> <p>"I think a lot of food waste and they are really bad at reusing leftovers" (Rikke, 2019)</p>	Food area	
<p>"It is nice to go to the music area after four days in the very dirty camping environment. There is clean, lots of trash cans and then I think the food area definitely are managing the waste sorting well" (Linnea, 2019)</p> <p>"It is probably the best place to be, especially in the beginning" (Pernille, 2019)</p> <p>"It is always clean and tidy, but I also think volunteers is cleaning up the area" (Rikke, 2019)</p>	Music area	

<p>“When you are not allowed to bring in your own alcohol then you remove a lot of waste” (Thomas, 2019)</p>		
<p>“We worked with a lot of paint, plastic, etc. during the setup, and I actually do not know what happened with it afterwards ... It seemed like the faster the work was done the better. But I guess that is one of the issues with volunteer work?” (Linnea, 2019)</p>	Setup / take down activities	
<p>“My impression is that Roskilde Festival do not sort anything else than plastic glass and encourage guests to donate their tents when the festival is over” (Linnea, 2019)</p> <p>“It should be possible to sort in paper, cans (those without refundable recycling labels), and maybe cardboard and plastic” (Pernille, 2019)</p> <p>“I think we sort in cardboard, cans and the rest is just in one big container” (Rikke, 2019)</p> <p>“First and foremost we should be able to sort in more fractions to succeed with the sustainability strategy. I would like us to be able to sort plastic ... and bio-waste” (Rikke, 2019)</p> <p>“I know that we have sorted products with refundable recycling labels, and otherwise just in general waste” (Thomas, 2019)</p> <p>“I do not think that there is much more than regular combustible trash cans” (Emilie, 2019)</p> <p>“There should not be 5-6 sorting options, but if there was 2-3 containers I would definitely use it” (Emilie, 2019)</p>	General Sorting Options	<p>Waste Management (cont.)</p>

Quotes	Sub-Category	Category
<p>“The first day everything looks good, but after that it gets really bad. It seems like people leave their manners at home and let loose” (Linnea, 2019)</p> <p>“In general there is a lazy attitude towards waste management” (Pernille, 2019)</p> <p>“I am unfortunately bad at sorting myself because I do not think it is very convenient at Roskilde and in general at festivals” (Pernille, 2019)</p> <p>“I think it is difficult to get people to sort waste on festivals because they are drunk and is on some kind of a break from the normal life” (Rikke, 2019)</p> <p>“On the music area I would never throw trash on the ground because there is so clean” (Rikke, 2019)</p> <p>“On the camping area I must admit I just throw trash in the same piles at ground as the other guests” (Rikke, 2019)</p> <p>“It seems like people forget how to act in a society” (Thomas, 2019)</p> <p>“General waste sorting is not something I consider when staying at the camping area” (Thomas, 2019)</p> <p>“The bigger a mess they can make, the better. Unfortunately that is the mentality of the guests at the camping area” (Emilie, 2019)</p>	Sorting behavior at festivals	Waste Sorting Behavior
<p>“I always use the trash cans, also when I am on my way home from a night out” (Rikke, 2019)</p> <p>“I do not think people is as willing to sort at Roskilde as they are at home” (Thomas, 2019)</p>	Sorting behavior at home	

Quotes	Sub-Category	Category
<p>"It is important that waste sorting is easy to access" (Linnea, 2019)</p> <p>"Waste sorting must be easy and convenient" (Rikke, 2019)</p> <p>"You never see anybody walk a mile to throw a piece of cardboard in the right container" (Thomas, 2019)</p> <p>"It is good if the festivals care about making it easy and convenient for the guests to sort waste" (Emilie, 2019)</p>	Convenience	Waste Behavior Influencers
<p>"I think the current availability limits my sorting actions on the festival, and I think it leads to a "it does not matter" mindset" (Linnea, 2019)</p> <p>"I will probably utilize the opportunity better if there was more trash cans and thus making it easier to sort my waste" (Pernille, 2019)</p> <p>"I would never walk around for some time with waste in order to sort it in the correct fractions" (Rikke, 2019)</p> <p>"It must be easy accessible if you demand people to sort more waste" (Thomas, 2019)</p> <p>QUOTE EMILIE</p>	Availability	
<p>"I know they do a lot to get rid of waste, but I have been to a lot of other festivals where it have not been nearly as bad as Roskilde. But I actually think it has something to do with the guests' age ..." (Linnea, 2019)</p> <p>"It is a very young crowd that participate at Roskilde Festival so people tend to bring everything themselves" (Emilie, 2019)</p>	Age	
<p>"If I should sort more in the bar, they should require it from us as part of our work tasks" (Thomas, 2019)</p> <p>"I believe it is Roskilde Festival that have to set the requirements for the shops, otherwise I do not think anything will change" (Thomas, 2019)</p>	Requirement	

Quotes	Sub-Category	Category
"I know that it exists" (Linnea, 2019)	Silent & Clean	Waste Initiatives
"I stayed at Clean Out Loud last year and it was really nice that it was more clean and tidy, but I also think it has something to do with the average age in the area" (Linnea, 2019)	Clean Out Loud	
"I know that they receive garbage bags and have parades where they together clean up in the mornings after the previous nights party" (Rikke, 2019)		
"It is too small an area" (Emilie, 2019)		
"I stayed in dream city some years ago, and I really think it worked well that you have to apply for it and do an extra effort to create the camp, which make people more motivated to keep it nice and tidy" (Pernille, 2019)	Dream City	
"Dream City also have a cleaning policy. However, to be honest I do not see a big difference" (Emilie, 2019)		
"I actually did not know that there was recycling stations for the festival guests" (Linnea, 2019)	Recycling Station	
"I do not know these areas" (Pernille, 2019)		Waste Initiatives
"I have not heard or seen any of them. Are they new?" (Rikke, 2019)		
"I do not think I have seen any before" (Thomas, 2019)		
"I have only seen them. But from what i heard people is not good enough at using them" (Emilie, 2019)		
"I know they collected pee to convert it to beer" (Rikke, 2019)	Pop-up events	
"I previously left my tent because I heard that the homeless people were allowed to collect the remaining tents" (Rikke, 2019)		
"Previously they had some kind of container where you could donate your refundable products, however, they were also gone last year" (Emilie, 2019)	Refundable recycling labeled container	

Quotes	Sub-Category	Category
<p>“The amount of trash cans are suitable” (Linnea, 2019)</p> <p>“There could definitely be more trash cans” (Pernille, 2019)</p> <p>“I think there is many trash cans at the festival area” (Rikke, 2019)</p> <p>“Probably too few compared to the amount of waste around in the camping area. However, you do not want to live close to recycling stations or smelly trash cans either” (Thomas, 2019)</p> <p>“Often I experience that the trash cans are crammed because they are either too small or not emptied often enough” (Emilie, 2019)</p>	Trash cans	Waste place handling
<p>“There could be more recycling stations” (Linnea, 2019)</p>	Recycling Station	

Quotes	Sub-Category	Category
"I think they should post on their different media platforms to increase the awareness of their sustainability strategy" (Pernille, 2019)	Online Media (Instagram, Facebook, website)	Communication
"I think information from signs could motivate people a lot. Like the signs that informed that your pee would be converted to beer" (Thomas, 2019)	Advertisement	
"We are going to info meetings with our volunteer area" (Emilie, 2019)	Info meetings	
"I must admit that I always deleted all emails from them" (Pernille, 2019) "To be honest I never read them" (Rikke, 2019) "I actually read all newsletters" (Emilie, 2019)	Newsletters	
"There was not any communication from the management team about waste management" (Pernille, 2019) "We get a general briefing, but it is more about what is going to happen during the day" (Rikke, 2019) "We were not told anything else than 'this is for refundable recycling products, and this is the other trash can' (Thomas, 2019)	Team Briefing	
"We did not get informed of waste management at all" (Linnea, 2019) "Actually I found out that we sorted cardboard by a coincidence" (Rikke, 2019) "The new volunteers are not informed of the how to handle the waste" (Rikke, 2019) "I do not really think waste handling is a management focus point" (Thomas, 2019) "They have not really informed of any waste initiatives, not even the recycling stations. Perhaps it is more targeted to the volunteers in the area, unfortunately" (Emilie, 2019)	Waste information	

Quotes	Sub-Category	Category
"I believe that the food production is generating the most waste ..." (Linnea, 2019)	Food waste	Waste Production
<p>"I know that the guests generate a lot of waste. It is crazy how much that is left behind after the festival have ended" (Pernille, 2019)</p> <p>"It is definitely the camping area that generates most waste" (Rikke, 2019)</p> <p>"I think it is the guests that generates most physical waste" (Thomas, 2019)</p> <p>"You experience more waste at the camping area, but there is also a lot of waste generated from the shops, which you do not see" (Emilie, 2019)</p>	Camping area	

Appendix 10 – Quantitative Data

Quantitative analysis based on our close-ended questions

Hvad er din generelle opfattelse af Roskilde Festival's affaldshåndtering?				
	Frequency	Percent	Valid Percent	Cumulative percent
5: Meget Positiv	0	0%	0%	0%
4: Positiv	0	0%	0%	0%
3: Midt imellem	0	0%	0%	0%
2: Negativ	4	80%	80%	80%
1: Meget negativ	1	20%	20%	100%
Total	5	100%	100%	

Hvad er din generelle opfattelse af Roskilde Festival's bæredygtige initiativer?				
	Frequency	Percent	Valid Percent	Cumulative percent
5: Meget Positiv	0	0%	0%	0%
4: Positiv	4	80%	80%	80%
3: Midt imellem	1	20%	20%	100%
2: Negativ	0	0%	0%	100%
1: Meget negativ	0	0%	0%	100%
Total	5	100%	100%	

Quantitative analysis based on our qualitative findings

Kendskab til genbrugsstationerne				
	Frequency	Percent	Valid Percent	Cumulative percent
Ja	1	20%	20%	20%
Nej	4	80%	80%	100%
Total	5	100%	100%	

Sortering af pant flasker				
	Frequency	Percent	Valid Percent	Cumulative percent
Ja	1	20%	20%	20%
Nej	4	80%	80%	100%
Total	5	100%	100%	

Hvor vurderer du at der bliver genereret mest affald?				
	Frequency	Percent	Valid Percent	Cumulative percent
Campingområdet	5	100%	100%	100%
Mad produktion	0	0%	0%	100%
Total	5	100%	100%	

Kender du til Roskilde Festival's bæredygtighedsstrategi				
	Frequency	Percent	Valid Percent	Cumulative percent
Ja	0	0%	0%	0%
Nej	5	100%	100%	100%
Total	5	100%	100%	

Har I I Jeres frivillige job hjulpet til med at sortere mere affald?				
	Frequency	Percent	Valid Percent	Cumulative percent
Ja	0	0%	0%	0%
Nej	5	100%	100%	100%
Total	5	100%	100%	

Har du mærket en ændring I dit arbejde ift. Affaldssortering?				
	Frequency	Percent	Valid Percent	Cumulative percent
Ja	0	0%	0%	0%
Nej	5	100%	100%	100%
Total	5	100%	100%	