

# EUROPEAN BEST PRACTICE IN SUSTAINABLE EVENTS

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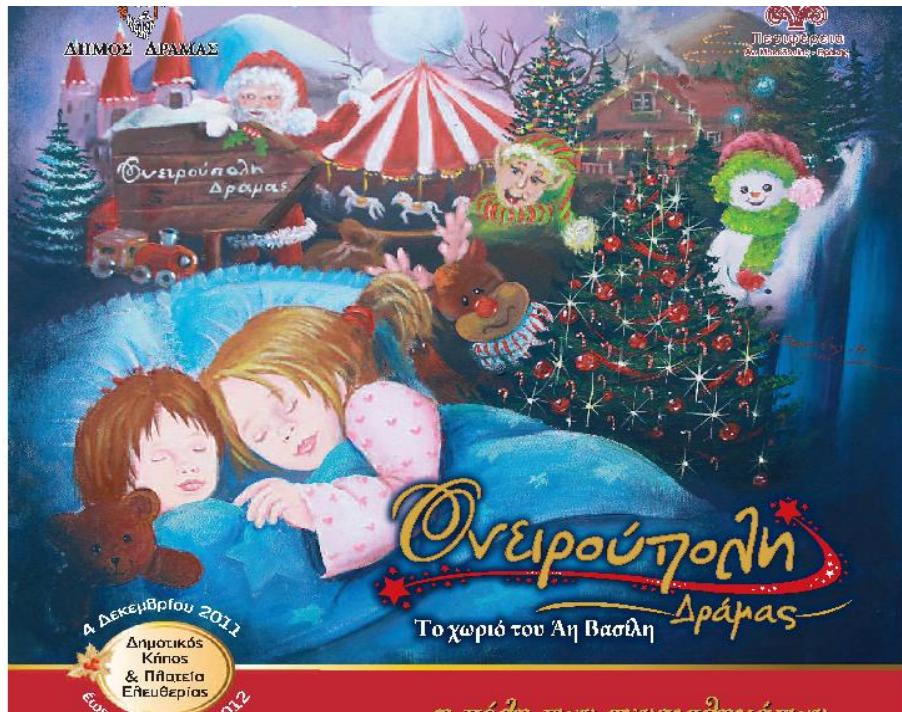
## Greece – The Oneiroupolis festival



### Introduction

The “Oneiroupolis” festival, which in Greek means “city of dreams”, has taken place in Drama (northeastern Greece) since 2004 as a winter festival to coincide with Christmas. The festival was originally held in the town centre’s main square to provide easy access to the town’s residents and visitors. As a result of the festival’s success, its coverage area extended to Drama’s central park adjacent to the town’s main square.

It is this convenient location close to the town’s amenities that is seen as one of the festival’s main strengths today. Historically, Drama’s town centre square has been the community’s focal point for social events, regardless of whether these were celebratory or otherwise (e.g. political party rallies, protest marches, informal community gatherings on weekends, etc).



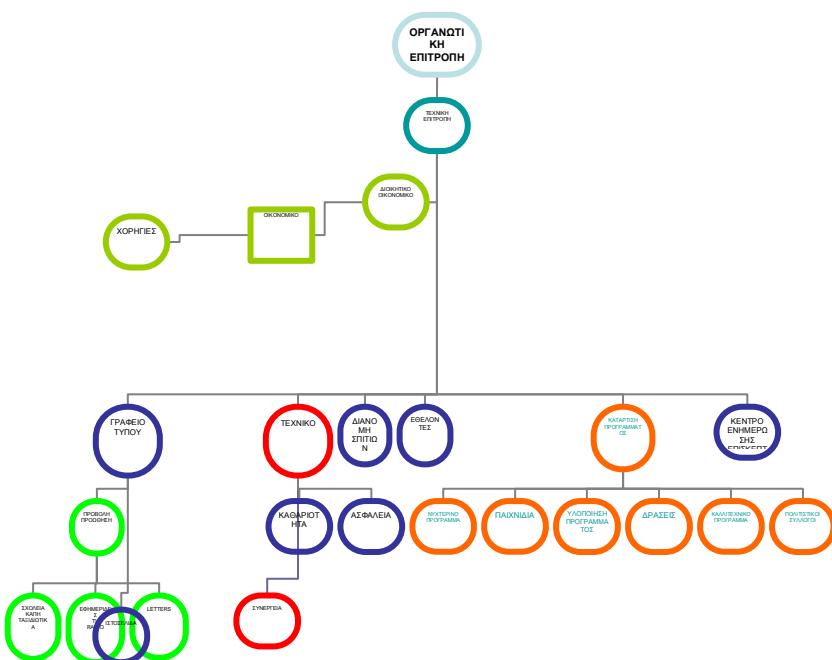
**Figure 1.** Oneiroupolis festival poster for its 2012-2013 edition.

The origins of this festival can be found in northern Europe. In fact, it was returning Greek emigrants from 1960s' West Germany that brought home with them the German "weinacht" celebration traditions. As Greece's 7-year dictatorship came to an end in the mid 1970s with the restoration of democracy, a renewed interest in entertainment became the seed for the "Oneiropolis" festival.

The festival's traditional start date is the day of St Barbara (5<sup>th</sup> December), who in addition to being the patron saint of firemen and miners around the world is also the patron saint of the city of Drama. Its finish date tends to coincide with the day of the Epiphany (6<sup>th</sup> January). "Oneiropolis" combines the traditions of northern European festivities with the spontaneity of the Mediterranean region. The Christmas spirit of this festival is complimented with parallel events that include theatre plays, pantomimes, concerts, etc. Every day the festival offers something different with 230 events offered by "Oneiropolis" in its 2012 edition.

## Management and financing

The "Oneiropolis" festival started originally as a response to a growing local interest in matching the spring and summer events tradition in Drama with a more social manifestation of the spirit of Christmas at a time of the year (winter) when events and festivals were rather unusual in Greece. This initial local strategic focus of the "Oneiropolis" festival soon changed as it grew in popularity and started attracting the attention of visitors from neighboring regions in Greece and Bulgaria. An active promotion campaign soon started for this festival across Greece as a unique seasonal festival proposition. As a result of its growing success beyond the municipality of Drama, the "Oneiropolis" festival began to shift its strategic focus towards the promotion of Drama as a destination for tourists from neighboring Turkey and Bulgaria as well as other parts of Greece.



**Figure 2.** Organization management of the Oneiropolis festival

Today, the festival's main competitive advantage rests in its uniqueness as there is no other winter festival of this nature in the region. The main strategic objectives of the "Oneiroupolis" festival include:

- Providing entertainment to local residents during The Christmas and New Year's season
- Raising Drama's profile nationally as a destination for winter festivals
- Attracting tourists and visitors from neighboring regions in Greece as well as Bulgaria and Turkey



**Figure 3.** The Mayor of Drama presents the town's key to Santa Clause at the opening of the Oneiroupolis festival's 2012-2013 edition

For "Oneiroupolis" festival the strategic objectives today have remained unaltered over the festival's over 10-year history and continue to be aligned with those of the festival's main founder and organiser – the Drama Municipality. These objectives can be summarised as:

- Promoting and disseminating culture in the Region of Drama.
- Driving tourism to Drama.
- Showcasing Drama nationally and internationally through culture.
- Working efficiently (implementing cost savings, increasing audiences for play performances and encouraging new funders)

The Municipality of Drama is the main body responsible for the festival's management and organization as well as its main funder (The Drama Municipality provided 2/3 of the festival's 70,000 Euro budget). This role of leading festival organizer and planner falls well within the remit of

the municipality, as its social areas of activity include looking after the welfare of Drama's residents in all spheres, including social, cultural and economic development. Of all the leisure and cultural activities the municipality organizes and finances every year, the "Oneiroupolis" festival remains the pivotal one.

An analysis of the strategic objectives of the "Oneiroupolis" festival - outlined above - shows that they map quite closely to those of the festival's main organizer and funder, as shown in Tables 1 and 2.

**Table 1.** Strategic aims of the Municipality of Drama

- Developing Drama as a city of national and international significance, where people choose to visit, work and live in. Likewise, a place where organizations chose to invest. A city also where residents benefit from regeneration and have equal access to wealth, employment and other opportunities developed by regeneration programmes.
- Improving general levels and access to health, education and quality of life (incl. safety) among residents by working with them to promote and support sustainable communities that are safe, friendly and clean.
- Providing high quality services services that meet the needs of local communities and develop employment opportunities in partnership with other organizations across all sectors to promote initiatives that remain in the interest of the city and provide equality of opportunities.

**Table 2.** Strategic objectives of the Municipality of Drama

Economy	<ul style="list-style-type: none"> <li>• Creating jobs for local people by supporting economic activity and investment, promoting technological growth and maximizing the use of Drama's major assets including the city's vibrant centre.</li> </ul>
Local community	<ul style="list-style-type: none"> <li>• Growing the number of people choosing to live in Drama and reducing the turnover of people leaving Drama by creating successful communities.</li> </ul>
Crime	<ul style="list-style-type: none"> <li>• Reducing crime, disorder and anti-social behavior and helping people to feel safer.</li> </ul>
Health	<ul style="list-style-type: none"> <li>• Preventing ill-health and improving local people's health and well being.</li> </ul>
Services	<ul style="list-style-type: none"> <li>• Providing services that are relevant, efficient, effective and best value for money.</li> </ul>
Education	<ul style="list-style-type: none"> <li>• Improving the education results of Drama's children at all levels.</li> <li>• Increasing the number of young people going into further and</li> </ul>

	<p>higher education.</p> <ul style="list-style-type: none"> <li>• Supporting people into work through training.</li> <li>• Providing opportunities for lifelong learning.</li> </ul>
Environment	<ul style="list-style-type: none"> <li>• Developing and sustaining a healthy, safe and attractive environment locally that contributes to Drama and its people's economic and social well-being.</li> </ul>
Culture	<ul style="list-style-type: none"> <li>• Ensuring that people have opportunities to participate in the arts, sport and cultural activities that contribute to their quality of life.</li> </ul>

The “Oneiroupolis” festival is advertised locally, regionally and across Greece. Some targeted promotion also takes place in neighboring Bulgaria to attract visitors from that country.

Visitors: Visitor levels have increased steadily over the last few years

- 2012-2013 65.000 visitors
- 2011-2012 70.000 visitors
- 2010-2011 60,000 visitors

Entrance to the festival is free of charge, though access to some of its attractions is subject to a fee. This includes the carousel, ice-skating and other attractions. Although there are plans for festival concerts to be ticketed with an entrance fee, there is no intention at present of charging a general festival entrance fee to visitors.

In addition to the funding and resources that the Municipality of Drama provides, other local organizations contribute one third of the budget and resources towards the organization of the festival. This is primarily in the form of in-kind support through volunteers and is provided mainly by local NGOs that organize small fringe events, provide logistical support and operate small stalls where they sell food and other items produced by their organizations. Other bodies also contribute using their membership and/or providing free advertising space in their publications. These include the Chamber of Commerce and Drama’s Retail and Business Association, among others.

The “Oneiroupolis” festival has become a major brand for the Municipality of Drama, especially in winter, to the point of people all over Greece associating Drama with this unique festival. Similarly, residents of neighboring south Bulgaria have a high level of awareness of the festival as well as its host city.



**Figure 4.** Night view of the Oneiroupolis festival.

**Table 3.** Strategic SWOT analysis of the Oneiroupolis festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Well established festival</li> <li>• Excellent organization</li> <li>• Well known all over Greece</li> <li>• Good profile in neighboring countries</li> <li>• Very good levels of participation by local residents and visitors</li> <li>• Various fringe events</li> <li>• Extensive network of volunteers</li> </ul>	<ul style="list-style-type: none"> <li>• Festival remains a peripheral event</li> <li>• Drama's geographical location away from major urban centers in Greece</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Stable and constant growth in visitor numbers</li> <li>• Growing numbers of visitors from other parts of Greece</li> <li>• Growing number of visitors from neighbouring countries (e.g. Bulgaria, FYROM, Turkey)</li> <li>• Expanding activities and growing variety</li> <li>• Moving the festival to a permanent</li> </ul>	<ul style="list-style-type: none"> <li>• Fiscal problems may have a negative impact on the organization of future activities</li> <li>• Other cities may develop similar winter festivals</li> <li>• Long-term fiscal problems may reduce visitor numbers</li> <li>• Resource fatigue by the Municipality of Drama for continued support of this festival</li> </ul>

<p>area outside Drama's historic city center with access to better facilities</p> <ul style="list-style-type: none"> <li>• "Oneiroupolis" as a major cultural event in Greece</li> </ul>	<ul style="list-style-type: none"> <li>• Potential wariness of volunteers, who play a major role in the organisation of this festival</li> </ul>
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The precarious state of Greece's public finances today has resulted in major uncertainties with regards to the future of the "Oneiroupolis" festival. In the view of the organizers, if a new edition of the festival takes place in 2013-2014, then it is likely the festival will survive financially for another five years.

## Festival impact evaluation and performance monitoring

There has been no attempt to evaluate methodically the impact of the "Oneiroupolis" festival neither on the environment nor on the local economy or the residents of Drama.

The festival's performance was evaluated in a somewhat haphazard manner in its first few years of existence. This was done using visitor feedback, press releases in local newspapers and media coverage. Over the last three years (2009-2012) monitoring has been carried out through an independent organization that keeps track of a number of performance indicators including records visitor numbers, number of events held, number of requests versus actual number of commercial rentals, etc.

The main obstacles faced by the festival's organisers with regards to trying to minimise the impact of "Oneiroupolis" festival include:

- Coordination of all organisations and stakeholders involved in the festival
- Differing stakeholder priorities with regards to the protection of the environment and the integrity of the monuments that host the festival
- Financial constraints
- Coordination and policing of festival impact reduction procedures and guidelines
- Limited contribution from public funds (in-kind and financial) for the conservation of cultural heritage
- Environment protection is not a key priority area. Other issues appear to be more important, including economic sustainability and the conservation of heritage, both of which could be broadly categorised as sustainable development categories anyway
- No specific policy developed yet for the festival's sustainability and environmental impact



**Figure 5.** Visitors at the Oneiroupolis festival

Further festival impact reduction areas remain to be tackled. These include:

- Reduction of CO<sub>2</sub> emissions. At present, traffic access to the area before and during the festival is carefully managed, though the main priority remains reducing load and vibration levels that could be harmful to nearby monuments and archaeological sites.
- Energy usage. Energy efficient LED bulbs are used wherever possible but not much consideration appears to have been given yet to renewable or off-grid energy sources such as solar power.
- Waste reduction. No segregation of waste is in place yet, which would allow for greater levels of recycling.
- Air pollution. The festival does not see itself as a major contributor to air pollution, so no specific measures are being implemented on this front.

Although several attempts have been made to compare the festival's performance against its strategic objectives, there is still a lot of work to be done in this field as the Municipality of Drama is not particularly well equipped in terms of staffing and know-how to achieve this to a high level of confidence, though the possibility of engaging professional expertise in this field is being actively considered for the near future.

## Further information

For further information about the Oneiroupolis festival, please contact:

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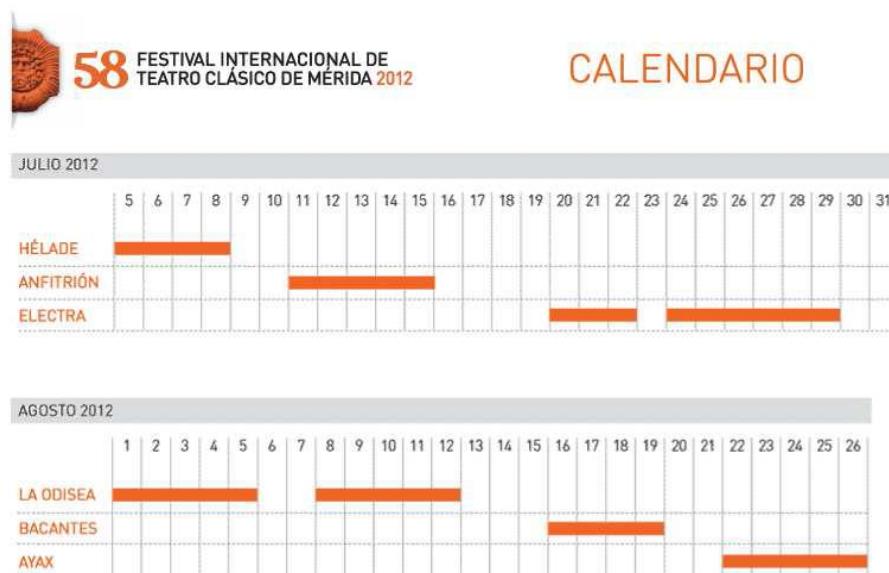
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# Spain – Mérida's International Classical Theatre Festival

## Introduction

Mérida's International Classical Theatre Festival is the oldest Greco-Roman festival in Spain and it has taken place in the summertime annually since 1933. In the festival's 59<sup>th</sup> edition in 2013, it will start on 7<sup>th</sup> July and end on 25<sup>th</sup> August. In earlier editions, the festival used to run from June until September.

In the Mérida's International Classical Theatre Festival, plays are normally held on a weekly basis from Wednesday to Sunday, with its present edition hosting a total of 35 days of performances using seven different plays. The festival also hosts seminars, discussion fora, award ceremonies, adult and children's workshops, exhibitions and public lectures. Every effort is made for each play to have its own associated specialist public lecture.



**Figure 1.** Calendar of plays for the 2012 edition of Mérida's International Classical Theatre Festival.



**Figure 2.** Festival venue – Mérida's Roman theatre and amphitheatre.

Mérida's Classical Theatre Festival is the most important festival of its type in Spain due to its unique combination of culture, events and, above all, its venue in the world's oldest working theatre located in some of Europe's best kept ancient Roman heritage. Since the festival's first edition in 1933, other elements have been added to its programme including opera, ballet and classical music within the framework of its overall Greco-Roman theme. The venue for this festival is Mérida's historic and archeological town centre, which was granted UNESCO World Heritage Site status in 1993 and dates back the year 25 BC, when the town was founded by Emperor Augustus of Rome and given the name of *Emerita Augusta*. Mérida was a city built for leisure and entertainment from its outset, primarily as a retirement destination for former Roman legionnaires who had served in wars with Celtic, Iberian and Lusitanian tribes in today's Spain and Portugal. Not surprisingly, etymologically the word Mérida has its origins in *emerito*, which means "retirement" in Latin.

Over its 59 years of existence, Mérida's International Classical Theatre Festival has attracted local, national and international directors and actors who have brought alive the grandeur of classical plays, where humour often mixed with satire and social criticism.



**Figure 3.** Festival's play staged at Mérida's Roman theatre.

In 2012, Spanish and international festival directors were invited to discuss issues linked to the future of their festivals, opportunities and artistic proposals. The meeting was attended by sixteen representatives of festivals in twelve countries, including Argentina, Colombia, Sweden, Romania and UK, among others. It was agreed that there is a need for policies that support cooperation between festivals through mechanisms such as co-productions and the production of shared programming schedules. Networking was also found to be essential for the survival of the festivals. The importance of joint management and funding models (e.g. public- private) was also discussed as a potential feasibility solution for future editions of festivals in Spain and internationally.



**Figure 4.** Different play scenes at Mérida's Roman theatre during the festival.



**Figure 5.** Classical music performance during Mérida's festival.

The festival includes also street performances and plays in other parts of Mérida's historic town centre.

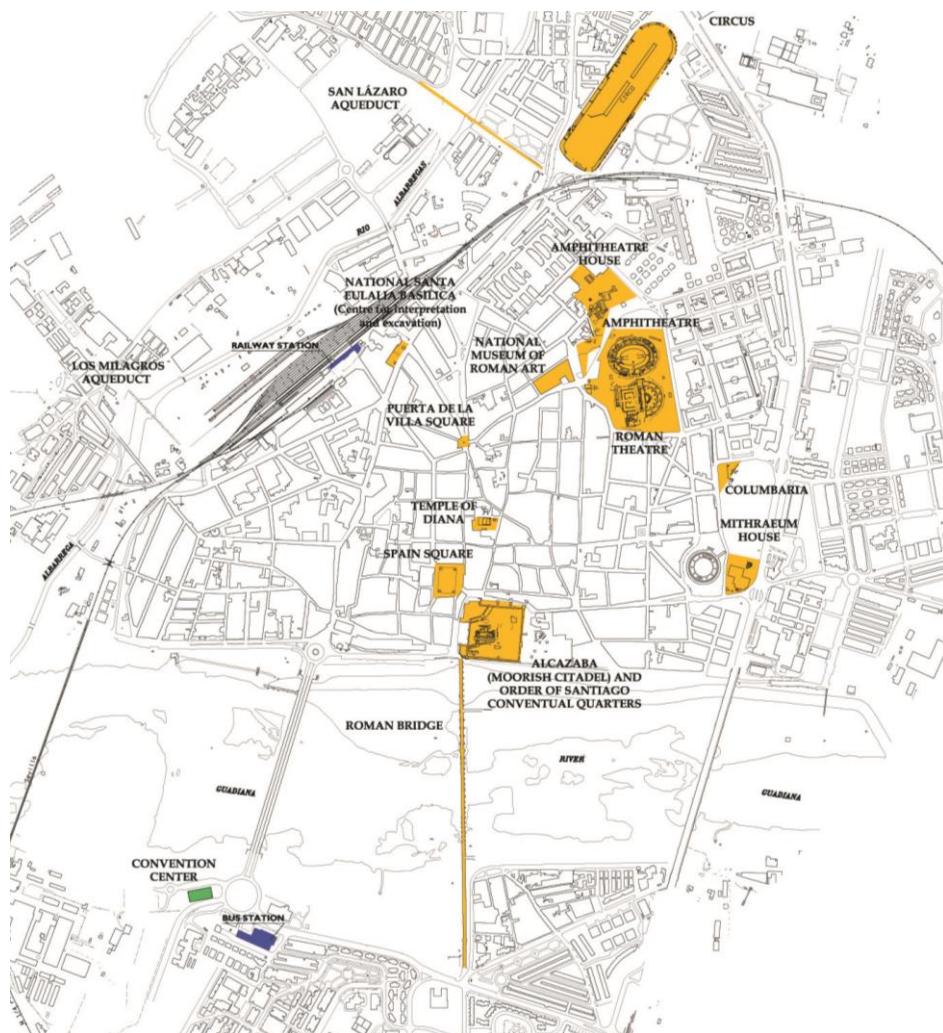


**Figure 6.** Street performances during Mérida's festival.

The festival's main performances take place mainly in the Roman theatre, though other historic town centre venues are also used, including the Amphitheatre, the Temple of the goddess Diana, the Circus or The Alcazaba.

## The Roman Theatre

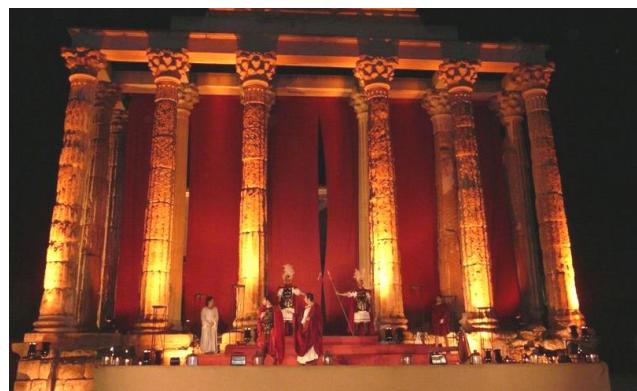
This is the main venue for Mérida's International Classical Theatre Festival and where most plays are staged. It was built by Marcus Agrippa, son-in-law of The Emperor Octavius Augustus between 16 and 15 BC. Originally the theatre had capacity for 6,000 spectators. Today, it is one of Mérida's most iconic Roman heritage spaces and is also a venue for the annual Junior Greco-Roman Theatre Festival in April-May, which involves school theatre companies all over Spain and Portugal.



**Figure 7.** Locations of main historic buildings in Mérida where the festival is held.

### Temple of the goddess Diana

This is the only Roman religious building well preserved of all those built in Emerita Augusta - as Mérida was known in the times of the Roman Empire -. This venue is used during the festival as a stage for amateur theatre companies.



**Figure 8.** Temple of the goddess Diana and the same venue during a performance.

### The Roman Amphitheatre

Located a few meters from the Roman theatre, this space was used mainly for Roman gladiator fights and shows with wild animals. It was inaugurated in the 8<sup>th</sup> century BC and had capacity for 14,000 spectators. Today, this space is still used for some of Mérida's festival performances.



**Figure 9.** Roman Amphitheatre and the same venue during a performance.

### The Alcazaba

This Arab fortress was built next to Mérida's Roman bridge over the Guadiana River during the reign of the Emir of Córdoba Abd-al Rahman II. It is an impressive military compound with Roman, Visigothic and Arabic elements. This venue is used as a stage for fringe events of Mérida's International Classical Theatre Festival.



**Figure 10.** The Alcazaba and the same venue during a performance.

The venues that host the Mérida's International Classical Theatre Festival have not changed during the festival's 59-year history, regardless of minor changes in terms of programme offer or organisation, and the town's Roman heritage is closely associated to the brand of the festival.

## Management and financing

Just over half of the funding (54%) for the festival's annual budget is provided by public funds and particularly the Autonomous Regional Government of Extremadura, whilst most of the in-kind resources (e.g. security, infrastructure logistics, street cleaning) are provided by the Municipality of Mérida. In addition to these two major funders, other (minor) public funders include the Spanish Government's Ministry for Education, Culture and Sport, the Province of Cáceres, the Province of Badajoz and two regional public banks, namely the Regional Bank of Extremadura and the Regional Bank of Badajoz.

The festival's strategic objectives today have remained unaltered over the festival's 59-year history and continue to be aligned with those of the festival's main founder and organiser – the Ministry for Education and Culture at the Autonomous Regional Government of Extremadura . These objectives can be summarised as:

- Promoting and disseminating culture in the Autonomous Region of Extremadura.
- Driving tourism to Extremadura.
- Showcasing Extremadura nationally and internationally through culture.
- Working efficiently (implementing cost savings, increasing audiences for play performances and encouraging new funders)

However, a significant proportion of the festival's funding comes from other sources, namely:

- 40% of funding from ticket sales
- 6% of funding from private sponsors

Among the festival's (minor) private sector sponsors, there are several local hotels, radio stations, newspapers, companies that sell festival tickets privately and insurance companies.

Increasing the amount of funding raised from the private sector (e.g. banks and telecommunications companies) remains one of the festival's key challenges. In view of this, the Regional Government of Extremadura has hired a private sector market leader to manage the festival and increase the amount of funding raised from large private investors. At a much wider national level, there is also a need in Spain for a more attractive national policy framework for the funding of culture and the arts, but this is a competency of the Spanish government.

Other bodies linked to the festival include the Consortium of the Historic (Monumental) City of Mérida, which is responsible for the conservation of the town's monuments and historical sites), and a private sector company (contracted by the the Regional Government of Extremadura), which manages the artistic implementation of the festival. The full list of public and private sector contributors to the festival is shown below.

#### Consorcio Patronato del Festival de Mérida



#### Dirección y gestión



#### Patrocinadores



#### Colaboradores



**Figure 11.** Main contributor organisations (funding and resources) to Mérida's International Classical Theatre Festival.

**Table 1.** Strategic SWOT analysis of Mérida's International Classical Theatre Festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• A leading festival internationally in the Greco-Roman festival arena</li> <li>• Unique identity</li> <li>• Full commitment to the festival of local and regional authorities.</li> <li>• Festival firmly linked to the image and brand of its host region and its culture.</li> </ul>	<ul style="list-style-type: none"> <li>• Festival's reliance on public funding with still a relatively small proportion of the budget from private sector funds.</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Using other cultural heritage sites for the festival (not only in Mérida but also in nearby villages) may help to grow cooperation with current sponsors and widen participation.</li> <li>• Potential involvement of other organisations (e.g. universities, museums, Extremadura's Regional Orchestra) in the development of new festival activities.</li> <li>• Attracting new private sector sponsors.</li> </ul>	<ul style="list-style-type: none"> <li>• In the current fiscal regime, budget cuts affecting culture may soon have an impact on this festival too. Wider public sector funding cuts affecting culture may exacerbate this situation further.</li> <li>• Increasing complexity with regards to the coordination of all the organisations involved in the festival, especially in times of economic recession.</li> </ul>

Given that the festival is spread over a relatively long period (one month), it does not pose a major problem in terms of a peak use of resources over a very short time. Therefore, the festival's demands on the town's resources and its environment are hardly noticeable.

The festival's strategic aims and objectives are firmly linked to those of its host city, and particularly in terms of image and promotion. The image of the festival is aligned with the intended strategic promotion that Mérida and its wider region want to project outwardly to visitors as well as inwardly to residents. As the festival has priority status for its public funding bodies, it is unlikely it will disappear even in the current difficult fiscal regime. The festival makes a clear contribution to the town and region's attractiveness with visitor (incl. overseas tourists) numbers increasing considerably during the festival. In 2012, 67,749 visitors attended the festival. This resulted in an effective increase of 26.5% with respect to the festival's previous edition in 2011. Of this overall attendance figure, the vast majority of visitors (53,906) in 2012 attended one or more of the theatre plays performed. 1,843 people enjoyed at least two plays performed by local theatre

companies in the Temple to the goddess Diana. This is an important outcome as the festival prides itself on its stewardship and promotion of local theatre companies.

Another element of innovation offered by the festival, which helps to increase audiences in plays is an evening nursery-cress service (22:00 hrs until late) offered free of charge to ticket-holding parents (5 euros per child for non-ticket holders) with children under 7 years of age a few metres from the Roman Theatre, though there do not appear to be statistics showing the impact on audience numbers and satisfaction of this added value service.

Mérida's International Classical Theatre Festival is promoted in a number of ways. Their outcomes are summarised below using data for its 2012 edition.

**Table 2.** Festival promotion outcomes in 2012.

- 60 journalists accredited (local, national and international media)
- 1,100 press and media appearances, of which:
  - Press: 505 articles (with readership of 90,613)
  - TV: 44 appearances (12,486 viewers)
  - Radio: 407 radio spots (25,301 listeners)
  - Internet: 182 news
- In addition to this, social media (mainly Facebook and Twitter) was used to promote the festival

In terms of environmental stewardship, the Mérida's International Classical Theatre Festival prides itself for its good practice in terms of effective use of budget and resources. Reducing energy consumption, waste, noise and overall use of resources are priorities for the the festival's management team, though the key strategic festival impact reduction priorities are (in order of importance):

1. Conservation of historical festival venues (Roman Theatre, Amphitheatre, etc).
2. Cost savings.
3. Interventions benefitting the environment and the general public.

Guidelines and procedures for the implementation of these strategic impact reduction priorities are currently under development, primarily for the first two. The conservation of the festival's historical venues can be a contested aim during the festival as theatre companies often tend to prioritise creative freedom over the physical conservation of the monument hosting the event.

The Mérida's International Classical Theatre Festival has introduced two initiatives, which could be deemed best practice in Spain in terms of festival-led social sustainability. These are outlined briefly below.

### **Accessible theatre**

Disabled people are often deprived of the experiences offered by festivals. Facilitating this can contribute to social inclusion.

Sensory accessibility has already been tackled in Mérida's International Classical Theatre Festival. Physical accessibility is also provided through the elimination of architectural barriers. The next step to be addressed is providing universal access to the festival for disabled people including the hard of hearing and visually impaired.

In 2012, eight theatre play performances were sensory accessible. Special equipment for the hard of hearing and visually impaired was also available deaf thanks to the Vodafone Spain Foundation and other NGOs. Including aptent Be Accessible!, Life and the Association of Psychiatrists. Each play performance was accompanied by an audio facility for the visually impaired. In addition to this, a magnetic induction loop system was available for the hard of hearing. Specialised staff help was also made available for people with other disabilities, including the provision of information in Braille for the visually impaired. These facilities enabled universal access to performances in the Roman Theatre in 2012 regardless of disability.

### **Cooperation agreement with Extremadura's Iberdown Association**

Two young people with Down syndrome became members of the festival's organising team as a result of an agreement signed between Mérida's International Classical Theatre Festival and Extremadura's Association for Standardisation and Social Inclusion of People with Down Syndrome (Extremadura Iberdown), which helps people with Down syndrome and other mental disabilities to become productive members of society and the labour market. These two members of the team distributed leaflets during festival performances under the monitoring and supervision of specialist staff.

### **Festival impact evaluation and performance monitoring**

Although noise, heat and vibration levels associated with the festival are routinely monitored, Mérida's International Classical Theatre Festival does not monitor its impact on the environment, but chooses to focus instead on impact issues related to the conservation of the historic and archeological sites that play host to it.

Festival noise is an important issue not only for nearby residents but also for the archaeological sites that host the festival. A technical study is currently under way on the effects of festival noise levels on the monuments and archaeological sites that host the festival. Heat is also an important issue due to its effect on stone and resins, particularly given that certain parts of the Roman Theatre were restored in the past using resins as a bonding agent. Given that heat (e.g. fire pyres) is used for certain theatre play performances, this needs to be carefully monitored. In any case, the use of fire is only allowed in the festival provided it can be easily brought under control (e.g. gas-fuelled fire). As part of planning procedures for this purpose, the calorific capacity of fires is assessed in each case with minimum distances established to any nearby monuments and archaeological sites.

In general terms, the festival's organisers see the fulfilment of their two top impact reduction priorities (1. Conservation of historical festival venues; 2. Implementing cost savings) as evidence of environmental stewardship and commitment to the principles of sustainable development given that thoughtful use of resources would generally go hand in hand with these.

Challenges still remain with regards to the festival's impact. These include the provision of better facilities for accessibility and other uses (e.g. specifically designed access ramps, scaffolds for lighting and sound, fixed and well integrated toilets for public use, etc). Specialist access ramps and theatre scaffolds are currently being designed. The construction of integrated facilities for public use (e.g. toilets) is planned for future editions of the festival. These permanent features will avoid the annual assembly and decommissioning of structures associated with these services, therefore reducing the use of resources and waste.

Broadly speaking, local residents share the organisers' approach and strategic priorities to minimising the festival's impact, though there do not appear to be survey-based statistics to support this assertion. Most resident complaints received every year tend to be related to noise levels, given that theatre performances take place late in the evenings to avoid the daytime heat of summer, which can reach 40 C in this part of Spain. Noise complaints associated with catering establishments nearby, such as a café-bar located within the festival's area where theatre goers tend to often have a drink after performance, which normally finish at 00:30 hrs, have also been an issue in the past. As a result of this, the location of this café-bar was changed in order to reduce disturbance to nearby residents.

One of the most innovative elements of practice of this festival is the integration of theatre with ancient history in historic and archeological sites. A recent survey of visitors showed that the majority of them approve of the continued use of these sites (incl. Roman Theatre) for public performances as part of the festival and enjoy the contrast between old and new when visiting ancient Roman buildings surrounded by modern (temporary) festival structures.

The main obstacles faced by the festival's organisers with regards to trying to minimise the impact of Mérida's International Classical Theatre Festival include:

- Coordination of all organisations and stakeholders involved in the festival
- Differing stakeholder priorities with regards to the protection of the environment and the integrity of the monuments that host the festival

- Financial constraints
- Coordination and policing of festival impact reduction procedures and guidelines
- Limited contribution from public funds (in-kind and financial) for the conservation of cultural heritage
- Low levels of engagement from the Spanish government when the Consortium for the Monumental City of Mérida proposes new actions for the conservation and protection of local cultural heritage
- Environment protection is not a key priority area. Other issues appear to be more important, including economic sustainability and the conservation of heritage, both of which could be broadly categorised as sustainable development categories anyway
- No specific policy developed yet for the festival's sustainability and environmental impact

Further festival impact reduction areas remain to be tackled. These include:

- Reduction of CO<sub>2</sub> emissions. At present, traffic access to the area before and during the festival is carefully managed, though the main priority remains reducing load and vibration levels that could be harmful to nearby monuments and archaeological sites.
- Energy usage. Energy efficient LED bulbs are used wherever possible but not much consideration appears to have been given yet to renewable or off-grid energy sources such as solar power.
- Waste reduction. No segregation of waste is in place yet, which would allow for greater levels of recycling.
- Air pollution. The festival does not see itself as a major contributor to air pollution, so no specific measures are being implemented on this front.

## Further information

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## Italy – Umbria Jazz Festival

### Introduction

The Umbria Jazz Festival<sup>1</sup> takes place annually in Perugia (Umbria) in July with its first edition dating back to 1973. There is also a winter edition of this festival normally held in late December and early January, which takes place in the city of Orvieto, also in the region of Umbria. The festival event lasts for ten consecutive days including two full weekends.

Perugia's medieval city center is the area of the city where the main political and administrative offices of the Municipality and Regional Government are still located. Perugia's history and heritage stretch back to Etruscan times. It is rich in monuments, works of art, evocative locations and traditions. It is also well known for its universities and for the vitality of its young student population. The location of the Umbria Jazz Festival within the city's historical center aims to underline the uniqueness of Perugia's peculiar cultural identity.



**Figure 1.** Leaflet celebrating the festival's 40<sup>th</sup> anniversary in 2013 with a crowded Piazza IV in the background

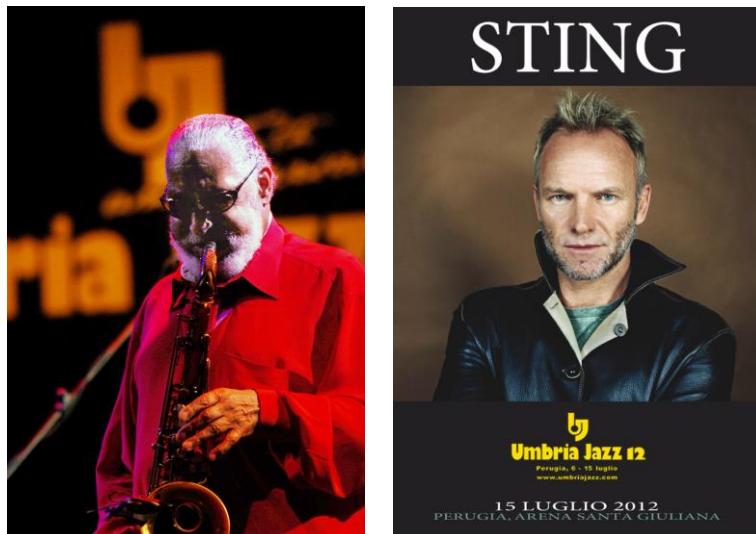
<sup>1</sup> [www.umbriajazz.com](http://www.umbriajazz.com)

The Umbria Jazz Festival is the most important jazz festival in Italy and one of the most popular in Europe. It has its roots in the early 1970s. Initially it was a touring festival. Each concert scheduled was free and venues were spread around the most important towns in Umbria, including Perugia, Todi, Gubbio, Spoleto, Terni, etc. In 1978, after only 5 years, the festival was forced to a standstill due to complex political issues in Italy. In 1982, the Umbria Jazz Festival was reborn under a new structure. It stopped being itinerant and became fixed in one location (Perugia) with the winter edition taking place in Orvieto. The main concerts - approximately 35 in every edition of the festival - stopped being offered free of charge, with a further 180 per edition still offered free of charge.



**Figure 2.** Silhouette photo of an Umbria Jazz festival band during a performance

More recently, on the festival's 40<sup>th</sup> anniversary, big artist names like Sonny Rollins, Stan Getz, Keith Jarrett, Art Blakey, Dizzy Gillespie, Sam Rivers, Sting, Gil Evans, Herbie Hancock, Enrico Rava and many others joined this major milestone for the Umbria Jazz Festival.



**Figure 3.** Former guest artists at the Umbria Jazz festival



**Figure 4.** Umbria Jazz Festival venues

The festival takes place in Perugia's historical city centre. There are two stages set in Piazza IV Novembre (13) and Giardini Carducci (3), where everyday free concerts take place from midday to midnight. There is also a main stage set in the Arena Santa Giuliana (2) and two theatres (10) (15)

that host fee-paying concerts. In addition to this, several wine bars host live jam sessions and two street parades take place twice a day.

The festival has always been held in the city centre of Perugia as it provides a suitable architectural background for this event. The main stage constitutes a unique scenario as it used to be an important football field located close to the medieval part of the city. As a result of this, the stage structure is surrounded by the magnificent frame of the historical city center and right next to the church and the monastery of Santa Giuliana, built in the 13<sup>th</sup> century.



**Figure 5.** Evening views of the Piazza IV Novembre during performances at the Umbria Jazz Festival

Both free-concert stages are located in the very heart of the city center. One is in Piazza IV Novembre, home of majestic medieval monuments (e.g. Fontana Maggiore – built between 1275 and 1278, Palazzo dei Priori - built between the 13<sup>th</sup> and the 15<sup>th</sup> century, Cattedrale di San Lorenzo - built between 1437 and 1487). The second stage is located in a very panoramic area with a view to the valley below, which spreads between Assisi and the Trasimeno lake.

The two theatres are both within the historical city centre of Perugia and date back to the 18<sup>th</sup> century.



**Figure 6.** Performances at the Teatro Morlacchi (left) and Santa Giuliana (right)

## Management and financing

The main strategic objective of the Umbria Jazz Festival is to enhance culture and tourism in Umbria. The festival's vision is to join the promotion of jazz music with the promotion of the city of Perugia, Orvieto and their wider region as tourism destinations. This strategic objective has not changed dramatically in the forty years of existence of the Umbria Jazz Festival, though more recently a growing concern about environmental issues has inspired event organisers to devise mitigating intervention measures, including enhanced waste collection.

**Table 1.** Strategic SWOT analysis of the Umbria Jazz Festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Festival longevity (40 years of existence)</li> <li>• Uniqueness of location (medieval historic city centre)</li> <li>• Artistic quality</li> <li>• Clear and unchanged strategic festival objectives</li> <li>• International reputation</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of adequate venues for large events (locations used are temporary or restricted in their use by heritage conservation legislation)</li> <li>• Lack of funding for the maintenance of heritage</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Good relationships with other important festivals around the world but also with the Italian</li> </ul>	<ul style="list-style-type: none"> <li>• Discovering and promoting new talent among musicians and artists both locally and internationally</li> </ul>

Ministry for Foreign Affairs and the local authorities in Umbria	
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The Umbria Jazz Festival is managed by a foundation and it is financed through both private and public sources: 42% of the festival's costs are covered by merchandising and ticket sales, 30% by public funds (incl. funding from the Regional Government of Umbria, Perugia's City Council, Perugia County Council, and the Chamber of Commerce of Perugia), and 28% by private sponsors. In addition to this, in-kind support is also provided by local authorities. For instance, some public spaces are offered by the local authority for use during the event at reduced or no cost to the festival's organisers. In addition to this, several co-marketing activities are organised with sponsors. In addition to this, stakeholders of the festival help out with co-marketing activities. In the festival's 2012 edition, 36,000 tickets were sold and local police estimates of visitors indicated that 400,000 visitors came over the 10 days that the festival runs for. In previous editions, ticket sales reached 42,000 but the 2012 edition had 20 performances less than previous editions due to funding cuts in the festival's budget.

The foundation that manages the festival is called the "FONDAZIONE DI PARTECIPAZIONE UMBRIA JAZZ". Its members currently include the following organisations:

- Regional Government of Umbria
- City Council of Perugia
- City Council of Orvieto
- County Council of Perugia
- Chamber of Commerce of Perugia
- Umbria Jazz Festival Association
- Fundation Cassa di Risparmio di Perugia

The foundation employs 5 full-time staff on a permanent basis and a further 250 temporary employees during the festival. The foundation has a CEO, a deputy CEO, a board of directors and a manager. The strategic objectives of the foundation and its members are clearly stated in its statute. Article 2 of this document pledges that the goal of this foundation is to ensure the festival's continuity, to promote it and develop it further encouraging direct involvement from key stakeholders and visitors as well as ensuring the pursuit of sustainable funding channels. Securing further funding by the foundation for future editions of the festival is likely to be a challenge. Marketing strategies to improve festival loyalty by visitors will need to be introduced as well as effective relationship management with festival sponsors and partners to encourage them to sign longer (3-year) funding agreements.

The strategic objectives of the festival are aligned with the strategic positioning of the city of Perugia as the city seeks to position itself as a cultural, artistic and knowledge-based (universities) center. This is in line with Perugia's offer and reputation as one of Italy's oldest universities, a wide variety of museums, churches, and a rich season of classical music and theatre performances. As the capital city of the "Green heart of Italy" (an informal brand that the region of Umbria has been associated with for forty years) Perugia also strives to be a leader in environmental stewardship. The Umbria Jazz Festival is seen as a key annual event for the dissemination of these values and the strategic aspirations of the city of Perugia.

The Umbria Jazz Festival is promoted through magazines, newspapers and social media. Promotion is also carried out via radio both in Italy and abroad. In addition to this, press conferences are organised as well as media partnership activities such as performances shown live on Italian television.

One of the unique elements that the Umbria Jazz Festival offers is its 100% renewable energy accreditation (since 2010). This accreditation is based on the fact that the festival's energy consumption is equal to the amount of energy from renewable sources available in the electricity network. In 2010, this amounted to 130.000 Kwh. In addition to this, important environmental sustainability initiatives adopted by festival include:

1. Waste segregation carried out in several editions of the festival
2. Direct involvement in a number of waste segregation projects, including the "Differenzia Tour", "Comuni ricicloni"<sup>2</sup> and the EU-funded project "Wasman"<sup>3</sup> Over the last two years, biodegradable and environmentally friendly materials have been used as part of the festival's catering services
3. Use of FSC-certified paper for promotional materials
4. Adoption of noise shielding and other measures to monitor the impact of noise pollution on historical monuments as well as on performers and the wider audience

## Festival impact evaluation and performance monitoring

Although a formal and detailed festival impact monitoring system os not in place yet the festival organisers are pursuing environmental sustainability accreditation for the Umbria Jazz Festival. In the meantime, two of the key environmental impact factors that will remain a challenge to address will continue to be waste reduction and energy consumption. One of the reasons for this is that festival visitors and local/regional authorities do not perceive these two issues to be key priorities, while local residents complain about the amount of uncollected litter generated by the festival in the evenings, which is only cleaned later in the morning of the following day.

Although the festival's stakeholders do not perceive its environmental impact as a major cause of concern, the reduction of this impact remaions an area where the festival organisers want to see progress, particularly with regards to the conservation of adjacent architectural and historical heritage as these elements are a fundamental to the success of the festival.

Unusually, the Umbria Jazz Festival has a sustainability policy that deals with the planning and management of the festival, but no monitoring of impact takes place. As part of its *modus operandi*, the Umbria Jazz Festival notifies in writing all its sponsors and suppliers about festival waste management guidelines and procedures. In recent editions of the festival, additional interventions

<sup>2</sup> <http://www.ricicloni.it>

<sup>3</sup> <http://www.wasman.eu>

were implemented, including the positioning of dedicated personnel close to waste bins to ensure efficient waste segregation.

The City Council of Perugia takes an active role in the monitoring and management of environmental/sustainability issues during festivals, though it is unclear whether festival-specific policies exist for any of these issues. For instance, data on CO<sub>2</sub> emissions is monitored by ARPA (Regional Environmental Protection Agency), energy-use is managed during events by the provision of planned voltage increases, waste collection capacity is increased as part of the local authority's contract with its main waste collection contractor, noise is monitored in cooperation with the University of Perugia, higher water usage is tackled through the provision of additional small drinking water fountains, water pollution is monitored by ARPA as is air pollution, and cultural heritage is protected by the police in addition to private security contractors hired when required.

In spite of all these, one of the most innovative initiatives trialed by the organisers of the Umbria Jazz Festival to reduce its environmental impact remains the reduction in paper usage for promotion materials through a more effective use of digital communication technologies such as internet-based social networks and web-based communication.

In spite of the attractiveness and uniqueness of the festival's venue in the medieval city centre of Perugia, this location remains also one of the festival's key obstacles to improving its environmental impact reduction record as these temporary venues are not designed specifically to reduce events' environmental impact, especially with regards to energy consumption.

## Further information

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# Lithuania – Vilnius' Kaziukas Fair

## Introduction

The Kaziukas Fair<sup>4</sup> (*Kaziuko mugė* in Lithuanian) is a 3-day weekend event held annually in Vilnius (Lithuania) on the first weekend of March. The main theme of this event is the change of seasons as winter gives way to spring. Vilnius' Kaziukas Fair attracts artists and crafts people from all over Lithuania as well as neighbouring countries. In addition to crafts and events, items made NGOs that support vulnerable people and children feature high on the fair's programme.



**Figure 1.** Arts and crafts stand at Vilnius' Kaziukas Fair.

The festival of St. Casimir, the patron saint of Lithuania, originated in the XVII century and turned officially into a fair in the XIX century. It is one of the most remarkable seasonal festivals in Lithuania with traditions that go back for centuries. The fair attracts hundreds of thousands of visitors. Normally, the fair's second day hosts a festive theatrical procession with participation - as in centuries gone by - of famous artists and promoters of folk art and ancient crafts. This procession follows the streets of the Vilnius and is a manifestation of the determination among artists to strive for common goals under the same flag.

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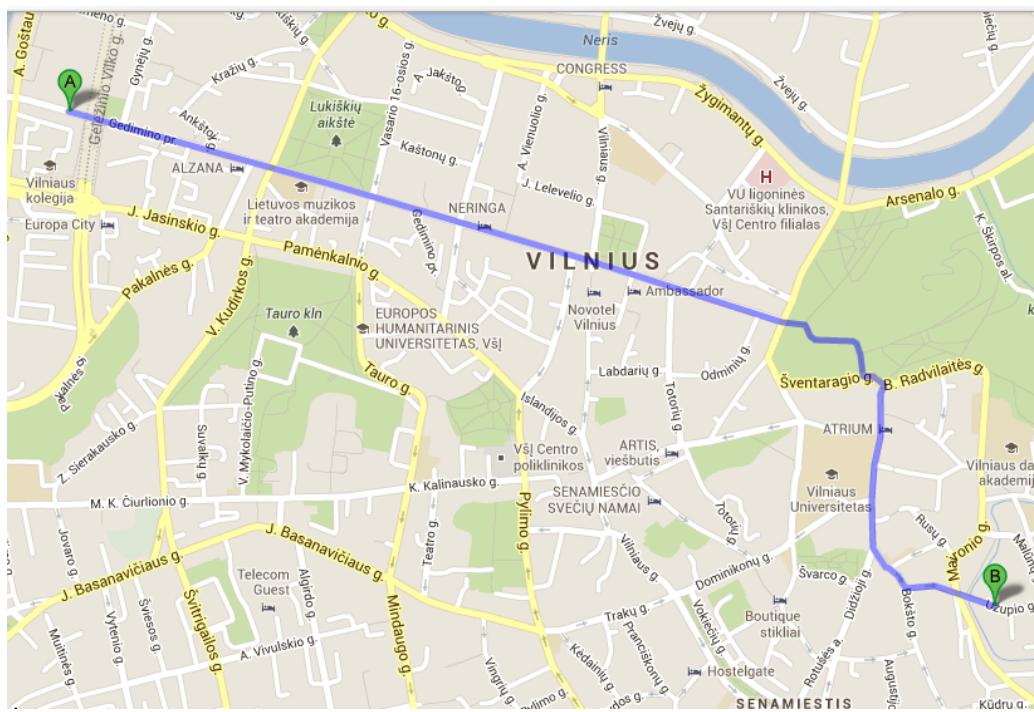
<sup>4</sup> [www.kaziukomuge2013.lt](http://www.kaziukomuge2013.lt)



**Figure 2.** Artists and promoters procession at Vilnius' Kaziukas Fair.

The fair is held on Vilnius' high street - the Gediminas Avenue - and in the historic town quarter, which includes the Cathedral Square, the streets of Šventaragio, Pilies and Didžioji, and the City Hall Square. Festival venues spread to other parts of the city centre, including the Sereikiškės Park, the streets of Maironio and Užupio, as well as the Tymas' Quarter. The fair's coverage area is surrounded by the focal points of the city's cultural heritage, including the Cathedral of St. Stanislaus and St. Vladislav, the Gediminas castle, Vilnius City Hall, St. Ann's Church, and the Old Town of Vilnius, which has been awarded World Heritage status by UNESCO.

In spite of how well established these venues are today, the fair was not always held in these specific locations. In the XVII century, the Fair occupied an area reaching from the Cathedral Square to the Rūdninkai Gates (the present Gates of Dawn) – a section of the city's historic quarter. In 1901, the fair started being held at the Lukiškės Square and surrounding streets. Lukiškės Square is located in the very heart of the city, but it doesn't belong to the city's renoun historic quarter. In 1944-1990 - when Lithuania was part of the Soviet Union -, the Fair was held in the Kalvarijos market, further away from the centre of Vilnius due to a local bylaw prohibiting the organisation of the fair in the city centre. In 1989, the fair moved back to Vilnius' historic quarter and the venues used today became eligible again to host different parts of this event.



**Figure 3.** Main venues of Vilnius' Kaziukas Fair.

The location of the Kaziukas Fair is exclusive to this festival and coincides with the places most visited by tourists and local residents. This location is important as the Kaziukas Fair is a festival that has no parallels neither from a historical nor social perspective.



**Figure 4.** View of one of the venues of Vilnius' Kaziukas Fair.

## Management and financing

The main funder of Vilnius' Kaziukas Fair is the Municipality of Vilnius through the city's Ethnic Cultural Centre. This organisation strives to protect and promote the continuity and viability of the city's traditions and ethnographic culture. In spite of this, there appear to be some tensions between the main funder of the fair and its main organiser as the latter is primarily focused on financial profit.

The main strategic aim of the Kaziukas Fair is to raise awareness of folk art, crafts, music and dance. This is in line with the strategic priorities of its main funder. Historically, the Kaziukas Fair was held for a single day to mark the day of St. Casimir on 4<sup>th</sup> March. The main aim of this celebration was to send the winter off and welcome the spring. For this purpose, church processions were organised as well as a crafts fair in the city's main market square. As time passed, the initial one-day festival was transformed into a three-day international fair for crafts and the arts.

**Table 1.** Strategic SWOT analysis of Vilnius' Kaziukas Fair

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>Grounded in local and national traditions</li> <li>Long and rich heritage</li> <li>Well known event nationally and internationally</li> <li>Uninterrupted live tradition</li> </ul>	<ul style="list-style-type: none"> <li>Growing numbers of poor quality products being showcased in the fair</li> <li>Growing supply of mass-produced (e.g. Made in China) products and crafts</li> <li>High fees applied to traders</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>Possibility of turning the event into an European fair</li> <li>Even higher levels of attractiveness to local residents and foreign visitors, investors and traders</li> <li>Possibility of reducing fees for folk artists and crafts people</li> <li>Possibility of fixed levels of annual funding allocated to cultural events in the future</li> </ul>	<ul style="list-style-type: none"> <li>Plans for an international section to the fair, which would include traditional crafts, food and traditional entertainment. This element will need to be subject to certification in order to avoid fakes and mass-produced goods</li> </ul>

Vilnius' Kaziukas Fair has become a milestone in the cultural calendar of the City of Vilnius, consolidating the city's (and country's) overall positive image. Additionally, the fair generates direct economic benefits for the area by attractin visitors nationally and internationally. In its 2012 edition, the fair attracted between 500,000 and 600,000 visitors to Vilnius.

Vilnius has long enjoyed a reputation for being a multicultural and cosmopolitan city, steeped in history and traditions. Despite its modern image, Vilnius retains deep roots in its culture, heritage and traditions, which span centuries in the history of this major Baltic trading centre. The Kaziukas Fair is part if this rich cultural tradition and remains key to Vilnius' image for its uniqueness and its success in preserving traditional arts and crafts.

The fair is promoted using social media (e.g. facebook), video advertising in the city's public transport, websites, posters, brochures, newspapers, city screens, national radio and television.

Vilnius' Kaziukas Fair is unique in terms of longevity, as it has been held uninterruptedly for 410 years, whilst retaining the same theme – arts and crafts. One of the driving factors behind the resilience of this fair is the fact that people in the region of Vilnius have historically relied on crafts as a way of supplementing their income as farm yields have always been uncertain due to the poor quality of the soil. Some of the most popular products of this fair are hear-shaped honey cookies and bagels. In this fair, cultural elements such as theatre, concerts, poetry recitals and various other attractions have always been highly regarded as well.

One of the main challenges faced by Vilnius' Kaziukas Fair is future funding to ensure the long-term viability of the fair. Given that budgets are finally agreed every year relatively close to the date of the event, this is detrimental to the organisers' ability to plan ahead. In order for this fair to continue into the future with improved levels of service and quality, fixed annual funding will have to be allocated to it.

## Festival impact evaluation and performance monitoring

The Kaziukas Fair has a strong link to the environment as the majority of its crafts are made of wood. In spite of this, one of the main environmental impact problems associated with this event is noise due to diesel-fuelled electricity generators. There may be other environmental impact factors to be addressed but the lack of a sustainability policy or an environmental framework for the assessment of the event's impact renders this difficult to assess. If environmental impact is prioritised by the fair's organisers, it is likely that other key stakeholders such as the City Council of Vilnius and local residents, amongst others, would support this. However, the potential costs of implementing an environmental impact evaluation system would probably result in changes required to the event's funding structure to allow private sector funding.

Although the city has policies and regulations related to the protection of cultural heritage – which mean that food and crafts stalls at the fair require ethnic heritage licenses –, no other environmental policies appear to apply to this event.

A potential way of reducing the fair's impact on the environment currently under study due to its alignment with the strategic objectives of the event is to ban the use of diesel-fuelled generators by encouraging artists and crafts people to showcase products and food that does not require the use of refrigerators, grills, and similar electrical appliances. Other measures already in place to reduce environmental impact include traffic closures in the area to reduce CO<sub>2</sub> emissions, the use of the national electricity grid for power supply as an alternative to individual stall diesel-fuelled generators, and the use of venues away from green spaces and running water.

## Further information

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## Romania – City of Iasi Festivities

### Introduction

The City of Iasi Festivities take place in Iasi – capital city of the region of Moldavia in northeastern Romania – every year around 14<sup>th</sup> October, though the exact dates tend to vary to coincide with the day when the calendar of the Orthodox Church celebrates the day of St. Parascheva – the patron saint of Moldavia and the city of Iasi. Orthodox Church. This festival welcomes pilgrims from all over Romania and neighbouring countries, who travel to worship St. Parascheva's holly relics in Iasi.

As part of this festival, Iasi's City Council organises a series of cultural, charity, sports and general entertainment events that run in parallel to the religious festivities organised by the Metropolitanate of Moldavia and Bucovina.



**Figure 1.** Venue map of the City of Iasi Festivities.

The festival is held in the city centre of Iasi as this is where we most of the city's cultural institutions are located, including the Metropolitanate of Moldavia and Bucovina. In recent years, the festival venues have expanded to other parts of the city. Iasi is one of the oldest and most important cities in Romania, with a rich history that spans several centuries. Iasi is also an important religious and heritage centre for the Moldavian region.



**Figure 2.** Street procession in Iasi celebrating the day of St. Parascheva (14<sup>th</sup> October)



**Figure 3.** Religious service inside the Metropolitan Cathedral in Iasi



**Figure 4.** Image of St. Parascheva



**Figure 5.** Images of Iasi Metropolitan Catedral

## Management and financing

The main strategic objectives of the City of Iasi's Festivities include promoting the values and traditions of the area, promoting the city as an attractive tourism destination in general terms and also, more specifically, as a religious (ecumenical) tourism destination. These strategic objectives have evolved over time from the promotion of religious values and tradition to the promotion of wider historical and cultural heritage associated with the city, as well as encouraging sustainable tourism through a more diverse range of services and events. In spite of this evolution, the strategic objectives of the event today, particularly those related to promoting Iasi as a tourism destination, are in line with the strategic objectives of the festival's main funder – the City Council of Iasi.

**Table 1.** Strategic SWOT analysis of the City of Iasi's Festivities

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Large number of participants</li> <li>• Income for the city</li> <li>• Diverse events and themes</li> <li>• Visitor numbers from other parts of Romania and neighbouring regions</li> </ul>	<ul style="list-style-type: none"> <li>• Traffic jams</li> <li>• Saturation of city's street cleaning resources, particularly rubbish collection and ecological toilets</li> <li>• Negative environmental impact on some green spaces</li> <li>• Pockets of hostility towards festival from local community (mainly due to traffic jams and other difficulties created by traffic restrictions)</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Rising income for the city both directly (e.g. event trader stalls) and indirectly (e.g. event visitor spend)</li> <li>• Promotion of the city's image and its institutions</li> <li>• Potential for attracting visitors to Iasi in other seasons of the year</li> </ul>	<ul style="list-style-type: none"> <li>• Potential reduction in traders due to current financial crisis</li> <li>• Potential reduction of participants and visitors due to current financial crisis</li> </ul>

The City Council of Iasi provides 100% of the funding for these festivities, including promotion and marketing, prizes for participants at cultural and sports events, street cleaning, setting up of event infrastructure, etc. However, the current financial crisis may result in a decrease in budget for future editions of the festivities, which may result in less visitors.

The lack of ticketing for these festivities (entrance is free of charge) means that estimates of visitor numbers vary considerably. Regardless of exact statistics, visitor numbers are in the hundreds of thousands. The City of Iasi's Festivities are promoted through a variety of media, including local press, radio, web-based marketing and social media, flyers, posters, banners, etc.

During the event, car traffic is restricted in the city centre, large goods vehicles and busses are given special parking places located in the periphery of the city and street cleaning services operate at full capacity.

## Festival impact evaluation and performance monitoring

Although parameters such as CO<sub>2</sub> emissions, noise pollution and damage to green spaces are used by the city council in the risk evaluation for the events, responsibility for the monitoring and evaluation of the actual environmental impact of the festivities lies with the National Agency for the Protection of the Environment. As a result of this, it is difficult to establish the performance of interventions by the organisers of the event given that the city council does not have the equipment to carry out independent impact monitoring tests. Furthermore, event participants have been found by organisers to be the main barrier to reducing the environmental impact of these festivities, so work needs to be carried out yet in terms of basic environmental awareness and the benefits of adopting a low impact approach grounded in a sustainability policy directly linked to the festival itself.



**Figure 7.** Street religious procession in Iasi during celebration the day of St. Parascheva (14<sup>th</sup> October)

## Further information

For further information about the City of Iasi's Festivities, please contact:

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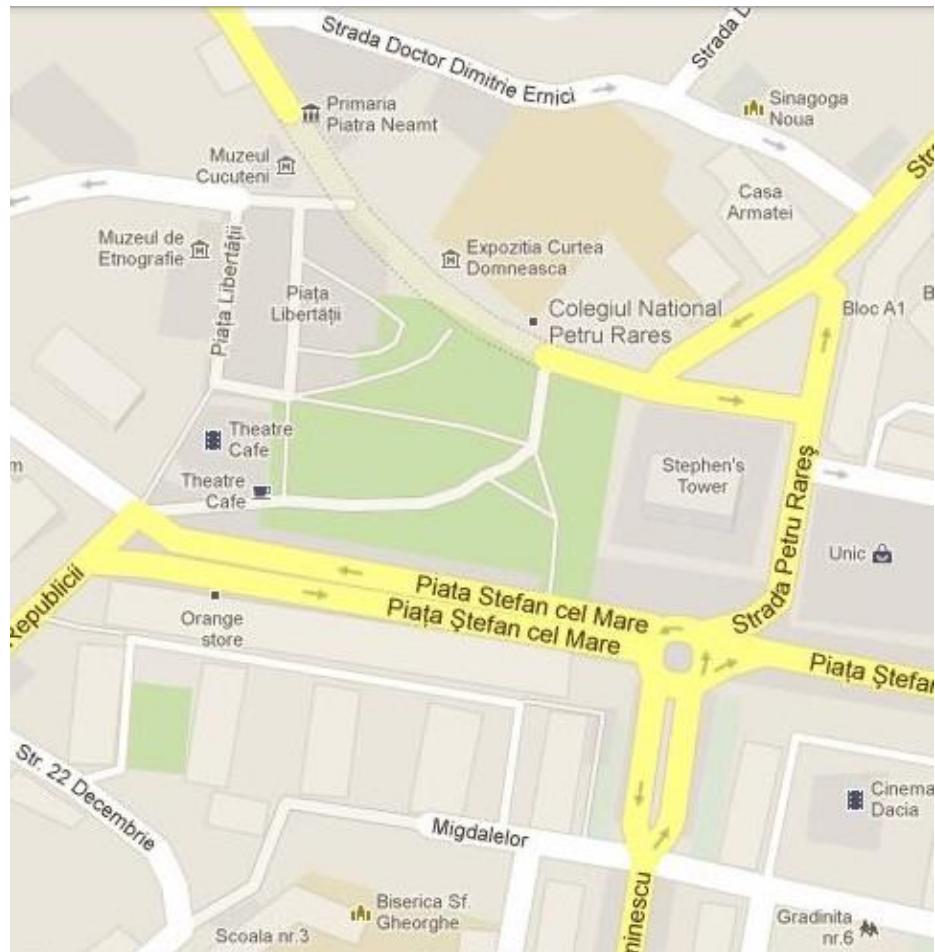
# Romania – “Music Holidays in Piatra-Neamț” International Festival

## Introduction

The “Musical Holidays in Piatra-Neamț” International Festival is held in Piatra-Neamț - northeastern Romania - every year in July and takes place over seven days. Since the festival’s first edition in 1971, it has been dedicated to higher education music students. The initial motivation for this event was to offer students the possibility of making use of the summer in a productive manner in line with the ideology of the then Communist regime. In time, the festival became a springboard for young talent in classical music. Today, the “Musical Holidays in Piatra-Neamț” International Festival is considered one of the longest existing student festivals in Europe with an estimated audience of 5,000 visitors. Students come to the festival to attend courses coordinated by accomplished individuals in Romanian and international music. The event also hosts a young interpreters competition, concerts of classical music, symposiums, seminars and book launches.

Over a period of four decades, in Piatra Neamț has played host to leading personalities in the performing arts, including Ioan Holender, Sherban Lupu, Mariana Nicolesco, Marina Krilovici, Gheorghe Zamfir, Ludovic Spiess, Iosif Sava, Arta Florescu, Ștefan Ruha, Dan Grigore, Constantin Bugeanu, Ion Baciu, Ovidiu Bălan, D.D.Botez, Sabin Păutza, Nicolae Gîscă, Marin Constantin, Corneliu Calistru, Ștefan Niculescu, Anatol Vieru, Pascal Bentoiu, Ionel Voineag, Răzvan Suma, Dumitru Fărcaș, Grigore Leșe, the “Voices” quartet, the “Madrigal” choir, Iași’s Choir and Symphonic Orchestra of the “Moldova” Philharmonic, Bacău’s Philharmonic “Mihail Jora” or the Iași Choir and State Opera Orchestra.

The current venues of the festival are Liberty Square (The Tower of Stefan cel Mare) and the Youth Theatre in Piatra Neamț. Attendance to all concerts in the festival is free of charge, so the lack of formal ticketing renders visitor numbers as estimates only.



**Figure 1.** Venues map of the Musical Holidays in Piatra Neamț International Festival.

During the festival's four-decade history, its concerts have traditionally taken place in different locations, including the Youth Theatre, the House of Culture, the Art Museum, the "Calistrat Hogas" Museum, the "G.T. Kirileanu" public library, the "Targu Neamt" Fortress and a number of other venues.

In order to increase the festival's capacity, outdoor performances started being organised in 2007, particularly in the evenings. The organisation of events outdoors was seen as an opportunity for a more diverse set of age groups to engage with the festival by breaking down access barriers to classical music, especially for young people. The success of this initiative and its venue were confirmed by the large numbers of young festival goers that attended these events.

## Management and financing

The festival's strategic objectives today are:

- Promoting Piatra Neamț and its wider region as a cultural and tourism destination.
- Showcasing musical talent in Romania and beyond.
- Developing new audiences for classical music among young people and people of differing backgrounds.

These strategic objectives have remained constant for almost 40 years. In 2007, the development of new audiences for classical music was taken to a new level by organising the festival in an open air area – Liberty Square. Overall, the strategic objectives of the Musical Holidays in Piatra Neamț International Festival seem to link well with those of Neamț County Council - the main provider of resources for this event -, which has statutory responsibility for coordinating the activities of local councils at all levels (villages, towns and cities)<sup>5</sup>. Although the festival is organised by the "Carmen Saeculare" Centre for Culture and Arts, Neamț County Council is the main funder (95.5% of the festival's funding) and overall budget signatory for this festival.

**Table 1.** Strategic SWOT analysis of the Musical Holidays in Piatra Neamț festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• High student interest, particularly from postgraduate courses coordinated by classical music experts well known nationally and internationally</li> <li>• Organization of high quality concerts with orchestras, bands and performers knownen nationally and internationally</li> <li>• Interpreter competitions and awards</li> <li>• Longevity and tradition of the festival, which have raised awareness of classical music</li> <li>• Involvement of local residents in the cultural life of the community</li> </ul>	<ul style="list-style-type: none"> <li>• Lack of an adequate concert hall</li> </ul>

<sup>5</sup> <http://www.cjneamt.ro/aparatpropriu/default.aspx>

OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>Potential for this festival within the cultural tourism offer of Romanian and foreign tourism operators</li> <li>Growing interest of audiences in this type of events</li> </ul>	<ul style="list-style-type: none"> <li>Uncertain economic and fiscal context, which may have a negative influence on the funding of future editions of this festival</li> </ul>

The funding provided by the Neamt County Council covers staff costs, rental of equipment, decors, advertising and supplies. The other (minority) funder of this event is the Local Council of Piatra Neamț, which provides 4.5% of the festival's funding.

The festival's longevity, the high quality of its artistic performances and its name - Holiday Music in Piatra Neamț contribute substantially to the cultural and tourism destination brand of its host town – Piatra Neamț. This contribution to the area's branding is recognised both by local authorities and the area's residents, though no research has been carried out locally yet to establish brand awareness or to quantify the festival's socio-economic contribution to the area.

The Holiday Music in Piatra Neamț festival is promoted via direct mail to musical institutions in Romania and abroad. On dates closer to the event, pre-and post-event press conferences are organised by the event's organisers. Promotion is also carried out through the press (including the purchasing of advertising space in newspapers), media (radio and TV) and printed materials (e.g. posters, brochures, books). Social media is also used for promotion, primarily by the event's participants.

The Holiday Music in Piatra Neamț festival has carried out research into the event's artistic content, which showed an on-going beneficial impact on the quality of life of the area's residents. From an environmental perspective, the organisers of the festival would like to implement a greater emphasis on the preservation of the environmental to bring it to a similar level to that of the area's cultural heritage. Although noise pollution remains a negligible problem due to the festival's low negative impact in this sphere (performances end before 22:00 hrs and are held away from residential areas), selective waste management remains a challenge, particularly for outdoor performances.

The main funding challenge for the Holiday Music in Piatra Neamț international festival over the next five years remains the focus of the festival – culture. In this sense, and given that culture is not a top priority for local economic development, it will be crucial for the festival to promote its positive socio-economic impact on the area.

## Festival impact evaluation and performance monitoring

The organisers of the Holiday Music in Piatra Neamț international festival take into account the event's impact on the environment. This is seen as, first and foremost, a moral obligation, given that it takes place in a location of special historical and cultural heritage. In spite of this, festival impact monitoring indicators are not used as the festival's actual negative impact on the environment is deemed as very low, with the exception of waste and, to a lesser extent due to reasons outlined above, noise.

Similarly, the Holiday Music in Piatra Neamț international festival does not have a sustainability policy specific to it, though it recognises the protection of its venue(s) cultural heritage and the environment as strategic priorities.

The Holiday Music in Piatra Neamț international festival relies on a number of ways of reducing its negative impact on the environment, including the following:

- Waste. Providing sanitation of the area and a selective collection of waste after each performance.
- Noise. Ending outdoor performances before 22:00 hrs and organising them away from residential areas.
- Protection of cultural heritage. Monitoring the installation of equipment (e.g. stage sound equipment, lighting, decor, chairs for audience) in order not to physically harm the venue's heritage, and arranging spaces for spectators in such a way as to minimise disruption to traffic and visitors to the venue(s)' heritage buildings.

Of these, the latter is the most innovative element for reducing the festival's negative impact.

In spite of this, challenges still remain. One of these is the festival's visitors themselves. Although the festival's organisers can have a significant influence on innovative measures to reduce the festival's negative impacts (e.g. waste), it is far more difficult to educate the public to take on joint responsibility for this too.

## Further information

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# Bulgaria – Delchevo's Enyovden festival

## Introduction

The Enyovden festival takes place annually in Delchevo, located near Gotse Delchev (southern Bulgaria), on the nearest weekend to the summer solstice (24<sup>th</sup> June) and usually lasts 2 days over the weekend: Saturday and Sunday. Delchevo has a population c.a. 100 residents. It is located on the Pirin mountain at 1,000 m above sea level and 8 km from Gotse Delchev. The festival, which was first held in 2008, celebrates the connection between people and nature. This time of the year is believed locally to give every herb magic healing powers, giving success to magic, and making fortune teller forecasts come true. All in all, the summer solstice is a season for lovers of fairy tales.



**Figure 1.** Geographical location of Enyovden festival in village of Delchevo.

The festival offers a colorful mix of traditional dances, singing and all-night festivities with traditional rituals such as silence water and setting a scarecrow on fire to burn away evil.

Traditionally, the festival starts on a Saturday afternoon with a re-enactment of a local legend – the legend of the dragon that fell in love with a local maid, as shown in Figures 2 and 3 below.



**Figure 2.** Enyovden festival re-enactment of the dragon legend.



**Figure 3.** The maiden in the dragon's legend.

On the evening of the festival's first day, local girls dressed in national Bulgarian costumes gather in the village's main square for the ritual of the “silencing of the water”.



**Figure 4.** Gathering of local girls dressed in traditional Bulgarian costume.

The girls fill clay pots with water from different springs and take it in silence to the woods.



**Figure 5.** Filling of clay pots with spring water and silent procession in the woods.

The clay pots with spring water are then left in the woods overnight while herbs are collected and traditional dances performed.



**Figure 6.** Leaving the spring water pots in the woods.



**Figure 7.** Traditional dances in the woods.

At sun rise the following day, the power of the sun is received and contemplated. Following this brief moment of contemplation and reflection, wreaths are made with the flowers and herbs collected the day before.



**Figure 8.** Making of wreaths.

The Midsummer Bride in a rite for fertility and good harvest. The bride then casts a spell on everyone for luck and good health. She also foretell the maids who they will marry to.



**Figure 9.** The Midsummer Bride rite.

On the second day of the festival (Sunday), there is a contest of traditional songs and dances, which visitors are encouraged to join.



**Figure 10.** Traditional dances.

Local residents as well as visitors are participants in the festival rather than merely an audience, as they are encouraged to join every single rite and activity in the festival.

## Management and financing

The village of Delchevo, which hosts the Enyovden festival, boasts unique vernacular architecture with stone tile roofs and open wooden balconies that have been recognised as national monuments of culture in Bulgaria. Delchevo is surrounded by beech forests on the Pirin mountain.

Initially the main strategic objective of the festival was to preserve the area's non-tangible cultural heritage, including recovering ancient rites that connected people to nature in an interesting and entertaining way for younger people.

As the festival grew and evolved with time, new strategic objectives were developed, which included:

- Organising and promoting the festival as a cultural event to attract visitors and tourists to the Gotse Delchev region.
- Stimulating creativity among younger people and motivating them to understand and preserve local traditions through their involvement in festival activities as performers, presenters and organisers of some activities.

Today, 90% of the festival's annual budget is funded by the Municipality of Gotse Delchev and the strategic objectives shown above remain with the addition of a third one:

- Promoting the Enyovden festival as an attractive component of the Gotse Delchev region's sustainable tourism offer.

The remaining 10% of the festival's funding originates from private sources – mainly local businesses in the hospitality sector (e.g. providers of accommodation and food for performers and official event guests). In-kind contributions are also provided by volunteers from local "Chitalista" (cultural centres) and traditional dance and song groups from the Gotse Delchev region, which covers four municipalities. Local volunteers range from 4 year-olds to enthusiast in excess of 80 years of age.

Although sustainability and the environment are not formally stated in the municipality's strategy for the festival, they remain embedded in the very ethos of the festival.

An analysis of the strategic objectives of the Enyovden festival - outlined above - shows that they map quite closely to those of the festival's main organiser and funder, as shown in Table 1.

Table 1. Strategic objectives of the Municipality of Gotse Delchev	
Economy and tourism	<ul style="list-style-type: none"> <li>Creating foundations for sustained and balanced social and economic development.</li> <li>Restoring and developing ecological agriculture policies in compliance with the guidelines of the EU's Common Agricultural Policy and managing funding (and assets) related to the municipality's woods and forests.</li> <li>Assessing the potential for different forms of tourism, preservation and development of culture and historical heritage, as well as alignment of these with established tourist attractions in the area and neighbouring countries.</li> </ul>
Environment and sustainable development	<ul style="list-style-type: none"> <li>Utilising water resources effectively, protecting water resources to satisfy local consumption needs and preventing pollution.</li> <li>Improving waste management through prevention of its harmful effects on human health and environment.</li> </ul>

Of the strategic objectives outlined above, the promotion of Gotse Delchev and its surrounding areas as an attractive tourist destination for cultural and sustainable tourism is key. More specifically, the development of an integrated sustainable tourism offer for the area will become a key priority for the Gotse Delchev municipality in 2014-2020.

In spite of its free entry policy, one of the festival's current challenges appears to be attracting visitors as the competition with other neighbouring events becomes more intense. In spite of the festival's growth in magnitude over the last three years (200 performers and volunteers in 2010,

250 in 2011 and 310 in 2012), visitor numbers have been on a downward trend since 2010 with 3,000 visitors in that year compared with 2,800 in 2011 and 2,600 in 2012.

**Table 2.** Strategic SWOT analysis of the Enyovden festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Bottom-up organisational approach – the event was the community's initiative. Local people from community culture centres and traditional dance and song groups developed the concept, started the event and asked for funding from the local authority.</li> <li>• Visitors are both audience and participants in the way the festival is experienced.</li> <li>• Young people from Bulgaria who value and respect nature and culture are one of the festival's prime targets.</li> <li>• The festival promotes and adds value to the rich cultural heritage of the Gotse Delchev region, incl. traditional songs, dances, legends, traditional costumes and rites.</li> <li>• The festival motivates young people to value and preserve cultural heritage and engages them in the planning, organisation and delivery of the event.</li> <li>• Volunteer resources contributions by local community culture centres and schools.</li> <li>• The festival raises environmental awareness by emphasising immemorial links between people, culture and nature.</li> <li>• The festival encourages green-thinking, particularly among young people.</li> <li>• The festival offers a viable and proven way of linking culture to sustainable tourism.</li> </ul>	<ul style="list-style-type: none"> <li>• The festival remains mostly regional in terms of its visitor catchment area.</li> <li>• To date, the festival's focus remains mostly on culture but potential economic benefits are still underdeveloped.</li> <li>• Distances to airports remain an issue with 220 km to Sofia airport, 190 km to Plovdiv airport and 250 km to Thessaloniki airport.</li> <li>• Insufficient funding and promotion.</li> <li>• Lack of environmental impact evaluation.</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Attracting more visitors from neighbouring countries like Greece and FYROM.</li> <li>• Dutch investment in rural tourism in Delchevo to attract Dutch visitors and participants in the festival.</li> </ul>	<ul style="list-style-type: none"> <li>• Economic recession is likely to reduce visitor numbers.</li> <li>• Reduction in public funding for cultural events.</li> </ul>

<ul style="list-style-type: none"> <li>• Better accessibility for foreign visitors through investment in a nearby former military airport upgrading its infrastructure to take chartered flights.</li> <li>• EU funds.</li> </ul>	<ul style="list-style-type: none"> <li>• Diversity of competitor events regionally, nationally and transnationally.</li> </ul>
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The Enyovden festival is promoted in a variety of ways, which range from Bulgarian government publications (Ministry of Culture's cultural events calendar) to social media (e.g. Facebook<sup>6</sup>) and local NGO<sup>7</sup> and municipality<sup>8</sup> websites, including local and national press and media as well as local hotels, restaurants and guest houses.

A unique element of best practice offered by the Enyovden festival is that it remains an initiative led by the local community (local residents form the bulk of the event's volunteer teams). This results in very little (if any) waste being discarded in the village and the woods as these are local assets. Since the festival's first edition in 2008, the audience focus of the festival has been young people, particularly those with high levels of environmental awareness linked to culture and heritage. Even though the majority of the festival's younger participants camp in the woods during the festival, they do not leave any waste on the ground. This is a fact confirmed every year by Delchevo's local authority, which is responsible for monitoring waste management in the areas covered by the festival.

Visitor transport is another element of this festival that is particularly well managed, particularly in the last two years, as cars and buses are prevented from entering the festival area. Visitors are actively encouraged to make use of the fleet of minivans provided by the municipality for transport to the festival venue but use of private vehicles for this purpose is prohibited.

Perhaps one of the main challenges for this festival remains capacity building. The budget for the last three years has been very limited and this has been one of the main obstacles to the growth and internationalisation of the festival. If the Enyovden festival is to become a major international cultural event with an active environmental monitoring system, a much bigger budget will be required. This may be achieved with the help of funding from the European Commission.

## Festival impact evaluation and performance monitoring

At present, the Enyovden festival lacks a monitoring system to establish its impact on the environment, though currently this is not an area of concern. Current festival monitoring indicators

<sup>6</sup> <https://www.facebook.com/MunicipalityGotseDelchev>

<sup>7</sup> <http://www.gotsedelchev-partners.info/>

<sup>8</sup> [http://www.gotsedelchev.bg/index.php?module=Static\\_Docs&func=view&newlang=eng](http://www.gotsedelchev.bg/index.php?module=Static_Docs&func=view&newlang=eng)

include number of event performers and volunteers and number of visitors. However, given the festival organisers' aspirations for the festival to become a major international cultural event, it is foreseen that larger visitor numbers will result in a more pressing need for an integrated festival monitoring system.

In spite of low waste levels at present, a key area for waste reduction currently under scrutiny is plastic waste (e.g. cups, bottles, plates). This waste reduction focus is shared by festival organisers as well as key stakeholders. However, budget restrictions mean this remains an issue unlikely to be tackled under the current fiscal regime. As a result of this, the most viable option for this festival to continue to reduce its environmental impact is to continue to attract environmentally-conscious visitors with a responsible attitude towards waste generation and management.

Although the Enyovden festival does not have a sustainability policy document of its own, it is subject to compliance with the sustainable development policy guidelines of its main funder - the Municipality of Gotse Delchev -, which encourage social and economic development without negative impact on the environment.

## Further information

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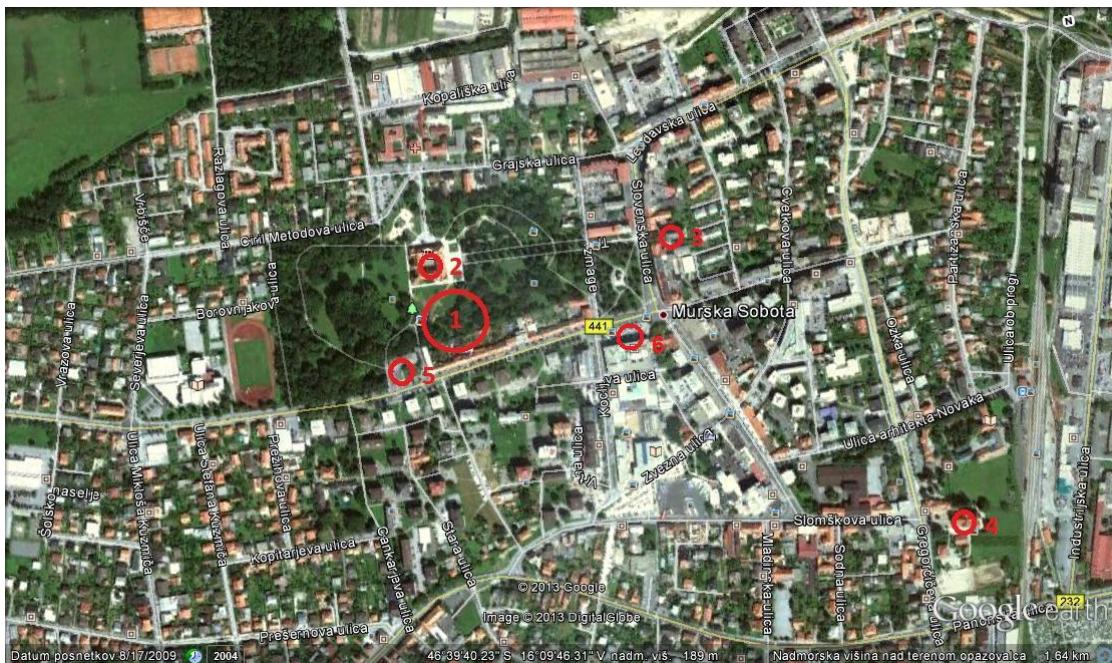
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# Slovenia – Sobota Days' Festival

## Introduction

The Sobota Days' Festival has taken place annually since 1995 over 4-6 days towards the end of June and has remained a free-entry event from its very outset. Over the years, the programme of the festival has become increasingly more varied and richer. Every year, the Sobota Days' Festival opens doors to musicians and performers on six different venues. The festival is organised by the Slovenian Municipality of Murska Sobota and its main goal is for this event to offer an eclectic artistic offer to satisfy diverse tastes across different age groups through music gigs and street theatre performances that satisfy the expectations of visitors.

The location of the festival's main stage - which hosts its start every year - has remained the same since 1995. The festival's main venues were always at the city park and at a smaller stage in the city centre. Over the years, as the programme grew in diversity, other venues were added, including the Evangelical Church and the Church of St. Nicholas as venues for classical music concerts and the Park Theatre as a venue for the celebration of the Slovenia's National Day on 25<sup>th</sup> June.



**Figure 1.** Sobota Day's Festival venues: 1 – City park; 2 – Castle courtyard;  
3 – Evangelical Church; 4 - Church of St. Nicholas;  
5 – Park Theatre; 6 – City Centre

The venue locations of this festival were chosen to be located in the city centre of Murska Sobota with visitor convenience and ease of access as the main criterion. The nearby castle also provides additional support to performers and festival crews. In fact, the castle courtyard and the stage in

front of the castle provide ideal places for children and young people. The castle's courtyard is surrounded by walls and creates a unique atmosphere for small music performances or theatre plays.



**Figure 2.** Sobota Day's Festival main venue in the city park.



**Figure 3.** Sobota Day's Festival main venue in the city park.



**Figure 4.** Murska Sobota's castle courtyard and stage.



**Figure 5.** Street performance at Murska Sobota's castle courtyard.



**Figure 6.** Performance at Murska Sobota's castle courtyard.



**Figure 7.** Children's street performance at Murska Sobota's castle courtyard.



**Figure 8.** Festival performance in the Park Theatre.



**Figure 9.** Classical music performance in Murska Sobota's Evangelical church.

The festival's main events take place in the city park close to the castle. This location has its advantages not only in terms of ambience for the audience but also in terms of noise reduction as the trees and vegetation absorb much of it. Similarly, visitors mostly arrive on foot due to the venue's convenient location in the city centre, which reduces transport requirements.

## Management and financing

The main organiser and single funder of the Sobota Days' Festival is the Municipality of Murska Sobota, which provides 50% of the funding, in addition to other sponsors who provide the remaining 50% of the funding. In 2012, given that Murska Sobota was a joint European Capital of Culture, European Union funds were also used to fund the festival. Private sector funders of the festival include businesses from the Pomurje region. Their main motivation to supply funds for the festival appears to be altruistic in the form of corporate social responsibility. Importantly for the festival's organisers, none of this private sector funding is ear-marked for specific actions or activities.

The festival's main strategic objective is to provide a diverse cultural offer to different age groups and varying artistic preferences through an eclectic combination of music and street performances that satisfy visitor expectations. This strategic objective has not changed since the festival's first edition in 1995 and appears to be (losely) aligned with the city's strategic aims to be green, sustainable and responsible for the well-being of its residents and visitors.

**Table 1.** Strategic SWOT analysis of the Sobota Days' Festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Good location and ambience</li> <li>• Free entrance for visitors</li> <li>• Quality cultural/entertainment programme with national and international performers</li> <li>• Regional event</li> <li>• Diverse festival programme for different age groups and tastes</li> <li>• Easy access</li> </ul>	<ul style="list-style-type: none"> <li>• Negative impact of festival on cultural and natural heritage (e.g. flora and fauna in the park, castle, buildings in the neighbourhood)</li> <li>• Lack of parking capacity during the festival, especially for more popular events</li> <li>• Large amounts of waste generated by the festival (mostly plastic bottles and bags as well as drinks cans)</li> <li>• Festival visitors leave behind large amounts of litter on the ground</li> <li>• Festival's sound vibrations have a negative impact on surrounding trees and the nearby castle</li> <li>• Local resident complaints (especially older residents) about festival noise levels</li> <li>• Negative impact of festival's noise levels on local fauna in the park</li> </ul>

OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• The end of the festival coincides with the start of a follow-on one – the Sobota Summer Festival, which is effectively and independently-run upgrade of Sobota Days. The Sobota Summer Festival is focuses on national and international music, and runs every weekend from July until the end of August.</li> <li>• Location. Murska Sobota has 6 spa resorts within a 15-30 km radius. This generates millions of overnight tourist stays.</li> <li>• Murska Sobota has plans to become a major culture/leisure destination in Slovenia</li> </ul>	<ul style="list-style-type: none"> <li>• Negative (medium to long-term) impact of the festival on its surrounding natural and cultural heritage</li> <li>• The festival's organisers may not be able to continue providing current levels of festival service and programme quality whilst retaining the festival's free entry policy</li> </ul>

As part of the festival's alignment with the brand of the city of Murska Sobota, the festival has invited in its last 10 editions representatives from towns and cities twinned with Murska Sobota. These have included Ingolstadt in Germany, Turnov in the Czech Republic and Paračin in Serbia. These invitations also contribute to exchange of knowledge and good practices related to the organisation of events.

In 2012, between 30,000 and 35,000 people attended the festival, though this is merely an estimate as there is no ticketing and, as a result, no accurate way of measuring the number of visitors to the festival. This overall figure appears to mirror attendance to previous editions of the festival.

The festival is promoted through the internet, social media (Facebook), advertisements in the local press and radio as well as TV. Every year a detailed programme of the festival is distributed to every household in the municipality, tourist offices and spa resorts.

This festival can be considered good practice in terms of how its has managed the transition from a local festival to a regional one beyond the borders of its municipality. A key element in this transition has been the festival's focus on communities through culture and, from a financial stand point, its ability to attract an equal amount of public and private funding. In spite of this, one of the biggest financial threats to the future of the Sobota Days' Festival is the likelihood that its main organiser and the provider of 50% of the funding (the Municipality of Murska Sobota) will not be able to provide current levels of funding for the festival to remain high quality and free to all visitors. Nevertheless, even if there are compromises to be made in the future in terms of the content of the festival, the municipality is committed to keeping the festival free of charge to all.

## Festival impact evaluation and performance monitoring

In the Municipality of Murska Sobota it is mandatory to provide waste separation facilities for recyclable and non-recyclable waste as part of the municipality's strategic commitment to the city's sustainability in environmental, economic and social terms. This commitment and regulations apply to festivals and events as well.

The municipality monitors actively the impact of events on the environment. In spite of this, it has not implemented yet any policies for the reduction of the environmental impact of events and festivals from their planning stage to their decommissioning. Currently, only one indicator is used for the monitoring of the impact of events and festivals on the environment. This indicator is the amount of waste collected during each event and festival. The information for this indicator is gathered by an external waste management contractor. Lack of resources, technical expertise and funding mean that no other monitoring indicators are used at present.

Given the park venue of the festival, some of the specific impact reduction challenges sought by the Municipality of Murska Sobota include the following:

- Preventing damage by people, stage infrastructure and vehicles to the lawn, ground and tree roots in the park.
- Preventing sound vibration damage to trees, nearby buildings and the castle itself of sound vibrations.
- Minimising noise pollution.
- Reducing waste generated by the festival.
- Reducing littering by visitors during the festival.
- Implementing general high impact and low cost interventions to reduce current festival impact levels.

In spite of the fact that environmental impact reduction was not originally a strategic priority for the management (and funding) of events and festivals, it would appear that other key stakeholders of the festival today would share the impact reduction priorities outlined above, though no research evidence exists to this effect.

Although the Sobota Days' Festival does not have a sustainability policy, the municipality does have in place a programme for environmental protection, which is also a strategic priority for the Municipality of Murska Sobota. In spite of this, the municipality itself does not have a working policy for sustainability that is specific to events and festivals. Instead, organisers and other festival stakeholders are expected to abide by national regulations and policies.

There are no interventions currently in place to reduce festival waste related to CO<sub>2</sub> emissions, energy-use, recyclable waste, water use and pollution or protection of cultural heritage. However, noise levels are reduced through a safety permit system that specifies the duration of the event as well as permitted noise levels. Air pollution may be minimised by cancelling festival firework displays.

The main obstacle faced by the organisers of the Sobota Days' Festival with regards to reducing its environmental impact is lack of funding to achieve this

The development of a local or national sustainability policy for the organisation of events and festivals is a challenge that should be tackled as it would provide a framework for local interventions. In Slovenia, there are two fundamental legal frameworks for the organisation of public gathering and events: the Public Gathering Act and the Rules on the Implementation of the Public Gatherings Act. For more specialist events, organisers must take into account guidelines provided by nine other regulations.

## Further information

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# Latvia – Sigulda's International Opera Festival

## Introduction

Sigulda's International Opera Festival<sup>9</sup> will reach its 20<sup>th</sup> edition this August. It usually lasts for 3 days and this year will run from 3<sup>rd</sup> August to 5<sup>th</sup> August. This annual festival, which brought 10,000 visitors in 2012, takes place in a unique natural setting – an open air stage set in the ruins of a 13<sup>th</sup> century Livonian Order castle that has been renovated and adapted to host the festival while maintaining its original structures and preserving its cultural and historic heritage. This festival has attracted accomplished opera singers from all over Europe and the rest of the world. A unique characteristic of Sigulda's International Opera Festival is that an original opera performance is written and composed every year especially for the festival and its open air setting.



**Figure 1.** Sigulda's International Opera Festival's open air setting by the 13<sup>th</sup> century Livonian Order castle.

<sup>9</sup> <http://www.opersvetki.lv/>



**Figure 2.** Sigulda's 13<sup>th</sup> century Livonian Order castle.



**Figure 3.** View of Sigulda's International Opera Festival's open air setting by the Livonian Order castle.



**Figure 4.** Evening view of performance on the grounds of the Livonian Order castle.



**Figure 5.** Evening opera play performance on the grounds of the Livonian Order castle.



**Figure 6.** Evening opera play performance on the grounds of the Livonian Order castle.

Over the 20 years of existence of Sigulda's International Opera Festival, 18 editions of this festival have taken place in Sigulda and two elsewhere. On these two editions (2007 and 2008), the festival took place in Dzintari but soon returned to Sigulda in 2009 and has remained there since. Sigulda's Livonian Order castle was chosen as the venue for the festival by its originator and long term organizer - Dr. Dainis Kalns - who was inspired by the location's beautiful natural setting as well as its cultural and historic significance to the local community as a key element of shared local identity. Conversely, the festival's long-term association with this venue has attracted funding from the district council to ensure the castle's conservation needs are met.

In spite of the festival's established track record, no coherent long-term strategic plan appears to have been developed yet. Although strategic objectives exist for the festival, they vary from one edition to the next and they tend to focus solely on issues such as funding, outfitting and event organisation without any clearly defined long term goals. Recently, the District Council of Sigulda has stepped up attempts to improve collaboration with the festival's main organizer - Dr. Kalns - and develop a sustainable long-term development plan for this festival that safeguards its future growth, both in terms of visitor numbers and the diversity of its program. This strategy for sustainable development will incorporate also elements of environmental sustainability related to this festival that help to preserve and protect its unique settings.

This builds on recent efforts by festival organisers and sponsors to widen its international recognition and encourage tourism in Sigulda. However, the lack and overarching long-term development strategy on this front is hampering progress. In spite of this, the one goal that has remained unchanged since the inception of the festival 20 years ago is the conceptual vision behind the event – to organise an open communal event to share high quality opera music with different audiences and gather for a contemplative evening of music appreciation. Whilst this aspect of the festival's management would not qualify strictly as a strategic objective *per se*, it is the event's links to local culture and traditions that have enabled for it to be now on its 21<sup>st</sup> edition.

**Table 1.** Strategic SWOT analysis of Sigulda's International Opera Festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• High level opera performers</li> <li>• Low festival ticket prices</li> <li>• Event included in the local tourism map, providing the visitors with the opportunity to get to know local environment</li> <li>• Sigulda is a popular tourist destination located only 50 km from Riga</li> <li>• The festival shapes Sigulda's culture and promotes economic growth, and attracts local and foreign tourists</li> <li>• Popular cultural tourism destination</li> <li>• The event actively shapes and promotes the image of the district of Sigulda and increases the quality of life for local residents</li> </ul>	<ul style="list-style-type: none"> <li>• Limited space for festival due to safety regulations</li> <li>• Insufficient advertising to attract large foreign audiences</li> <li>• Deficiently developed strategic goals</li> <li>• Insufficient accommodation offer for visitors and participants</li> <li>• Festival features only one full-length opera</li> <li>• No festival development plan for the future</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Broadening of the festival's program</li> <li>• Increased international recognition as a part of the European Capital of Culture 2014 project</li> <li>• Involvement of local performing arts talent (e.g. choirs, music bands)</li> <li>• Production of two full-length operas</li> <li>• Attracting more recognisable and accomplished international opera performers</li> <li>• Lengthening the festival duration (comparable festivals in Europe last for up to a month, giving the opportunity for larger audiences to attend at least part of the festival)</li> </ul>	<ul style="list-style-type: none"> <li>• Budget cuts</li> <li>• Potential competition from other large-scale festivals or events in the region</li> <li>• Need for festival venue to undergo renovation</li> <li>• Potential clashes of festival dates with those of other festivals in Europe</li> <li>• Change in venue to a different region of Latvia with resulting brand loss</li> </ul>

## Management and financing

The last time the event was held - August 2012 -, the majority of resources for the event were provided by the event itself. In essence, the festival is a non-profit self-financing event that covers organisation costs through ticket sales revenue. The festival offers a diverse programme of events, including concerts for children, main stage performances, gala concerts, chamber music performances, etc.. There is no single standard ticket for the whole event. Instead, each event is ticketed separately. There are also a few events in this festival that offer free admission. As a result of this, it is not possible to establish accurately exact visitor numbers. Of the 10,000 people estimated to have attended the festival in 2012, around 97% were locals and Latvian nationals, with the remaining 3% mostly from Russia, Estonia, Finland and Sweden. The festival's attendance trends over the last two years (no records held for earlier editions) seems to indicate a modest but steady increase in visitor numbers, especially in terms of international visitors to the event.

After ticket sales, the next source of finance and in-kind resources is the District Council of Sigulda (14.2% of festival budget), though most of the resources provided by this stakeholder are in kind rather than financial. The District Council of Sigulda is the municipal government institution for the district of Sigulda, with a population of 18,000. This municipality strives to develop a sustainable development model for the district that includes the basic principles of participatory democracy and equal opportunities for all residents. The District Council of Sigulda aims to improve the quality of life in the Sigulda district by supporting education, sports, art and culture initiatives, entrepreneurship and social support projects, as well as tourism and sustainable urban and rural development.

Another sponsor of the event is Rietumu Banka. In 2012, this bank provided financial support for marketing activities, especially among Russian-speaking people. This included festival advertisements in neighbouring Russia. Another important festival stakeholder is Latvia's Ministry of Culture, which provides general (non-earmarked) financial support (2.6% of festival budget). The same applies to financial support from Latvia's State Culture Capital Foundation (1.3% of festival budget).

Although ear-marked financial support for the festival tends to be rare - most financial support is for general purposes -, a trend concerning festival organisers is the increasing levels of support provided solely in kind rather than financially. This is certainly the case for the festival's largest single contributor - the District Council of Sigulda -, which contributes resources solely in kind. The district council is responsible for the Livonia Order castle venue and the open-air stage where the festival takes place. It also provides an integrated festival organisation service. This includes maintaining, renovating and developing the Livonia Order castle complex as an attractive cultural space, organising all the technical aspects of the festival (e.g. setting up the stage and the whole complex for the event, providing security and medical services during the event, technical support for lights and sound, as well as all other services related to successful organisation of the event, including cleaning up the venue after the event).

Given that Sigulda is Riga's official partner for the European Capital of Culture 2014 project, Sigulda's main strategic promotion objective is to increase international awareness of the town and

its wider region in order to increase visitor numbers to the area. In this context, Sigulda strives to nurture its image as a town of harmonious co-existence between nature and urban landscapes. Another important strategic promotion objective of Sigulda pertains to its rich and diverse art and culture events.

The District Council of Sigulda has recognised the value and importance of Sigulda's International Opera Festival as an important contributor to the promotion of Sigulda nationally and internationally. As a result of this, the district council is eager to take on growing responsibility for the organisation of this festival in order to integrate it more firmly in the area's strategic culture policy development agenda. Over the festival's 20-year history, it has become an important milestone in the area's calendar of culture events and general awareness of Sigulda's image. In line with this, the District Council of Sigulda has renovated the Livonia Order castle complex, built a new open-air stage for the festival's performances and continues to modify, improve and expand the venue of the event in order to accommodate larger audiences.

Sigulda's International Opera Festival is promoted using advertising in local and national newspapers, radio and television as well as social media (eg. facebook, twitter, draugiem.lv). The social media promotion campaign also featured news updates about the event in various tourism and culture web pages. The festival has also been promoted through a book entitled "Opera Festival in Sigulda", which celebrated the festival's 20<sup>th</sup> anniversary with highlights of its development since 1993. Considering that Latvia is *de facto* a bilingual country, most of the information about the festival disseminated was in both Russian and Latvian, in order to capture larger audiences. Although the event promotion activities were varied and sustained throughout the year, in 2012 the promotion and media approach lacked a unified and conceptually sound marketing strategy.

Since the Livonian Order castle ruins are 700 years old, a sustainable approach to the management of the festival is essential in order to avoid damaging this unique cultural and historic venue. As a result of this, the festival managers - mainly the District Council of Sigulda - are especially concerned with reducing the impact of the event on the venue and its surrounding environment. Another environmentally sustainable aspect of the management of this festival is the employment of various local service providers (e.g. security, medical services, catering, sanitation services) not only to promote the local economy but also to reduce the total carbon footprint of the event.

Since the majority of the funding for the event is from ticket sales revenue, the main challenge will continue to be selling enough tickets to run the event year after year. Another related challenge is to engage performing artists whose talent and popularity are sufficient to promote ticket sales for the festival. Many of the participating artists are international opera stars and quite often it is difficult - if not impossible - to book them for the event as they tend to be in very high demand all over the world. Attracting private sponsors for the festival is also likely to remain an issue well into the future.

## Festival impact evaluation and performance monitoring

In the past the festival's impact on the environment was not been monitored due to lack of awareness of this issue among visitors and organisers. In Latvia, even the largest festivals are still comparatively small in size (circa 25,000 visitors). As a result of this, the risk of negative environmental impact has not been perceived traditionally as a problem or even a noteworthy policy issue. However, this is beginning to change. In fact, the District Council of Sigulda is a pioneer in promoting the need for an event-specific sustainable environmental policy. As a result of this, Sigulda's International Opera Festival will be monitored for environmental impact during its next edition in August 2013, with a special focus on noise, air and water pollution as well as waste management. Of these, the top priority is waste management. At present, visitor-related festival waste is not segregated and recycled. It is simply collected and removed from the venue and sent to a landfill.

There are three key reasons why waste segregation and recycling is an important issue for Sigulda's International Opera Festival, namely:

1. The waste created by the event represents an additional (and ultimately avoidable) burden on the city's waste management services. Therefore, given that the festival is not a necessity at the same level as, say, schools or housing for residents, it is morally responsible to reduce this "additional waste" to an absolute minimum.
2. The introduction of on-site recycling stations and other similar sustainability interventions could be used as a means of educating festival visitors about the importance of environmentally sustainable living.
3. Sustainable waste management (waste segregation and recycling stations) carried out as part of the event will create a more environmentally sustainable image of the festival with relatively modest investment in terms fo resources from the organisers.

In spite of this, promoting environmental sustainability among festival organisers is proving a constant uphill battle due to the lack of practice in this field in Latvia and the apparent lack of evidence in this country that environmenta sustainability policies can result in a stimulus to the economic viability of festivals. As a result of this, festival-led environmental sustainability is still largely regarded in Latvia as an unnecessary burden or an ephemeral trend. In addition to this, there is a lack of market research data on visitors' attitudes towards sustainable events and festivals in Latvia. To address this issue, the District Council of Sigulda has teamed up with the University of Latvia's Social Sciences Department to start a sociological study on visitor opinions about event management with a special focus on the festival's environmental policy.

Given that Sigulda's International Opera Festival does not have clearly defined strategic objectives, there is hardly any link between the festival's environmental impact and its strategic objectives. In spite of this, the events manager for the District Council of Sigulda is committed to making the festival "greener" in order to make it more attractive to environmentally sensitive visitors. Yet, the current situation in Latvia means that the main objective for event and festival organisers is to ensure their economic viability. As a result of this, many of Latvia's largest events and festivals do not have a sustainability policy since they cannot afford to redirect any resources to make their events more environmentally sustainable without affecting adversely their economic viability.

Prior to deciding on specific interventions to reduce the festival's impact on the environment, the District Council of Sigulda will assess the breadth and severity of the festival's environmental impact in cooperation with the Sigulda State Grammar School, which has developed an innovative project for environmental impact monitoring named "Natural Sciences School". The main element of innovation of this project is that the monitoring can be performed by school children under the supervision of their teachers and other environmental science experts. As part of this project air, water and noise pollution will be monitored in addition to waste management practices in the district. This initiative will produce environmental impact monitoring data and educate local young people in environmental sustainability.

The main obstacles currently faced by Sigulda's International Opera Festival include the lack of event environmental impact monitoring data and the lack of awareness with regards to the importance of this data for the development of a festival sustainability policy.

## Further information

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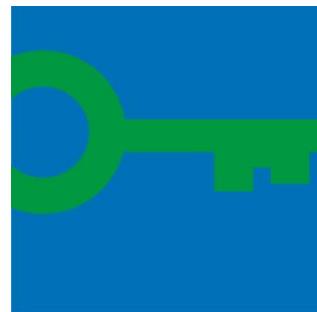
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# The Netherlands – The Green Key accreditation scheme

## Introduction

Green Key is a voluntary eco-label for organisations linked to the tourism sector (e.g. hotels) that promotes sustainable tourism by accrediting organisations that have positive environmental initiatives<sup>10</sup> (Source: website Green Key, [www.green-key.org](http://www.green-key.org)).

Green Key began in Denmark in 1994 with a focus on hotels. In 1998, France joined the Green Key accreditation programme and applied it to their camping sites. In 2002, Green Key was adopted by the Foundation for Environmental Education International (FEE) – a non-government non-profit organisation that promotes sustainable development through environmental education. In 2011, Green Key's accreditation system started being used at events and festivals in The Netherlands, where it remains to the present day as a pilot accreditation programme before being rolled out to other countries.



**Green Key**

**Figure 1.** The Green Key accreditation label.

Green Key pursues four strategic goals, namely:

1. Environmental and sustainable education
2. Reduction of environmental impact by organisations and events/festivals
3. Cost-conscious management by combining a reduction in consumption with a reduction of overall operating costs

<sup>10</sup> [www.green-key.org](http://www.green-key.org)

#### 4. Marketing strategy with the promotion of the “Green Key” label and the organisations accredited

Green Key aims to educate and empower stakeholders in the tourism sector, including enterprises, local authorities, guests and local communities to change unsustainable behaviours and become actively involved in the protection of the environment. The accreditation criteria designed by Green Key focus on environmental management, technical requirements and initiatives for the involvement of guests, staff and suppliers. Some of the categories include water, waste, energy, guest involvement and awareness, environmental management, staff involvement, use of chemicals, open spaces, and food and beverages<sup>11</sup>.

Recipients of the Green Key accreditation label adhere to national and international Green Key criteria. These criteria have been designed to be easily understood by visitors whilst remaining feasible in their implementation by the tourism industry, and easily verifiable through spot control checks.

## Management and financing

Green Key is owned by the international Foundation for Environmental Education (FEE). The responsibility for the programme is shared by a number of organisations, namely:

### International steering committee

The International Steering Committee (ISC), which meets twice a year, is responsible for the content of the accreditation criteria and monitors the standards of the Green Key accreditation label. The ISC is composed of four members, two representing Horesta and two representing FEE International. One of the FEE representatives is the Board of Directors member responsible for Green Key. The ISC is responsible for directing the operations of the Green Key programme.

### Foundation for Environmental Education

The Foundation for Environmental Education (FEE) is a non-governmental, non-profit organisation that promotes sustainable development through environmental education. FEE is an international umbrella organisation with members in 61 countries worldwide.

Since 1981, FEE has actively promoted and delivered environmental education through Green Key's international programmes, which aim to deliver Local Agenda 21 commitments and involve people of all ages and nationalities through formal school education, training of staff and general awareness raising.

Green Key is not the only organisation involved in offering eco label accreditation of events and festivals. Some of Green Key's competitors include:

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<sup>11</sup> [www.green-key.org/Menu/Green+Key+History](http://www.green-key.org/Menu/Green+Key+History)

- The Greener Festival Awards (A Greener Festival Ltd). A Greener Festival Ltd is a UK-based not-for-profit company committed to helping music and arts events as well as festivals around the world to adopt environmentally efficient practices through providing information, by providing education resources and by swapping ideas<sup>12</sup>.
- Green 'N' Clean (Yourope). Yourope, the European Festival Association has 64 members and includes the most established festivals in Europe<sup>13</sup>.
- The Industry Green Certification (Julie's Bicycle). Julie's Bicycle a UK-based network that makes environmental sustainability an intrinsic part of music and the performing arts<sup>14</sup>.
- Barometer Evenementen (Stichting MilieuKeur). SMK (registered name Eco Foundation) was founded in 1992 with funding from the Dutch Government to develop and manage criteria for an eco label<sup>15</sup>.

Compared to the above organisations, Green Key is the only independent NGO organisation with a global network and scope, which works with local independent auditors. Green Key is currently the largest global eco-label for tourism accommodation and has a national management centre in each participating country.

In The Netherlands, three festivals hold Green Key accreditation. These are:

- Utrecht's Liberation Festival (pop music)
- Groningen's Noorderzon Performing Arts Festival
- Sail de Ruyter Festival

In addition to these, a further four festivals are in the process of receiving Green Key accreditation.

The three festivals outlined above share a sense of responsibility towards their public and the environment. Green Key accreditation has allowed them to communicate their efforts with regards to sustainability and position themselves as environmentally friendly events.

<sup>12</sup> <http://www.agreenerfestival.com/>

<sup>13</sup> <http://www.yourope.org/en/gointroduction>

<sup>14</sup> <http://www.juliesbicycle.com/industry-green>

<sup>15</sup> <http://www.smk.nl/nl/s342/SMK/Publicaties/Nieuws-en-persberichten/c1157-2013/n554-Publicatie-Barometer-Duurzame-Evenementen>

## Accreditation criteria

Obtaining Green Key accreditation is, among other things, proof that an event or festival is working towards criteria that go beyond pure compliance with existing local/national legislation. The Green Key accreditation system for events and festivals uses both mandatory and optional criteria. The mandatory criteria are to be fulfilled by every festival. The optional criteria are designed to give participants a challenge and a goal for future development. Optional criteria can be used to determine the level of accreditation awarded (bronze, silver, gold) or to make Green Key a growing programme over the years.

In each case, international criteria are adapted to the framework and circumstances of each country. In addition to this, Green Key criteria in each country can contain up to a maximum of 20% additional national criteria. The accreditation criteria of the Green Key scheme are outlined below, with "M" indicating mandatory and "O" optional.

### 1 Management

#### 1.1 The Law (M)

The festival organisers declare that the festival complies with local/national law as well as every permit required.

#### 1.2 CSR statement (M)

The festival organisers have a Corporate Social Responsibility policy for the festival and this document is available in the public domain.

#### 1.3 Green Key start document (baseline) (M)

The festival organisers have an existing written baseline at the moment of the start of the Green Key accreditation process. The mandatory content for this is described in detail in the Green Key criteria.

#### 1.4 Sustainability policy (M)

The festival organisers have specific CSR goals and activities for the next three years ahead.

#### 1.5 Registration system (M)

The amounts of water, electricity and diesel used by the event/festival have been recorded.

#### 1.6 Green Key Coordinator / Green Team (M)

One member of the festival organiser's team has been designated as responsible for the Green Key and CSR programme.

#### 1.7 Sustainable procurement (O)

The festival organisers have specific criteria for the procurement of goods and services required by the festival.

#### 1.8 Chain responsibility (O)

The festival organisers have developed plans to inform and involve their stakeholders in the festival's CSR activities.

## **2. Management, staff and employees**

### **2.1 Conscious staff (M)**

Paid and voluntary staff is aware of the festival's CSR goals and the Green Key programme.

### **2.2 Sustainable knowledge staff (O)**

Paid and voluntary staff are not only aware but also educated (through training) on the subject of sustainability.

## **3. Communication**

### **3.1 Green Key certificate and logo (M)**

Logo and certificate must be visible to all visitors.

### **3.2 Visitor information (M)**

Visitors are aware of the Green Key programme as well as sustainability and environmental education.

### **3.3 Educational program (O)**

In addition to the main programme, visitors can participate in an educational programme about Green Key, sustainability or CSR.

### **3.4 Communication residents-1 (M)**

The festival can demonstrate at least three active means of communication with local residents before, during and after the event to improve the relationship and understanding.

### **3.5 Neighbours (O)**

In addition to informing local residents, at least two other activities are performed to build a sustainable relationship with local residents.

### **3.6 Volunteer contracts (O)**

All volunteers have signed a contract with the festival organisers. The contract sets out how they are insured, their duties, rights and obligations.

### **3.7 Sustainability section (M)**

The festival's report (e.g. annual report / evaluation / accountability) includes a section on sustainability.

## **4. Water safety, hygiene and sound**

### **4.1 Water saving -1 (M)**

The festival organisers use water saving measures on taps and showers. The indicator is the amount of water running through these taps and showers (no more than 9 litres/minute).

#### 4.2 Water saving -2 (O)

The festival organisers apply additional water saving measures on taps and showers. The indicator is the amount of water running through (no more than 8 litres/minute).

#### 4.3 Temporary sanitation-1 (M)

Temporary toilet facilities are, without exception and leaks, connected to the sewer or a tank. No chlorine and formaldehyde are used.

#### 4.4 Temporary sanitation-2 (O)

The festival organisers only use toilet paper and paper towels made with recycled paper and/or the flushing of the toilet uses rainwater, wastewater or surface water.

#### 4.5 Fire-extinguishers (O)

All powder fire extinguishers available are filled with eco-foam and feature an eco-label.

#### 4.6 Emergency Plan (M)

The festival has a written safety and emergency plan in place.

#### 4.7 Sound-1 (M)

The festival organisers have taken measures to prevent noise and/or hearing loss. At least one measure for each of the following groups:

- Visitors
- Residents
- Employees

#### 4.8 Sound-2 (O)

The festival organisers have taken measures to prevent noise and/or hearing loss. At least five measures.

### 5 Cleaning

#### 5.1 Cleaning and hand soaps (M)

The cleaning products and hand soaps bear a recognised eco-label or the composition and the biodegradability are at least equal to the requirements.

### 6 Waste prevention and waste

#### 6.1 Waste Plan (M)

The festival has a written plan for the handling of waste.

#### 6.2 Collection and separation - Organisation (M)

For all stakeholders involved in the setting up of the event and its clean-up phase, waste is segregated into the following:

- paper / cardboard
- glass
- low hazard waste
- residual waste

### 6.3 Waste prevention-1 (M)

The festival can show at least three measures to reduce or improve waste segregation.

### 6.4 Waste prevention-2 (O)

The festival can show at least five measures to reduce waste and improve its segregation.

### 6.5 Incoming (O)

Waste collected during the event set-up is segregated (e.g. plastic, paper, glass, residual waste).

### 6.6 Waste - Public (M)

The public facilities for the collection of waste comply with the following criteria:

- They are in clusters of at least two units (islands)
- Brought to the attention of visitors in a clear way
- Timely emptying (clear working agreements provide for this)

### 6.7 Segregated public waste-1 (O)

On the public side of the event, the organisers have placed bins for waste segregation into two fractions.

### 6.8 Disposables -1 (O)

Trays, forks, plates and napkins for single use meet at least one of the following criteria:

- Items that are reusable after washing and/or dishwashing (including collection system)
- Items manufactured from renewable sources (bamboo, durable wood, PLA)
- Fair trade products
- Paper and/or cardboard items with FSC certification.

### 6.9 Disposables-2 (O)

For trays, glasses and cups at least the following measures will apply:

1. Carrying trays:

- a. are reusable (including waste collection)
- b. cardboard trays are carrying the FSC label

2. Cups and glasses:

- a. are reusable (including collection system);
- b. are manufactured from renewable resources (bamboo, durable wood, PLA)

#### 6.10 Mono packaging (O)

The festival reduces the use of mono packaging.

#### 6.11 Paper media-1 (O)

During the event paper media (leaflets/flyers) are only used by the organisers. No other stakeholders allowed to distribute printed paper media.

#### 6.12 Paper media-2 (O)

During the event no paper media (leaflets / flyers) distributed neither by the festival organisers nor anyone else.

#### 6.13 Waste Team (O)

A waste team is present in conspicuous clothing and ensures the pick of litter and encourages visitors to use the bins.

#### 6.14 Bulk (O)

Beer and wine are poured only from bulk containers.

### 7 Energy

#### 7.1 Lighting-1 (M)

At least 50% of all temporary lighting is energy efficient (LED type, TL, PL, SL lamps or at least 40 lumens per watt).

#### 7.2 Lighting -2 (O)

Least 90% of all temporary lighting is energy efficient (LED type, TL, PL, SL lamps or at least 40 lumens per watt). In addition, time or twilight switches are used as much as possible.

#### 7.3 Energy Plan (M)

The festival has a written waste plan.

#### 7.4 Aggregates-1 (M)

The uses fixed power connections as much as possible.

All the aggregates used, have to meet the following criteria:

- have a leak and drip tray;
- have a so-called phase 2 engine;
- the LWA value (source power) of the unit is up to 70dB.

Stock fuel is separately stored in a lockable room with impermeable floor or drip tray.

#### 7.5 Aggregates -2 (O)

The organization uses additional environmentally responsible aggregates. Environmentally responsible aggregates:

- have a leak and drip tray;
- have a so-called phase 2 engine;
- the LWA value (source power) is up to 70dB.

And also have at least one of the following specifications:

- The LWA value (source power) is up to 60 dB either
- Are provided with a high-efficiency particulate filter self-cleaning (full flow) either
- Use a less polluting fuel (GTL diesel, biodiesel) or
- Have a so-called phase 3a engine.

#### 7.6 Green electricity (O)

The event only uses green electricity from fixed connections.

#### 7.7 Stage light (O)

At least 50% of the stage lighting is energy efficient.

#### 7.8 Renewable energy sources (O)

The festival uses renewable energy. The energy production is monitored communicated.

### 8 Food and drink

#### 8.1 Food and beverage-1 (M)

The purchase of Food & Beverage consists of environmentally friendly products or socially responsible products for at least 6 products.

#### 8.2 Food and beverage 2 (O)

The purchase of Food & Beverage consists of environmentally friendly products or socially responsible products for at least 9 products.

#### 8.3 Frying (O)

Sellers of fried foods, fry their products only in biological and / or liquid vegetable fats.

#### 8.4 Food & beverage staff - 1 (M)

The coffee, tea and a type of fruit made available to employees have a label (organic and / or Fair Trade).

#### 8.5 Catering staff - 2 (O)

The staff catering (catering crew) contains both (lunch and dinner) at least two responsible (organic or Fair Trade) products.

#### 8.6 Drinking water (O)

The organization encourages the consumption of tap water demonstrated through the provision of clearly identifiable water taps and / or catering tap water is available (for a fee or free of charge).

### 9 Soil and green

#### 9.1 Protection of soil and green -1 (M)

The organization demonstrates a minimum of 3 measures to protect the soil and the green.

The relevance of this standard is based on the location in relation to soil composition and the amount of green in the festival location.

#### 9.2 Protection of soil and green -2 (O)

The organization demonstrates a minimum of 5 measures to protect the soil and the green.

### 10 Mobility and Transport

#### 10.1 Mobility and parking plan (M)

The organization has written a mobility and parking plan.

#### 10.2 Public transport (M)

The event area is accessible by regular public transport. If this is not available by default, then:

- the organization has ensured adequate transportation to and from the nearest station / bus stop;
  - there are clear stops realized for the transport and departure times are indicated at the stops;
- at the point of arrival of the regular public transport, direct and easily findable references to other forms of transport are publicized.

#### 10.3 Bicycles (M)

At or near the festival area is a clearly marked (preferably guarded and gated) bicycle shed, the size of the bikeshed has a clear relationship with the expected number of visitors.

#### 10.4 Parking prevent nuisance-1 (M)

The organization has taken five measures to prevent parking problems during the event.

#### 10.5 Environmentally friendly transport-1 (O)

The organization provides an environmentally friendly way of transportation to the festival, this is visible communicated.

#### 10.6 Environmentally conscious transportation -2 (O)

The organization itself is to transport in and around the event site using environmentally sound transport. Think of bicycles, scooters and electric (golf) carts.

#### 10.7 CO2 neutral-1 Energy and Transport (O)

The organization has:

- the number of kilometers of suppliers;
- the use of gas, diesel and electricity during the event;

calculated and CO2 certificates purchased to compensate their CO2 emissions.

#### 10.8 CO2 neutral-Event 2 (O)

The organization has:

- the number of kilometres of permanent employees, suppliers and artists before, during and after the event;
- the use of gas, diesel and electricity during the event;
- CO2 production of the office through the use of gas and electricity;

calculated and CO2 certificates purchased to compensate their CO2 emissions.

### 11 Sustainable procurement

#### 11.1 Measures office-1 (M)

The organization has taken at least the following measures at the office:

- only environmentally safe cleaning products are used;
- At least 50% of the lighting is energy efficient;
- Devices are adjusted in a way that they automatically go into standby mode if they are not used;
- Waste separation: paper and plastic cups (or use mugs);
- It serves only Fair Trade tea and coffee;
- flows no more than 6 liters of water from the taps;
- Print and copy paper is produced environmentally friendly and has an eco-label.

#### 11.2 Measures office 2 (O)

The organization has taken at least the following measures at the office:

- only environmentally safe cleaning products are used;
- At least 75% of the lighting is energy efficient.
- Devices are adjusted in a way that they automatically go into standby mode if they are not used;
- Waste separation: paper and plastic cups (or use mugs);

- It serves only Fair Trade tea and coffee;
  - flows no more than 5 liters of water from the taps;
  - Print and copy paper is produced environmentally friendly and has an eco-label;
  - Toilet paper is made from 100% recycled paper.

### 11.3 Printing (O)

All the printed material the organisation uses (envelopes, letterhead, business cards, posters, brochures, programs, etc.) are produced from environmentally responsible materials with an eco-label.

## 11.4 Office Paper (0)

The organization uses only office paper (blank writing pads and envelopes) that are made of paper with an official environmental label.

## 11.5 Merchandising-1 (O)

Of all merchandising and promotion materials (banners, sandwich, text and billboards, moving billboards and balloons) items at least 50% is produced in a sustainable way.

## 11.6 Suppliers-1 (O)

The organization organizes a (network) meeting for all their suppliers on the subject of sustainability.

## 11.7 Clothing-1 (M)

10% or more of the corporate clothing granted to the (voluntary) staff is sustainably produced.

11.8 Clothing -2 (O)  
100% or more of the corporate clothing granted to the (voluntary) staff is sustainably produced.

## **12 Social commitment**

## 12.1 Commitment-1 (0)

The organization shall demonstrate at least two measures to work on lasting relationships in the immediate (residential) environment to perform better in the social field.

## 12.2 Involvement in staff (O)

The organization shall demonstrate at least two measures to work on lasting relationships with employees or to help people that are disadvantaged to the labor market.

### 12.3 Accessibility (0)

The organization has taken a complete package of measures to improve the accessibility of the event for the disabled.

## 12.4 Civil society organizations (O)

The organization gives civil society the opportunity to preach at very low or no cost. Their social message during the event

## 13 Bonus criteria

### 13.1 Additional Measure 1 - Bonus Norm (O)

The organization has taken sustainable measures, which are not part of the standards described above.

### 13.2 Additional Measure 2 - Bonus Norm (O)

The organization has taken sustainable measures, which are not part of the standards described above.

# United Kingdom – Hay Festival

## Introduction

The Hay Festival<sup>16</sup> has been taking place in the small market town of Hay-on-Wye (Wales) on a yearly basis in May/June for the last 26 years. The festival lasts for 11 days and celebrates great writing in every medium in Britain and around the world. The Hay Festival prides itself on its informal nature, its accessibility and being great fun.

The organisers of the festival - a private sector, not-for-profit company - create festivals that explore and celebrate literature, the environment, food, music, journalism and philosophy. Over the last 26 years, they have expanded internationally to run festivals in Britain (Hay), Spain (Alhambra and Segovia), Colombia (Cartagena de Indias and Bogota), Kenya (Nairobi), Mexico (Zacatecas), Beirut, India (Kerala), Bangladesh (Dhaka), Hungary (Budapest) and the Maldives. The organisers have also designed and established other successful literary festivals in Mantova, Italy, Brazil. They also run the “B39” project to identify emerging writers through the UNESCO Cities of Literature project – firstly in Bogota, and more recently in Beirut.



**Figure 1.** View of Hay Festival’s tented village on the edge of Hay on Wye  
(Brecon Beacons National Park)

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<sup>16</sup> [www.hayfestival.org](http://www.hayfestival.org)

The Festival has always taken place in Hay-on-Wye although its specific location has changed a number of times during its history. In the early years, the main reason for the changes was availability of a suitable location. As visitor numbers began to grow substantially from 2000, the capacity of the temporary sites that had accommodated the festival was breached and the nomadic nature made the planning and management very difficult. As a result of this, in 2007 the organisers signed a 17-year lease deal for a field on the edge of Hay-on-Wye. Since then, the organisers have installed some semi-permanent infrastructure such as a number of minor tracks as well as fixed electricity and water supply infrastructure, though much of the rest of the festival's infrastructure (e.g. tents) is actually installed and removed for the festival only so that the field returns to its original use for sheep grazing.



**Figure 2.** Michael Morpurgo speaking at the Hay Festival



**Figure 3.** Boris Johnson (Lord Mayor of London) interviewed on stage by Anita Anand at the Hay Festival

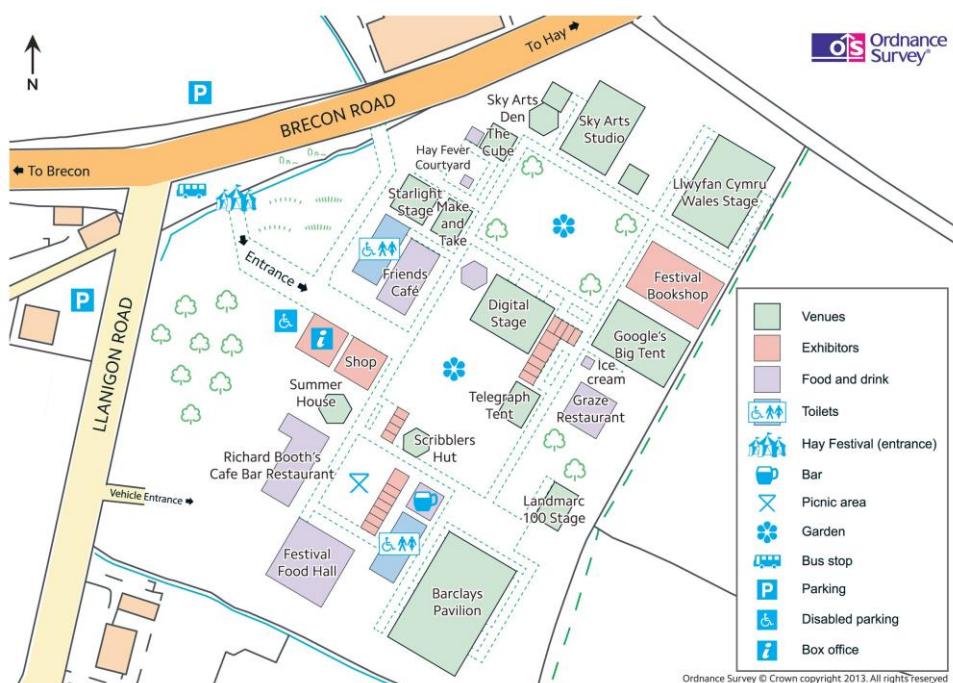
A key differentiating element of this festival is that Hay-on-Wye was the first book town in the UK with 45 second hand bookshops and only 1,500 inhabitants. This and the fact it is located in a National Park add to the appeal for people visiting the festival. In the festival's 2013 edition, there were 235,000 ticket sales with approximately 115,000 people attending the festival.



**Figure 4.** Commonwealth Writers Prize announced at the Hay Festival



**Figure 5.** Audience enjoying a family event at the Hay Festival.



**Figure 6.** Venue map of the Hay Festival

## Management and financing

Rather than having a set of strategic objectives, Hay Festival has a vision. This vision stems from the original Welsh Internationalist vision by Raymond Williams, who inspired the festival in the 1980s. The organisers of the Hay Festival believe in informal exchange between writers from many cultures, and in the power of writers to articulate truths about the world that are beyond the reach of populist ‘media’. They also believe that young people should have the widest possible access to the world’s greatest minds and that people should celebrate great writing in any medium – poetry, journalism, screenwriting, theatre, fiction, song, comedy and scholarship. This vision is also linked to the principle that cultural activity sits within society as a celebration and means of bonding for communities. Finally, the Hay Festival vision also addresses sustainability in the sense that places where festivals are held should be left in a better state than how they were found and that the use of resources should not compromise future generations. This vision has remained constant throughout the 26-year history of Hay Festival and has spread further to its other international locations. This is particularly prevalent for the festival’s sustainability vision.

Today, the Hay Festival organisers run 10 festivals across five continents. At each festival, current political thought and the re-imaginings of international writers gathered across cultural and genre boundaries foster the exchange of understanding, mutual respect and ideas.

**Table 1.** Strategic SWOT analysis of Hay Festival

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> <li>• Dedicated and knowledgeable staff</li> <li>• Worldwide brand recognition</li> <li>• Large customer database with many repeat visits</li> <li>• Festival respected and sought after by artists, publishers and the wider public</li> </ul>	<ul style="list-style-type: none"> <li>• Deficient transport network capacity for number of festival visitors</li> <li>• Lack of sufficient accommodation in the area</li> </ul>
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> <li>• Foreign festivals – more offers than current capacity</li> <li>• Scope to develop more outreach and support other festivals</li> </ul>	<ul style="list-style-type: none"> <li>• Financial crisis</li> <li>• Increasing fuel and energy costs</li> <li>• Over-supply of festivals</li> </ul>

The budget of Hay Festival has three sources of funding, namely:

- Private sponsors/partners (40%)

- Ticket sales (40%), with 235,000 tickets sold in 2013
- Funding from public grants and foundations (20%), which includes a mixture of funding from Powys County Council, national Government, EU funding, and other public organisations such as the Arts Council

The festival's two largest private sector sponsors are currently Telegraph Media Group and SkyArts.

The Telegraph Media Group is a multi-media news publisher that includes, amongst others, the following newspapers: The Daily Telegraph, The Sunday Telegraph, Telegraph.co.uk and The Telegraph. Sky Arts and Sky Arts HD (formerly known as *Artsworld*) is the brand name for a group of art-oriented television channels offering 18-hours a day of programmes dedicated to the arts, including theatrical performances, films, documentaries and music (e.g. opera, classical music, jazz).

Other cash and in-kind sponsors of the festival include global partners (e.g. Oxfam and The British Council) and each Festival has its own sponsors for example The Telegraph who sponsor the title of Hay Festival (Wales); Barclays bank, who sponsor a venue; Freixenet, who sponsor a series and the new economics foundation, who sponsor individual events as well as regional project partners (e.g. University of Cambridge). Depending on the type of sponsorship/partnership there are different criteria, for example naming rights, specific educational work or placing of particular products (e.g. Landrover).

Given that the festival organisers are a not-for-profit organisation, challenges for future funding remain as operational costs need to be covered whilst achieving enough income to invest in further development. The continuing financial crisis has put much of public (and certainly government) funding under strain. However, it has also opened opportunities for enhanced public/private partnership working.

Powys County Council, the main local authority for the area, discourages individual towns from having their own strategic objectives. Instead, they are encouraged to use the wider Powys County strategic objective of "building the value of Powys' unique physical, social and cultural assets to enhance the potential of the tourism, food and creative sectors".

Hay-on-Wye's main place brand is its book town image, which this event has built on and internationalised as a literary festival. The festival is promoted using press releases, newspaper and magazine articles, printed programmes, flyers, social media - e.g. twitter, facebook -, the festival's own website, and email newsletters.

## Festival impact evaluation and performance monitoring

One of the elements that renders the Hay Festival best practice in sustainability is the fact that for the last six years the festival has actively engaged in managing and mitigating its environmental impact through the festival's Hay on Earth and Greenprint programme. Over this period the festival's organisers have focused on three key areas, namely:

- The festival's direct impacts on the environment
- The impacts of the festival's audience
- The programming of events that will stimulate debate and discussion about key environmental and sustainability issues

The area the organisers of the Hay Festival have the most control and influence over in terms of environmental and financial benefits is the reduction of the festival's own direct impact on the environment. On this front, energy, waste, transport and procurement have been chosen as priority areas within the festival's philosophy of being carbon minimal rather than carbon neutral. The past five years have seen significant reductions in the festival's impact in following areas:

- Resource efficiency, including a 35% reduction in printed materials, 20% reduction in diesel fuel consumption and a 20% reduction in electricity usage. In 2011, working in partnership with a local company (Caplor Energy), solar water-heating was trialed at the festival's staff catering unit.
- Waste reduction, including the recycling of 60% of the waste produced on site. In 2011, food composting was introduced for all the festival's catering outlets, which resulted in a saving of 2.5 tonnes of waste being sent to landfill and 4.8 tonnes in 2012.
- Travel. Every effort is made by the festival's organisers for artists to travel to the venue by train. Additionally, a driver-monitoring scheme has been introduced for the festival's official drivers that records their fuel consumption and driving. This has led to a more efficient vehicle fuel economy.

While festival audience numbers have a huge economic benefit to the festival and Hay-on-Wye, the festival's largest indirect impact on the environment by far is caused by the choices that these visitors make with regards to transport, accommodation, etc. As a result of this, the festival's organisers have introduced a number of initiatives to reduce these environmental impacts, which include:

- Provision of a public bus service from Hereford - the nearest train station to the festival's venue - to the festival site, with ten buses a day. This bus service is run in conjunction with a private operator. Hay Festival guarantees to cover the actual cost and both partners share equally in any profits generated. So far, every year has generated profits with numbers of users increasing year on year. Separately, with the help of a private sector partner (Sky), a number of minibuses provide direct links to local B&Bs as well as surrounding villages and towns. In 2012, these minibuses carried 1,904 passengers.
- Bike hire and maintenance services at the Festival site, in association with a local company (Drovers). In 2011 and 2012, cycle rickshaws were available for hire and carried people between the festival site and Hay-on-Wye town centre.
- The festival promoted the use of two car-sharing websites through the festival's website<sup>17</sup>

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<sup>17</sup> [www.gocarshare.com](http://www.gocarshare.com)

- The Hay Festival also deals with environmental and sustainability issues through a programme of speakers and events that discuss, challenge and explore the environmental challenges facing the world. The festival's 2013 edition included talks and 1-hr debates on environmental and sustainability issues with keynote speakers that included, amongst others, Carwyn Jones, Janez Potocnik, Satish Kumar, Julia Hailes, Alannah Weston, Roger Thurow, Andrew Simms, Kate Humble, Ben Law, Alun Davies, Rob Hopkins, George Monbiot, Monty Don, Jane Davidson, Rosie Boycott and Mark Lynas. The festival's organisers also purchased an infrared camera in 2010 which has proved very popular among the audience in terms of surveying heat loss from buildings. This is now being used by Hay on Wye's Transition Town Group to help survey heat loss from homes, businesses and schools<sup>18</sup>.

As part of Hay on Earth - in conjunction with Andy Middleton from TYF and the Welsh Government -, the festival's organisers have developed a series of workshops and seminars. In 2013, the series – supported by Landmarc Support Services and Unltd - focused on finding and developing community-led projects delivering sustainable solutions to climate change challenges.. After an open competition, each day culminated in a 'Green Dragon's Den' where the public and a panel of experts voted for the best project. One winning project received £10,000 from the Welsh Government<sup>19</sup>. Another winning project won £15,000 in funding from Landmarc Support Services UnLtd.

In addition to this work, the organisers of the Hay Festival monitor the festival's impact on the environment using a pragmatic approach whereby the festival's impact on CO<sub>2</sub> emissions are quantified but within reasonable operational limits. Similarly, environmentally friendly energy generation is also actively pursued but is only implemented if it is proven to make a real difference, the organiers are not interested in greenwash. Table 2 below outlines some of the specific ways in which the organisers of the Hay Festival monitor the event's impact on the environment and other sustainability parameters.

<sup>18</sup> <http://www.gveg.org.uk/TransitionTowns.html>

<sup>19</sup> See <http://www.sustainablegov.co.uk/central-government/red-dragons-go-green-to-take-lead-in-a-sustainable-future-for-all>

**Table 2.** Monitoring of environmental and sustainability impact at the Hay Festival

Strategic objective(s)	Key performance indicators
<p>Sustainable management</p> <ul style="list-style-type: none"> <li>• To achieve and sustain management practices in line with the principles of BS8901</li> <li>• To undertake a programme of continual improvement in those areas where meeting BS8901 proves challenging</li> <li>• To work towards ISO20121</li> </ul>	<ul style="list-style-type: none"> <li>• To achieve BS8901 minimum standards by 2011</li> <li>• To achieve ISO20121 by 2015</li> </ul>
<p>Carbon emissions and waste</p> <ul style="list-style-type: none"> <li>• Become a leader for Wales in festival sustainability and financial viability</li> <li>• Reduce the festival's overall resource consumption</li> <li>• Increase the percentage of waste recycled</li> <li>• Continue data collection, measurement against 2006 baseline and follow-up in 2008</li> </ul>	<ul style="list-style-type: none"> <li>• Reduce the festival's carbon emissions by 20% each year from a an approximate value of 7,600 tonnes in 2006</li> <li>• Increase amount of waste recycled from 25% in 2006 to 40% in 2009, 50% in 2011 and 65% in 2012</li> <li>• Production of carbon footprint data on a five-year cycle, with next report due in 2013</li> </ul>
<p>Transport</p> <ul style="list-style-type: none"> <li>• Increase public participation in the Hereford-Hay bus service</li> <li>• Source a car-partner for guest travel who can provide a car which has lower emissions and better fuel consumption</li> </ul>	<ul style="list-style-type: none"> <li>• Achieve a 15% increase in user numbers year on year from the 2008 baseline of 8,500 people</li> <li>• Achieve a more sustainable official car available for use in 2012 with an emissions figure of less than 150 parts per million and a fuel consumption greater than 45miles per gallon</li> </ul>
Catering	

<ul style="list-style-type: none"> <li>• Gain the support of existing long-term catering outlets to provide a more stream-lined use of disposable goods where re-usable is inappropriate</li> <li>• Ensure that catering outlets use either re-usable or compostable crockery</li> </ul>	<ul style="list-style-type: none"> <li>• All outlets using either re-usable or compostable crockery</li> <li>• All the outlets - 50% minimum - using the same type of compostable cup, plate and/or cutlery</li> </ul>
<p>Energy</p> <ul style="list-style-type: none"> <li>• Reduce overall festival energy consumption (incl. contractors)</li> <li>• Trial and adopt, where successful, renewable and sustainable sources of energy</li> </ul>	<ul style="list-style-type: none"> <li>• Reduce energy consumption by 20% in real terms by 2013 (with respect to 2006 baseline)</li> <li>• To conduct solar heating panel trials for staff catering in 2011 and install across the other catering units, if successful</li> <li>• To conduct kinetic energy source trials by 2013/2014</li> </ul>
<p>Procurement</p> <ul style="list-style-type: none"> <li>• Apply sustainable principles to all areas of the festival's procurement</li> </ul>	<ul style="list-style-type: none"> <li>• Achieve adherence to the sustainable procurement policy by catering subcontractors (by 2011), marquee and site subcontractors (by 2012), goods and services sectors (by 2013), all other areas (by 2014)</li> </ul>
<p>Knowledge sharing</p> <ul style="list-style-type: none"> <li>• Produce a regularly updated Greenprint report detailing the process, outputs and outcomes that the Hay Festival has undertaken and achieved on its path to a sustainable future</li> <li>• Promote the Greenprint report developed for Hay to other Festivals in Wales, allowing for the knowledge gained to be spread</li> <li>• Promote the Greenprint report as a cost effective method of reducing festival costs and thereby improving the financial viability of all festivals in Wales</li> </ul>	<ul style="list-style-type: none"> <li>• Produce and update the Greenprint document</li> <li>• Increase uptake of the Greenprint by 50% in all other Welsh festivals by the end of the project</li> <li>• Retain successful partnerships and shared knowledge results in a readily adopted Greenprint</li> <li>• Adoption by overseas partner festivals of similar sustainable guidelines</li> </ul>

<ul style="list-style-type: none"> <li>• Continue collaboration with other festival organisers and leaders in the creative arts, sustaining relationships, evaluating actions and building on shared experiences</li> <li>• Support European and South American partner festivals in following similar sustainable guidelines, where appropriate, and promote the Hay on Earth in those countries</li> </ul>	
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Of all the objectives and key performance indicators outlined above, the ones that are most likely to remain major challenges into the future will include preventing the last 25% of waste from going to landfill - lots of small items, large variety of materials, often mixed and contaminated - due to the high costs of separating this complex waste. Similarly, traffic and parking in a small rural town with a poor existing public transport system - will also remain challenges for the Hay Festival, particularly as visitor numbers increase. This view is largely shared by other stakeholders of the festival, including local residents, Powys County Council, visitors, etc.

Rather uniquely in the world of events and festivals, the Hay Festival has a festival-specific sustainability policy<sup>20</sup>. The Hay Festival sustainability policy strives for the festival to become carbon minimal and focuses on the following areas:

- Environment
- Business
- Community
- People and Change

Additionally, there are a number of objectives that the festival's organisers strive to achieve and which have an impact across the four areas listed above. These objectives include the following:

- To comply with the requirements of UK environmental legislation and approved codes of practice
- To assess, where practical, the environmental impact of all current and likely future operations
- To seek continuously improvements in environmental performance
- To reduce pollution, emissions and waste
- To reduce the use of all raw materials, energy and supplies
- To raise awareness, encourage participation and train employees in environmental matters
- To expect similar environmental standards from all suppliers and contractors

<sup>20</sup> <http://www.hayfestival.com/greenprint/hayonearth.aspx?skinid=14>

- To educate and assist festival visitors in reducing their carbon impact and improving their own sustainability
- To liaise with the local community and participate in discussions about environmental issues.

Powys County Council does not have a working policy specific to festivals covering CO<sub>2</sub> emissions, energy use or water use, though legal restrictions apply to the storage and transport of waste, noise levels, discharges leading to water pollution, emissions creating air pollution, protection of cultural heritage (event licensing laws and planning regulations), protection of landscapes (event licensing laws and planning regulations) and social unrest (standard licensing laws).

Specific measures taken by festival organisers to reduce the event's impact on the environment include the following:

- Energy-use. Use low energy lighting, phased generators to provide power on demand, renewable energy supplier, solar water heaters.
- Waste. Recycle 75% of all waste, developed reuse zones for people to come and collect waste that can be reused.
- Noise. Monitor levels, use sound-insulating walls where necessary.
- Water use. Ban sale of bottled water, provide standpipes for free water use, working with Welsh Water to reduce water consumption in toilet and catering use.
- Water pollution. Bunded generators, fuel stored on site kept to a minimum.
- Air pollution. Moving from diesel generators to electric space heaters.
- Protection of cultural heritage. Work closely with local and national experts to ensure cultural heritage is recognised and promoted.
- Protection of urban/rural landscape. Transport policies in place to minimise negative impacts, work closely with Powys County Council and National Park representatives.

Of the initiatives outlined above, re-use zones is probably one of the most innovative. Festival organisers have created a covered space on site where items of waste are stored, photographed and the photos tweeted to festival visitors. Anyone can then come to the site and take away the items for re-use.

One of the main obstacles faced by event organisers in trying to minimise the event's environmental impact continue to be the financial costs of new technologies, a certain lack of commitment from third parties, dealing with the temporary nature of the festival itself and the inherent 'waste' in constantly erecting and taking down of venues and infrastructure.

## Further information

For further information about the Hay Festival, please contact:

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