Festival Management Innovation: The Case of Roskilde Festival of Denmark

BY

Theodosia Migkou

A thesis submitted in partial fulfillment of the

requirements for the degree of

MASTER OF DIGITAL MEDIA, COMMUNICATION AND JOURNALISM

Specialization: Digital Media, Culture and Communication

Supervisor: Prof. George Tsourvakas

September 2018
Table of Contents

Abstract .............................................................................................................................................ii

INTRODUCTION .....................................................................................................................................1

CHAPTER ONE: LITERATURE REVIEW .........................................................................................3

1. Events/Festivals Management .................................................................................................4

2. Definition and importance of innovation ..................................................................................10

2.1 EVENTS/FESTIVALS AND INNOVATION .............................................................................12

CHAPTER TWO: METHODOLOGY .................................................................................................16

CHAPTER THREE: CASE STUDY: ROSKILDE FESTIVAL OF DENMARK ..................................18

3. 1. Structure ......................................................................................................................................21

3.2 Innovation Management ............................................................................................................21

3.2.1 Administration - The Roskilde Festival Group .................................................................23

3.2.2 General Strategy ......................................................................................................................28

3.2.3 Co-operations-Associations .................................................................................................32

3.2.4 Audience Engagement ..........................................................................................................31

3.2.5 RF Experience .........................................................................................................................32

3.2.6 Economic Figures ...................................................................................................................33

3.2.7 Volunteerism ..........................................................................................................................33
3.2.8 Non-profit .................................................................35

3.2.9. Equality .................................................................36

3.2.9.1. Gender Equality ....................................................38

3.2.10 Donation Strategy 2018-2020 ......................................39

3.2.11 Communication Strategy .............................................42

3.2.12 Sustainability ............................................................46

3.2.13 Education .................................................................50

3.2.14 Technology-Applications ............................................50

3.2.15 Honors .................................................................51

CHAPTER FOUR: CONCLUSION ........................................52

BIBLIOGRAPHY .............................................................58
Abstract

This dissertation project is under the Master Program “Digital Media, Journalism and Communication the Department of Journalism and Mass Communication of the Aristotle University of Thessaloniki and was implemented in accordance with the requirements of the curriculum.

The following paper attempts to give the reader an opportunity to understand the general meaning of the festival’s management innovation with initially conducting a literature review. Secondly in order to identify management innovation applications and techniques on the festival and reach some valid result from press releases of the case study of Roskilde Festival of Denmark was examined.

Qualitative research was conductive in order to get insight of the innovation processes and resources of the Roskilde festival. Observation and in depth examination of the case assist me in obtaining knowledge on managerial initiatives in structure, processes, communication and environment of the Roskilde Festival and what efforts leading to innovation and by extension to the prosperity of the festival. The observation process occurred during the week festival this year

In conclusion, the results obtained through the literature review and via the case study and observation, indicate that of technology, the community, creative spaces fostering idea generation, interaction, freedom of expression the application of creative concepts, social debate, strategic and commercial partnerships, methodical development of the knowledge, Sustainable internal efforts, independency, systematic problem-solving approach, attention on the overall experience, diversity and quality, talent development are among the most valuable techniques strategically implemented in the case of the Roskilde festival maintaining in the market for almost fifty years among the most successful festivals of Europe.

Key Words: Festival, management innovation, innovation, innovation initiative
Acknowledgements

I would like to thank my supervisor Professor George Tsourvakas for their input and intellectual guidance during the competition of this master thesis. Additionally, there is my mother and brother who should be thanked for their support, interest and energy whilst this work has been in progress. Moreover, I would like to thank my deceased father who would love it to see me here.

My family and my friends are those who helped me, inspired me an gave space and freedom to think and deliberate, enabled me to process my ideas and thoughts into some kind of order, all important aspects leading to competition of this thesis.

Thank you !!!!!
INTRODUCTION

Nowadays, the contribution of the festivals in life has gained an immense impact. Higher living standards and a great number of offering creative cultural concepts have urged on event managers to constantly strive to offer innovative solutions so as to attain increased participation and satisfaction. Innovation in planning and organization process has became a prerequisite and specifically in the events industry. Appropriate innovation management is important in festivals in order to gain a sustainable strategic advantage and endure in the market since it creates great value. In the process of organization advancement through innovation the organization needs to portray changes across the structure, the processes, the communication order and the environment. Although applicable new ideas are essential, only a small percentage of managers have managed to apply them correctly and on time. Strategic initiatives to this direction can sequence to enormous results for the progress of the organization.

The subject of festival management innovation was chosen according to my personal interests and my working experience to this sector. The purpose of this thesis is to analyze the real implementation of innovation practices through the scope of the successful Roskilde Festival and to identify the management objectives concerning the structure, processes, communication and environment that facilitate innovation in all aspects of the organization. The case was chosen due to my participation at it and the significance of the case. Intention is given as well to the understanding of the innovation techniques and the resources which combination leads to extraordinary results.

The thesis if formed in four chapters including this chapter where the main subject of the thesis and the overall research intention are being presented. In the second chapter an extent literature review of the event management, the event industry and different factors of events and festivals are being presented. Along with the innovation concept explained in depth and the factors that contribute to its proper appliance. Chapter three introduce the research methods granted for the reliable and valid analysis of the case based on in depth exploration of the case and my own personal
experience. Finally, in chapter four the findings of this analysis indicated along with my own opinions and reflection about the topic.
CHAPTER ONE: LITERATURE REVIEW

A review of extant literature is undertaken and basic concepts are being introduced enabling the readers to understand the next chapters easily. According to Berthon et al. (2003) a literature review can be seen as a central building block for any piece of academic research.

The focus of this dissertation is on creativity and innovation, since these are important factors for the companies’ struggle for survival in today’s society. Furthermore, the angle is seen from the management’s point of view, which has great importance if companies are to be engaged in the right direction. The innovation concept including the importance, history and current situation is presented as well as its importance and application on the festival management. The purpose of this thesis is to analyze the innovation subject, methods and its role in the event industry and specifically in a festival and how it bring it into play. In addition, the appropriate application of innovation and its resources will be discussed formed on the examination of the case study and the writer’s opinion.
1. Events/Festivals Management

Events form part of all our lives and they have been used to signify important aspects of our culture throughout the ages (Shone and Parry 2004; Tassiopoulos 2010) with displayed evidence that celebratory and ceremonial events were taking place over 60,000 years ago (Matthews 2008a). Synonyms of events from the dictionary, team with "occurrence", "happening", "incident", or "experience". According to Getz (1997, 04) “Events are transient, and every event is a unique blending of its duration, setting, management and people”. In the interest of providing maximum satisfaction, the distinguish of each type of special event and its characteristics is the first step prior to events management. According to Getz (1997, 07), depending on goals and features, events can be divided into seven types: Cultural Celebrations (festival…); Sport Competitions (Olympic Games…); Private Events (wedding…); Art/Entertainment (art exhibition…); Business/Trade (product launch…); Recreational Events (gala dinner…); and Political/State (political party conference…). Nevertheless only recently, after the eighties, they have involved into business organisms and they continue to grow both domestically and internationally, attracting diverse attendees, making the Event Tourism industry one of the biggest and fastest growing industries in the World. “Event Tourism” is a term used mostly in the tourism literature to describe a destination development and marketing strategy to realize all the potential economic benefits of events and especially Getz defines event tourism as a set of interrelations between tourism management and event management(Getz 2008)

In the past couple of decades, festival and event tourism has been one of the fastest growing sections of the world leisure industry (Getz, 1991; Nicholson & Pearce, 2001) and has received increasing attention by academic researchers. Tourism and its associated sectors, including event management, employ an estimated 10 percent of the global workforce (Ibrahim and Wason, 2002). According to Custido and Perna 2008(Custido and Perna 2008) events are image makers and their aim is considered to be capable of establishing attractive destinations, providing competitive marketing advantage sometimes in a global scale by right market positioning - increase the economic revenue of the destination, expand the traditional tourist season, and draw
international and national visitors. In addition with the participation at the event external visitors is likely to spend money on travel, accommodation, goods and services in the host city or region.

Art events can be classified with criteria as:

(1) professional versus amateur artists

(2) competitive versus festive

(3) mixed or single genre (e.g., just jazz, or many music types)

(4) single or multicultural

(5) paid or free performances

(6) regularly scheduled, periodic, or one-time

(7) temporary versus permanent.

The range of different event types is considerable, with at least eleven event ‘genres’ being identified, ranging from business to festivals to social and sports events (Bowdin et al. 2006).

Festival is one of the major types of art and entertainment events and consist one of the most common form of cultural celebration with some of them having long history and tradition reaching decades. It has a public character and often entails a specific object of celebration that called theme, for example Festival of Music. Falassi (1987) has summarized contemporary English-language definitions of "festival", of which the most pertinent is "a sacred or profane time of celebration, marked by special observances". According to Manning (1983), celebration is performance: "it is, or entails, the dramatic presentation of cultural symbols." Inside the celebrational character a number of performances and exhibits can take place beneficial to the theme of the festival and usually for a profit purpose.
Festivals are celebrations that include performances and in many cases exhibits. "Concerts" are musical scheduled performances, usually of more than one artist or multiple numbers and they are taking place on specific location. In the case of a periodic event the location is standard, part of the place marketing capable of creating tourist attraction, since tourist are as well potential customers and in many cases the main ones. Destination that have applied the scenario of eventful cities, by incorporating in their portfolio social and cultural benefits managed to stay in front of competition and endure (Richards & Palmer, 2010). As follows profile events as a crucial factor for a destinations’ competitive positioning (Foley et al., 2012) since they create cultural capital and increasing the economy of the city that facilitated investments.

New festivals need to be very innovative and original in order to be competitive in terms of attracting artists, attendants, and financial support (Getz 1997). Festivals considering their artistic nature are increasingly focusing on idea generation and develop innovative processes to integrate the new innovative concepts since innovation is a driver of value creation and differentiation and is leading to competitive advantage according to Abernathy and Utterback (1978). Porter (1985) defines value as: “the amount buyers are willing to pay for what a firm provides them (…) measured by total revenue.” (Porter, 1985, in Amit & Zott, 2001). The mismanagement of resources, such as time, budget, staff, etc., to the process can obstruct the diffusion of an idea before it has time to fully mature (Wycoff, 2004) Nevertheless little consideration given to the steps needed to institute buy-in for that initiative (Kambil, 2002).

The question of event purpose or goal has been categorized by Goldblatt (2002:8) as ‘celebration, education, marketing, and reunion’. From the events stems a great economic impact which can be assessed Dwyer et al (2000). Among them the attraction of visitors to the area that takes place. Several authors have examined the “leveraging” of events in order to improve local businesses (Chalip and Leyns 2002).

An event can be seen as a simulated stage-managed environment, creating authentic moments of experience within that setting for guests and participants. The preparation
and conduct of the event has a number of important functions within the space of culture. The cultural event serves as the following:

- A fundamental of project activities
- A means of drawing attention to the city (region)
- A force that unites different actors in the cultural space
- An incentive for partnership and cooperation
- A catalyst for the development of professional communication
- A means of attracting media attention to the field of culture
- A testing ground for new forms of art (Kushcheva & Tuononen 2013)

According to Watt (1998), an event can only happen as a result of careful, structured, and logical planning, which according to him, decreases uncertainty, centers attention to goals, and makes operation effective. Moreover the regarding atmosphere, the elements of the event, such as the venue, catering, entertainment, scenery, and audiovisuals, should be kept around the theme (McDonnell et al 1999).

Nowadays the event industry has grown exponentially in terms of the number and size of events, their economic, cultural and social significance, and media coverage. The above fact has increased the demand for professional managerial skills and experience necessary to administer the organizations that produce or govern events. These needs gave birth to journal devoted to the academic study of this field that initially was divided in Creation of Festival Management and Event Tourism. The “Event Management” encompasses the planning and production of all types of events, including meetings and conventions, exhibitions, festivals and other cultural celebrations, sport competitions, entertainment spectacles, private functions and numerous other special events.

The “Event Management” focuses on “planned events”, the kind that involve professional managers e.g. festivals. The planned events have a fixed finite length and publicized in advance, a fact that generates a major part of their appeal. Many planned events are periodic, as with festivals held every year in the same place. The production of the periodic events require temporary expansion in staff and volunteer
numbers as well as management capacity. Each festival has a unique ambience created by the combination of the setting, program, management and people.

According to Shone and Parry (2004), events management activities are closer to arts’ perspective than sciences’. Typical tasks of the events managing concern issues as organizing, financing, marketing, resource finding, health and safety, legalities, and recording. Unlike other industries, marketing in events management does not try to catch people’s attention to a product or service but it aims to attract customers’ attention to the experience in the service (Quinn 2013).

In addition, the success of the event depends mainly on people and their stable performance during the event (Tum et al. 2006). The appropriate organization of the tasks and the conscientious motivation and managing of the staff is essential for the success of the festival. People are a critical factor since their performance, ideas and attendance are the source of remarkable results and a valuable asset for the organization. First, either managing or facilitating opportunities for volunteering at events seems the most common approach. The nature of events is such that their delivery often depends on volunteer participation (Elstad, 1996). Managing volunteer expectations (Ralston et al., 2004) and poor volunteer motivation can potentially negatively impact on planners’ ability to manage an event effectively and increase costs associated with its delivery (Cuskelly, et al., 2004). Once the team has been formed, it needs to start discussing and brainstorming around the event. (Shone & Parry 2004).

Structured programmers can provide opportunities to contextualize learning experiences in the field (Digance et al., 2001), nevertheless the management of these projects can demand intensive resources for the host institution. Moreover, managing volunteer expectations (Ralston et al., 2004) and poor volunteer motivation can potentially negatively impact on planners’ ability to manage an event effectively and increase costs associated with its delivery (Cuskelly, et al., 2004). Second, bringing event management professionals into the classroom, as guest lecturers, has had documented success. Indeed, Barron and Whitford (2004) found that specific event management courses that utilized guest lecturers for at least one-third of the delivery
were well received by students, who declared that such a real-life approach was extremely helpful for part-time and future careers. Finally, there are the various forms of work experience, work placements and the traditional internships commonly offered within tourism degree programmers (Busby, 2005)

Also, under consideration is the technological support facilitating the management of the people and the tasks. The events ought to be actively promoted and an effective promotion strategy needs to keep in mind the event-specific target audience and the development of modern information tools. According to Julius Solaris (2012) the way people attend an event or the methods companies use in marketing/advertisement for their events has been changed a lot due to the development of technology and social media. Media exposure is important since any negative reaction of media may cause severe damage to the reputation of an event (Shone & Parry 2004).

The managers of the festival need to evaluate the whole picture of the event, to discover possible risks and to suggest ways to address these risks. The objective of the event is to present a specific idea with the use of different types of art by creating and maintaining a specific atmosphere throughout the duration of the event necessary to impress the viewer since the main feature of a cultural event is inferred in its deep emotion. Thus the attention to the details it is an important factor to be considered, since can either strengthen or sharply weaken the emotional impact of the event. Organizers have to consider issues about transportation, bathrooms, trash cans, air conditioning, or other material items, instead focusing only on the global idea. Staying current with trends and forces facilitates strategic event planning, but the challenge is to identify which trends and forces apply to a certain event (Getz 1997).

Furthermore, in the modern society globalization has changed the scenery in every sector and by extension on the event industry as well. Globalization facilitates the formation of a single world community and the integration of the various processes and phenomena leading to an intense cultural dialogue. On the other side globalization supports the conservation of the cultural identity and autonomy in the face of uniqueness on that account managers should have to handle the development and application of new suggestions towards this direction to stay in track in this
changing society. The protection of the material, spiritual and artistic values of the festival and by extension of the culture essential since they are eternal. This is being overcome by the organizations resource capacity development, by helping employees gaining new experiences and realize their own creative ideas after the participation in training events and with the display of the leadership and organizational qualities of the managers. Specific skills are required and expertise internal and external are prerequisite for overcoming risks on funding, promotion, sustainability and organization of the events. Moreover resource dependency theory stresses the importance of networks of exchange among organizations and how they create power relations, particularly through exchanges of resources, alliances, and shared directors (Scott & Davis. 2007; 278)

The most important factor in order for an event to achieve great numbers of participants and gain great media exposure, thus success, managers have to think in terms of its capacity. Knowledge has become a valued embodiment of capital and innovation the main driver of economic growth. The absence of a clear strategy for innovation is an overarching management barrier (Kambil, 2002).

2. Definition and importance of innovation

All through the centuries innovation significantly supported the animal as well the human life increasing the living standards. Innovation is an application of new concepts/ideas into life to make something different in a better, positive way (Encompass 2013). Recently innovation has integrated into the business world with effective and efficient operations and a clear business strategy that paves the way for success. Researchers like Abernathy and Utterback (1978) have connected innovation with the competitive advantage. This is essential for organizations like art festivals to survive in a highly antagonistic world and for perpetuity in the event industry.

Although the process of innovation is one of the most important drivers behind the growth and success of today’s global economy, it is not completely understood. Throughout the last century, managers of industry exploited the process of production
to a level that it leads no more to as significant competitive advantage. The new challenge is to expert innovation, mobilizing changes, creating new competitive advantages. This can happen with more advanced products, by building better processes, offering better services and presenting new solutions.

The classical definition of innovation is sourced from Schumpeter’s early work (1934:65) and it is as follows. “Developments [= innovations] are new combinations of new or existing knowledge, resources, equipment and the alike,” and distinguishes between five types of innovations: new products, new methods of production, new sources of supply, exploitation of new markets, and new ways to organize business. According to Stam and Wennberg (2009:79), which added the factor of commercialization, the realization of innovation, “Innovation is the search for, and the discovery, development, improvement, adoption and commercialization of, new processes, new products and new organizational structures and procedures.”.

This definition adds to the previous one (Stam and Wennberg) by defining that innovation is a multi-stage process as well as a source of differentiation through competition in a marketplace. The definition from Baregheh, Rowley and Sambrook (2009:1334) is the most comprehensive yet. “Innovation is the multi-stage process whereby organizations transform ideas into new/improved products, services or processes, in order to advance, compete and differentiate themselves successfully in their marketplace.” In summary Innovation is an application of new concepts/ideas into life to make something different in a better, positive way (Encompass 2013).

Mazzarol (2011) identifies six different types of innovations:

- Process innovations (tools, devices and knowledge used in a given process)
- Product innovations (outputs that benefit the customer directly)
- Radical innovations (drastic changes in organizations and industries for the better)
- Incremental innovations (marginal yet positive changes in existing practices)
- Technical innovations (advancement in organizational activities due to technological advancement)
Administrative innovations (are the structure, processes and human resources of a firm which is directly influenced by the management)

In order the innovation to be considered holistic and complete it should include new concepts, applicable meaning and successful application. Companies have put in place suggestions, schemes, ideation programs, venturing units and online forums. The changes and improvement in innovation should not only be made for only any product/service, but also for every step in business process from organizing, sourcing to marketing or delivery (Quinn 2013, 57).

Innovation should be transformed into a core process into the organization with the help of tools to facilitate the process. Managers have to focus on opportunities of high value and apply them immediately. Last but not least innovation must be managed and measured in an ongoing basis.

2.1 EVENTS/FESTIVALS AND INNOVATION

Having in mind the plethora of the events/festivals nowadays events will need to be very innovative and original in order to be competitive in terms of attracting artists, attendants, and financial support (Getz 1997). The changes and improvement in innovations should not only be made for only any product/service, but also for every step in business process from organizing, sourcing to marketing or delivery (Quinn 2013). Staying current with trends and forces facilitates strategic event planning, but the challenge is to identify which trends and forces apply to a certain event (Getz 1997). Innovation plays an extremely important role in the success of an event, although today innovation is not regarded as the most popular issues in events management (Quinn 2013).

In terms of events industry, managers can take advantage resources as people’s intelligence and technology, for improving the innovative level of their events. Resources that exist at every corner of life (Cros 2016). People element today is considered as the most important and valuable asset of any company (Cros 2016). The most suitable method for a manager to assure many well organized tasks is motivating
and managing his staffs successfully during events; as an event’s success depends mainly on staffs and their stable performance during the event (Tum et al. 2006).

As Cunningham (2011) says, creative industries represent a part of the service sector with a “crucial input into manufacturing on the supply side and a central role in shaping consumption trends and choices, [that] remains on the margin of innovation policy, planning and research” (p. 241). According to Sundbo and Gallouj (1999) service innovation can be categorized into four types: product innovation, process innovation, organizational innovation and market innovation. Innovation in services typically results in increased customer satisfaction and loyalty (Cros 2016). Companies in creative industries have at their disposal multiple avenues for allowing clients to participate in the innovation process: (a) opening up the company’s boundaries, (b) opening the product/service for co-creation, and (c) organizing identity convergence around products or services (Parmentier and Mangematin, 2012).

Considering the fact that innovation is the key competence of the 21st century it is essential to be linked to strategy and the business planning process. In terms of event management, Julius Solaris (2012) stated that the way people attend an event or the methods companies use in marketing/advertisement for their events has been changed a lot due to the development of technology and social media. Technology has been advanced spectacularly and itself is a type of innovation. According Davila et al. (2006), technology can be regarded as an integral as well as crucial part of an innovation; either shown or hidden, technology’s contributions and effects have stimulated many businesses’ success and attained huge attentions.

Technology is an important aspect in the world of special events, as everything from planning to programming to great extents relies on technological solutions. Internet provides new possibilities for communication, information resources, and is an efficient marketing tool. Staying current with technology is important, as consumers expect quick adaptation to new technology (Getz 1997). Technology help companies to gather information easily via social media and Websites along with real time
communication with all the stakeholders. Strategic Planning of a festival through the digital environment can create an effective communication strategy.

A number of innovative trends exist in event technology that make easier the attendee engagement like real-time event management, digital swag bags, live streaming, cashless payments and crowd sourcing platforms and technologies.

By utilizing web-based and mobile-friendly event management software, event managers facilitate the communication in real-time and the collection, monitoring and analyzing of constant data during the event increasing the attendee satisfaction.

The massive development of social interaction has allowed many event companies to make use of social Media/Networks and online applications to market their events more effectively under lower costs (Quinn 2013). Furthermore it allow remote participation and live streaming. Another important factor that should be considered from the festival managers is the use of audiovisual application. According to Carding (2012), AV equipment helps event organizers not only to transfer events’ messages to clients but also approach participants’ emotions more easily. As concern the atmosphere, the elements of the event, such as the venue, catering, entertainment, scenery, and audiovisuals, should be kept around the theme (McDonnell et al 1999).

A number of mobile apps are being introduced smoothing the communication among the staff and promoting the conversation between the attendees. The software of mobile app is created and uploaded to online store under a given specific platform so that users can download, install, and use it either online or offline (Wigmore 2013). In addition with technology managers can leverage the co-creation processes and improve their efforts by continuously checking the predisposed innovation communities.

Most of the event marketers stressed the importance of mobile event apps and talked about the things they were doing with them at their events. The usage of the apps enhance the guest experience and encourage engagement though interaction on the ground of the event.. Additionally, they offer contextual information before, during
and after an experience, keeping all invitee and attendee data in one place that can then be used to draw valuable insights (Pesin Brian 2015).

The concept of sustainability (or ‘sustainable development’) situates comfortably within an innovation context that now is institutionalized globally as a dominant organizational and management imperative. Many regard the ascension of sustainability as evidence of a societal ‘paradigm shift’, that is, a radical or even revolutionary innovation (Knill, 1991). A prevalent theme in sustainability-related innovation research considers the social and cultural impacts of festivals, especially in relation to affected local communities. One relevant issue focuses on the projection of authenticity and sense of place (HyoungGon and Jamal, 2007, Quinn, 2006, Xie, 2004), while another considers innovations that strengthen cultural or social identities (Hannam and Halewood, 2006, Hughes, 2006).
CHAPTER TWO: METHODOLOGY

Research methodology is normally divided into two groups, quantitative methods and qualitative methods and according to the type of information researchers aiming to gather, the appropriate research group is selected. (Kuada 2012, 91.) In this study, qualitative data was chosen, since it can “provide meaningful, novel insights into complex social processes like on-going business on the pre-given theoretical propositions. model change and innovation.” (Eisenhardt and Graebner, 2007 in Günzel & Holm, 2013; 9).

“Qualitative data, with their emphasis on people’s ‘lived experience’, are fundamentally well suited for locating the meanings people place on the events, processes, and structures of their lives: their perceptions, assumptions, prejudgments, presuppositions and for connecting these meanings to the social world around them” (Miles & Hubermaan, 1994).

Qualitative Research is based on subjective data, therefore is critical to ensure the validity and reliability of the research. The credibility focuses on the realistic application of the findings to the real life (Merriam 2009, 213). Validity, refers to the believability and trustworthiness of the findings and depends on the participant to reflect the situation and assure that the findings are credible and accurate. This depend on the abundance of data and cross-checking them from multiple perspectives, known as triangulation method. Transferability to other cases is not admitted as primary goal of the study.

The data, that lay the foundation of the qualitative study collected by two qualitative research methods, a case study and spot observation of Roskilde Festival. Spot observation is a modified time-sampling method of observation in which the observer is relatively unobtrusive, taking a ‘mental snapshot’ of the activity that is going on before his or her presence is discovered (Draper 1975;Johnson, 1973;Munroe and Munroe 1975).
The contributions of the observation to the research concern idea brainstorming with the volunteer group, participation in all the stages, live streaming, discussing with the guests and meeting high status VIPs guests, ticket distribution, web instant updates, participation in pop up micro events inside the festival as well as on deciding voting for the most innovative area.

Regarding the case study press releases published from the Roskilde Festival Group were used in order to get inside in the company's internal work and strategy. Documents and information on the festival's operations as strategic ambition, communication, donation and sustainability strategy, annual reports, collaborators, service and traders were collected as well as the Roskilde Festival Group's structure.
CHAPTER THREE: CASE STUDY: ROSKILDE
FESTIVAL OF DENMARK

3. 1. Structure

Roskilde Festival is the largest North European culture and music festival that has existed since 1971 and is held annually south of Roskilde city. It is one of the largest music festivals in Europe and the largest in Northern Europe. It is a non-profit organization consisting of about 50 full-time employees and thousands of volunteers. During the festival the number of volunteers increases to about 32,000. It was Denmark's first music-oriented festival created for hippies and until the mid-1990s, the festival attracted mostly Scandinavians, mostly youth, but in recent years it has become more and more international attracting thousands of people from the whole Europe and Australia. It last totally eight days but only at the four of them there are live concerts starting end of June each year until the first weekend of July.

The festival offers a campsite that covers nearly 80 hectares and divided into 'agoras' that provide establishments and services as toilets, cell phone charging, luggage storage, food stalls and cinema. They also host events according to each agora's theme: dance, skate, swim etc. The festival campsite and access to it is included in the ticket price. It includes nine stages where a balanced mix of large, well-known artists and cutting-edge artists from all contemporary genres are performing. The music covers such styles as rock, Hip Hop, Metal, urban, electronic and 3rd world contemporary music.

The Roskilde Festival 2013 had more than 180 performing bands and was attended by some 130,000 festival goers, along with more than 21,000 volunteers, 5,000 media people and 3,000 artists – totaling almost 160,000 people who participated in the festival (Roskilde Festival Group, Annual Report.)

1 https://en.wikipedia.org/wiki/Roskilde
Different happening are taking place at the festival as the naked run organized by the Roskilde Festival Radio since 1999, that the latest years has gain such an immense popularity leading to qualifier events.

<table>
<thead>
<tr>
<th>Stage name</th>
<th>Year introduced</th>
<th>Capacity</th>
<th>Main genres</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orange</td>
<td>1978</td>
<td>60,000+</td>
<td>All</td>
</tr>
<tr>
<td>Arena</td>
<td>2003</td>
<td>17,000</td>
<td>All</td>
</tr>
<tr>
<td>Avalon</td>
<td>2014</td>
<td>6,000</td>
<td>Hip Hop, Electronica, Urban world music, Metal</td>
</tr>
</tbody>
</table>
### Table 1 The stages, year introduced, the capacity and the main genres of Roskilde Festival

<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
<th>Capacity</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apollo</td>
<td>2012</td>
<td>5,000</td>
<td>Electronica</td>
</tr>
<tr>
<td>Pavilion</td>
<td>2003</td>
<td>2,000</td>
<td>Mixed, mostly rock-ish</td>
</tr>
<tr>
<td>Gloria</td>
<td>2011</td>
<td>1,000</td>
<td>Mixed</td>
</tr>
<tr>
<td>Countdown</td>
<td>2012</td>
<td>5,000</td>
<td>Electronica</td>
</tr>
<tr>
<td>Rising</td>
<td>2014</td>
<td>5,000</td>
<td>Mixed – only up and coming Nordic acts</td>
</tr>
<tr>
<td>East</td>
<td>2017</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Together with the music program and the attitude work, the art is a key element in Roskilde Festival's program content. Experiences in a wide range of categories: performance, visual arts, sound art, talk, graffiti, installations etc are presented where the participants have the change to experiment, anywhere around the city. More than 100 arts and activism projects and experiences engage the festival-goers at the Danish non-profit festival, for example, Lysbid has created a bar that gives participants a shot based on their personality - if they deliver their fingerprints and festival guests sit directly between the physical and the digital world with sculptures shaped for our use of smart phones and many more. impact of technology on society is being reflected. With activism at the top, the art explores what it means to be human today.

About the festival city:

- The 200 associations, companies and organizations, which performs trade and service tasks, engaged around 19,000 volunteers.
- The tickets were sold in 82 different countries. 15% were sold outside Denmark's borders.
- There were about 180 stalls and places of sale with food and drink in the festival city.
- The festival area stretched over approx. 2,500,000 m².
- There were 180 names on the poster from 32 different countries. 26% of them were from Denmark. 75% had not played at the festival before.
- About 100 contributors created performances, talks, readings and art projects.
- "Population" has increased above 130,000, making Roskilde Festival to Denmark fourth largest city (Roskilde Festival Group, Annual Report.)

### 3.2 Innovation Management

#### 3.2.1 Administration - The Roskilde Festival Group

The Roskilde Festival Group is a nonprofit company and the collective term for the Roskilde Festival Association, It stands for the Roskilde Festival, Roskilde Foundation Festival and the fund's subsidiary Roskilde Kulturservice A / S. The focal point of the non-profit business is the development and settlement of Roskilde Festival. The Roskilde Festival Group is a leading actor in the field of major event solutions in northern Europe. The values of the Roskilde Festival Group on community, voluntary engagement, art, culture and humanitarian work. It the festival as a unique and independent cultural event. The Roskilde Festival Group since 1972 has generated DKK 348,689,125 for non-profit purposes (Roskilde Festival Group, Annual Report.)

There are three boards in the Roskilde Festival group: one for the Roskilde Festival Association, one for the Roskilde Festival Fund and one for Roskilde Kulturservice A / S. All board members are volunteers and their cooperation is coordinated by three

---

2 [https://roskildeestivalgruppen.dk/da/](https://roskildeestivalgruppen.dk/da/)
chairmen across the Roskilde Festival group. The boards have appointed a board of directors responsible for the day-to-day management of the Roskilde Festival Group, determining the strategic framework and allocating the annual profits of the festival to charitable purposes. The members are elected at the annual general meeting of the association and the Board of Directors elected may appoint up to two additional members. The Executive Board consisted of 2017 Managing Director Signe Lopdrup, CFO Frederik Grenaa Nemeth and Spokeswoman Christina Bilde.

**Image 2 The organization of the Roskilde Festival Group**

**Divisions:** The Roskilde Festival Group is a network-based project organization, where employees and volunteer participant and cooperate on the cross tasks. The organization is divided into five divisions (Roskilde Festival Group, Annual Report):

1. Areas. This division occupies with the physical space of the festival site and the infrastructure. The physical framework supports the creative content and meets the expectations of the guests.
2. Guests & Security. Main tasks of this division are everything from crowd safety management to health and health.
3. Contents. This branch is responsible for creating unique experiences with particular emphasis on the overall experience, diversity and quality. The
liabilities are the gathering development, the determination, the planning, the production and the settlement of Roskilde Festival.

4. Culture & Communication. The activities of this section comprise the overall group’s communication, marketing, HR, organizational development and sustainability efforts. This division is the work force that supports the rest of the organization.

5. Sales & Partners Responsible for the maintenance of the trade and for the various commercial partnerships. Ensures that sales and partnerships work optimally, and that guests have access to all the products and services that they desire.(Christina Bilde & Anders Hjortkær 2017)

3.2.2 General Strategy

The purpose of the Group’s general strategy is to support social and cultural charities particularly benefitting children and young people, since it is a non-profit organization.

The principles that guide the organization's internal conduct as well as its relationship with its customers, partners, and shareholders are summarized below:

• Belief in people, and belief in community
• Belief that art connects us

The foundation for the way the act and the way they wish to be perceived is based on the idea that any real change for the community is created together, so compassion, trust and openness are essential values. That leads to engagement and curiosity and to the constant challenge of themselves and the world. These values are the reason behind what they manage to be and succeed and finally it explains why art and culture are their guiding stars. Core Values Repeated in General Strategy:

• Belief in people and communities.
• Belief in the importance of art in the community.
Belief that the change for the community is best created jointly.

- Compassion, trust and openness
- Curious engagement, constantly challenge themselves and the outside world.
- Passion for art and culture

The Roskilde Festival Association that is responsible for generating funds and for distributing its potential profits. The Roskilde Festival Association is exempt from paying VAT and therefore may not use the profits to arrange future festivals or other investments. To future-proof the Roskilde event Festival economical while separating the festival's economy and administration from the group's other work is our activities organized in a fund and an association.

On the other hand the Roskilde Festival Fund or Roskilde Festival Charity Society is liable for the organizations all year around functions in project management, in experience design, in event security and in logistics. Its activities are economically separated from these from the association since is being taxed. Moreover, it collects the profits of the sales of the beverages, the cigarettes and the train tickets. Last but not least is the parent company of the management company Roskilde Cultural Services and it assists the Association Roskilde Festival in case of financial difficulties. In 2014, the Roskilde Festival Fund offered the festival attendees the opportunity to nominate and vote upon which organizations should receive funds raised by the festival.

Finally, the Roskilde Festival Fund or Roskilde Festival Charity Society has the same purpose as the rest of the Roskilde Festival Group, namely to support humanitarian, charitable, charitable and cultural work with a particular focus on children and young people and works independent of party politics and has no geographical borders and is liable for the donations. It is the organizer of the festival with the help of the RF Experience that correspondingly supports charitable purposes through donations.

Roskilde Cultural Services main purpose is to find employees for the projects that are being undertaken from the Roskilde Festival Group and consists from 65 employees. The Board of Roskilde Cultural Services consists of four members elected
by the shareholders and two employee-elected board members. All board members
are volunteers and among them the four are elected by the shareholders and two by
the board members.

The strategic ambition is the core of the organization's identity both on the present
and in the future. They declare that ‘WE CREATE COMMUNITIES THAT ARE
OPEN AND ENGAGED, MOVING PEOPLE THROUGH MUSIC, ART,
SUSTAINABILITY AND ACTIVE PARTICIPATION.’”

The creative initiatives are the tool that enable them to achieve the above ambitions.
Strategic efforts put in play to manage the operational strategic objectives (Roskilde
Festival Group, General Group Strategy.) The initiatives are prioritized according to
one another and they are being carry out through unity and community. The strategic
initiatives that aligned with a company's top strategic priorities are the following:

**Initiative 1. THE CREATION OF SOCIALLY ENGAGED COMMUNITIES**

The first initiative concerns the entire Roskilde Festival Group. It is about everything
they generate and are involved with. Since Roskilde Festival Group emerged as a
grassroots movement and it is a non-profit NGO, thus socially engaged communities
are being created that support and create a positive change in the world.

**EFFORTS:**
1. The support and strengthening of social engagement and active communities
   through the organization's activities

   Develop a new framework for volunteering and active participation.

   Actively aim to develop new, inclusive communities and diversity among our
   participants.

   Increase the number of international participants, including volunteers.

   Strengthening the full story of the Roskilde Festival Group and its yearly activities.
**Initiative 2. IMPROVE ROSKILDE FESTIVAL AS AN INDEPENDENT AND PROGRESSIVE MUSIC AND CULTURE FESTIVAL**

The Roskilde Festival where the community is being setting free. This initiative shows the vision of the Roskilde Festival event. The Roskilde festival conceived as an independent and progressive music and culture festival that is not solely about music and arts, but rather the connection between the arts and debates. It is about the community and the alternative space where participants can feel free, about the temporary city and the overall story; the grassroots movement, the volunteer spirit and the non-profit ethos. Independent, without comparison, impossible to copy. The epicenter of the activities focus on the improvement of the Roskilde Festival and strengthening its position internationally.

**EFFORTS:**

1. Making sure that Roskilde Festival remains independent and unique in its programming, integrating arts and music.
2. Ensuring that Roskilde Festival continues to set an example internationally, from production and management to trade and artistic quality.
3. Validate that Roskilde Festival keeps setting standards for active participation and volunteering as well as developing the framework – and possibilities – for the engagement of all participants.
4. Setting new standards in terms of sustainability and social responsibility for festivals and use it actively to stay unique as a festival.
5. Actively engaged in giving the festival an architectural quality and distinctiveness.

**Initiative 3. COMMITMENT TO SUSTAINABLE DEVELOPMENT**

The action taking place in order to make a difference in and for the community through activities and donations. It has to do with demonstrating alternative solutions through shared engagement and based on art, culture and the sense of unity. It is the cultural and political manifestation, the actual exhibiting of sustainable work,
embracing the environment, the social responsibility, the art and culture towards imprinting a lasting mark on the world.

So they attempting to:

1. Develop new alliances within art/culture and sustainability, both strategically and professionally.

2. Both the development and the active partnership with Roskilde Højskole (folk high school).

3. The improvement of new models for non-profit society collaboration.

4. The creation of a new non-profit event/movement in relation to environmental sustainability.

5. Testing the limits and creating new spaces for cultural and sustainable expression with the donations.

**Initiative 4 A PLATFORM FOR KNOWLEDGE, EXPERIMENTS AND TALENTS**

The internal way of working, both in and within the community and arts. The complete use of the internal and external knowledge, the development of talents and competencies, the transparency and keeping strong relationships with the stakeholders. It is about the performance with and within networks, about keeping updated and incorporate the world around on all the organizational levels.

The efforts have to do with:

- Actively support and engaged in sustainable development, talents and innovative projects related to education and research, companies, artists and organizers – nationally and internationally.
- Secure the flow of new knowledge and develop networks by including partners, donation recipients and participants and bringing them all together.
• Develop new standards and models for partnerships, both strategic and commercial.
• Ensure the anchoring and methodical development of the knowledge and competences that gained through decades of projects and solutions.

**Initiative 5 THE DEVELOPMENT OF NEW BUSINESSES AND INNOVATIVE SOLUTIONS THAT SUPPORT AND PUSH ROSKILDE FESTIVAL FURTHER**

It relates to the business financial foundation for the community and what assist them realize their ambition of creating togetherness, organizational development and change throughout the entire Roskilde Festival Group and finally success. It is about the active participation; problem-solving, organization, competences and economy and about securing and supporting the volunteer engagement and keeping RFG attractive leading to positive change.

The daily efforts have to do with :

• Sharpen the day-to-day business and work smarter across the entire Roskilde Festival Group.
• Continue to prioritize the development of both management and organization.
• Work systematically with competence and talent development of both volunteers and RFG employees.
• Create the space and resources to work innovatively with the development of new solutions and business areas within the RFG.
• Work actively and strategically with partnerships that support RFG on an operational level and in terms of projects.

3.2.3 Co-operations-Associations

Roskilde Festival is part of Yourope (https://www.yourope.org ), an association of European Festivals where discussion about trading topics occurs as well as the exchange of best practices among 90 festivals and associated members. Moreover Yourope has founded dedicated groups dealing with health & safety, green operations and marketing & communication.
Roskilde Festival have launched a waste management campaign ‘’Bring It Home’’ inspiring participants to clean up and reduce the amount of waste remain at the festival area.

Roskilde Festival offer the opportunity to businesses clients to buy personal or group tickets for the employees or for their customers with the idea to know each other and to bond, for a full day and evening that offers entrance in the backstage area, including free bar and food, extra merchandise articles like T-shirts, cup holders, flashlights, rain boots and a cozy environment. Moreover they can dine at the food court an area designed for older participants where star restaurants are participating as well as the opportunity to meet world class artists that perform at the festival. Last but not least, the companies who participate at the "VIP lounge at Roskilde Festival" ticket get a free positioning of their brand among with the country’s most prestigious brands.

The Roskilde Festival keeps track of its people through and innovative event management system, built to manage large number of very complex datasets and its tailored to meet the needs of the specific event. It is called Venma Event Management³ and offer numerous advantages from focused communication, recruiting, check-in, integration of other platforms and much more.

This app contains two sections for the ‘’volunteers’’ and for the ‘’people ‘’that includes, the guests, the suppliers, the corporate sponsors, the musicians and many others. It manages everything from tickets, wristbands and accommodation to collections of pre-ordered t-shirts. In addition ,it is the main communication channel where teams can communicate with each other as well as each volunteer has its own profile. Forty four different groups are included and fifty types of wristband for access have been counted this year and the app is responsible for the access and permission to accommodation, to food and to the festival. The event management system delivers

³ https://www.novicell.co.uk/case-studies/roskilde-festival
daily status updates that ensure the optimal resource management of the Roskilde Festival.

**Principles**

Roskilde Festival partners up with companies and brands in order to both develop and organize the festival. These partnerships and brands contribute to the Roskilde Festival legacy of being a unique, international event that cannot be copied anywhere in the world.

Since the strategic ambition is to develop open, cultural and participatory communities that engage and move people through music, art, sustainability and active involvement, he partnerships, equally, reflect this strategy. They are based on an agreement of supplying content and activating target groups as well as exchanging principles and competences. The partnerships, accordingly, differ greatly from the principle of traditional sponsorships where a partner merely achieves visibility through payment.

They apply these fundamental principles to all partnerships:

- The partnerships reflect Roskilde Festival’s general strategic ambition
- The partnerships ensure the necessary economy for Roskilde Festival’s activities

Partners can be societies as well who can provide a crew of volunteers to do various service functions such as service patrolling at the campsite, clean-up and much more - before, during and after the festival. The partnerships differ greatly from traditional sponsorships where a partner merely achieves visibility through payment.

The categorization of the partnerships is akin to Roskilde Festival’s music line-up with its different artist categories.

- Key partnership:Contributes with bigger logistical areas (such as drinks, communications and power supply) and participates with service and activation towards the target groups.
• Partnership: Contributes with service content and with concrete activities and projects towards the target groups.
• Profile partnership: Contributes with products, service and activities and includes the partners that work with corporate responsibility and sustainability as part of their raison d’être.

Social and environmental responsibility is a fundamental, organizational part of Roskilde Festival’s DNA, character traits that the organization constantly nourish and develop. Partners they are invited as well take part in this value in a unique way that cannot be found anywhere else. Along with the partners the whole organization shows alternatives full of perspective and innovation, showing the way for both target groups and society as a whole.

An example of trying to enhance the innovation focus in a creative institution is the way that Roskilde Festival a few years back decided to introduce a subsidiary venture called Orange Innovation⁴. By letting some employees off their duties with the comprehensive work of organizing the annual Festival their task was to work on inventing projects in order for the Festival to tread new ground.

The main sponsors of the festival are Tuborg that has been an exclusive sponsor since 1992 and they have collaborated on several projects such as the memorable swimming pool, the GhettoBlaster, the ferris wheel and the Tuborg Bodega.

3.2.4 Audience Engagement

About the participants:

• 15,000 participants lived in the areas of Clean Out Loud, Dream City and Settle’n Share, where they committed themselves to the area and each other in relation to sustainability and waste management.

⁴ orangeinnovation.dk
• Gender distribution was 47% women and 53% men. 48% of them were singles, and 21% of them were at Roskilde Festival for the first time.
• Their average age was 24 years.
• 40% arrived at the opening of camping on Saturday, while 20% arrived on Wednesday when the inner festival site opened.
• 90% listened in the course of the festival for music, as they did not know in advance, while 57% became interested in completely new music.
• 95% of the participants were happy with the festival, and 90% would recommend Roskilde Festival to others.
• 100,000 participants bought ticket to the Roskilde Festival 2017. 80,000 bought eight day partout ticket, while 20,000 bought one day ticket. The festival was sold out.
• 30,000 participated as volunteers.

3.2.5 RF Experience

The RF Experience is chargeable for supporting all parts of the process from the idea development, planning, settlement, evaluation, reporting and documentation by offering community-oriented complete solutions, original ideas, a top-professional product. RF Experience⁵ offering is unique knowledge, creativity and experience in addition to large deliveries on power and material for events during the year, since its working for decades with the Roskilde Festival promoting democracy, the community, music, art and sustainability.

It provides the following quality services:

- Experience Design
- Sponsor Activation
- Knowledge platform

⁵ https://roskildefestivalgruppen.dk/da/rf-experience/
3.2.6 Economic Figures

The economic figures in 2017 are the following:

- Total Results in 2017 (calculated 31 December 2017)
- The Association Roskilde Festivals Results of the festival in 2017 are 16,591,387 kr.
- The result of the Fund's Roskilde Festivals activities at the 2017 festival are 11,465,989 kr.
- The result of the 200 associations, organizations and company's trading team service activities at the festival in 2017 are 19,321,410 kr.
- The total economic profit, like Roskilde Festival Group and the associated associations, organizations and companies generated at the festival in 2017 are 47,378,786 kr.
- The Roskilde Festivals Foundation Profit after tax are 8,169,783 kr.
- Since the beginning of the 70's Roskilde Festival group donated are 348,689,125 million kr. Donated for cultural purposes

3.2.7 Volunteerism

Under the sustainability umbrella in a social, environmental and cultural direction the festivals feels the most working positions with volunteers. For this reason a directional Volunteer Manifesto was developed on 2017 for the volunteer community around the Festival.

According to the company, their effort and contribution are the basis of the festival’s success and profits allocated later on the on charity targets. Their voluntary commitment is Roskilde Festival group's DNA, their contribution is indispensable

---

6 rfg.dk
and both parts are gaining. They are the heart of the festival and their influence is immense since through their creative ideas and teamwork shape the festival's experience.

The volunteers contribute to the festival a minimum of 32 hours during the entire festival and they are being offered sleeping at special areas, access to volunteers village, catering, free coffee, Wi-Fi zone, shuttle bus, massage, yoga and the possibility to sign up with a friend on a duty together.

In addition they get experience in the fields they choose to participate, fulfilling different roles and through their commitment they are covering assignments from management and planning of deposit, booking and curation of program, competence development in festival own management laboratory. In Roskilde Leadership Lab and finally in sales. Totally 32.00 volunteers participated at the Roskilde Festival on 2017.

Volunteers have an immense influence on where the festival and they shape the festival experience. They are liable on creating a special and memorable event by offering the best impression and action. Everyone fulfills different roles in the creation of the Roskilde Festival, and all contributions are indispensable. They contribute to lasting change towards a more sustainable world - both socially, environmentally and culturally and his can be seen clearly on the gather of profits that are donated for charity

Roskilde Festival 2018 the services functions a total of 8 days. If the association / organization is offered a service function, a written cooperation agreement is signed which two representatives from the association / organization (contact person and chairman / treasurer) must sign. Roskilde Festival 2018 draws and pays statutory occupational injury insurance for the association's organization's volunteers. The association / organization itself has to take out other insurance of any equipment, their volunteers and other relevant insurance policies.

The service functions at Roskilde Festival 2018 are divided into three categories, standard efforts with various tasks, short efforts to be resolved before, during and after the festival and Cleaning and post-cleaning tasks to be solved after the festival.
Roskilde Festival 2017 determines the total number of hours of attendance and gives access to the association / organization's volunteers.

Tasks include:

- Service functions on the camping grounds
- Security features on the camping grounds
- Cleaning and cleanup at the camping and festival site
- Access control
- Gardero function
- Beer sales
- Mortgages

All the volunteers must be more than 18 years old. Registration of volunteers will take place via the Internet. Guidance, internet address, username and password is provided to all approved associations. Associations / organizations that can volunteer to several categories of assignments are welcome to apply also. After a central meeting all the volunteers and associations get the instructions necessary for the purpose of settlement of the festival. It is possible for associations to advertise volunteers via the Roskilde festival site. All the parts sign an agreement and in case of no presentation of thyself, they face a fine.

3.2.8 Non-profit

Roskilde Festival is non-profit meaning that they are donating all profits to charity after each festival. Anyone who buys a ticket to Roskilde Festival or volunteering at the festival, is part of increasing the quality of life for many people around the world. The Roskilde Festival has generated 1971 approx. € 43 million Kr for charity reason since its initiation (Roskilde Festival Group, Donations). Roskilde Festival Charity Society receives practically all its funds from the annual Roskilde Festival and is the organizer. The donation projects and initiatives are being identified according to the festival’s core values.
Roskilde Festival aims to reflect society, thus each year it focuses on a social issue. They support the idea that music and art can change the world and that a festival can trigger and reinforce a social movement of young people who want something more than just themselves. Roskilde Festival acts as the platform which inspires and empowers the audience to create a more sustainable and social society.

They donate to a range of social and cultural organizations, they interfere in the social debate and they participate in other events as well. By engaging they manage to connect knowledge and skills and initiate action.

In other words, non-profit purposes underlies all what they do. Being non-profit is a mindset, it is their foundation, but it's also a move. It is progressing and following the need for public benefit and the framework for it. All the elaboration involves in line with the outside world.

The participants can be provided with system through Smart ticket website after signing up. There is option with payment with installments for ten month or six month with automated payment the first weekend of every month. The ticket price is totally 2100 Dkk or 281.55 EUR. The possibility for full refund exists 3 months prior to festival start.

Inside the festival the quests have to be provided with a nameless card that they charge at specific points inside the festival and this is their only way of payment. In case of surplus of money after the ending of the festival they can keep them available for next year or to withdraw them.

3.2.9. Equality

One of the main goals of Roskilde Festival is the promotion of world-wide equality. This is achieved by collaborations with the guests, the artists and the partners. They aim to motivate and engage people to make decisions on the direction of the social sustainability with an abundance of workshops, talks events, art and activities. Special
attention is being paid to themes as ethnicity, religion, gender and sexuality in relation to the opportunities in the culture sector.

They actively addressing equality through art, music, activities and donations and they attendees of the festival are being exposed to the various themes during the entire span of your Roskilde experience. The festival offers workshops, games and debates, a gender workshop, a love factory and quizzes where the participants are being introduced to the flaming temporary issues, having the chance to meet inspiring people, broaden their knowledge and challenge their positions on political equality and human rights and all this by having fun. For all of this is responsible the Rising City with subjects all related to equality. Among the Equality partners that participate in the Rising City are:

- Hus Forbi, a street newspaper produced by both socially vulnerable persons and professional freelancers puts homelessness and related issues on the agenda and gives them a voice in society.
- CAMP – Center for Art on Migration Politics, a non-profit exhibition centre
- Folkekirkens Nød hjælp, an organization providing emergency aid to disaster-affected areas and long-term development aid and supporting the world’s poorest in their fight for a better life
- Mellemfolkeligt Samvirke, fight poverty and improve poor people’s conditions of life.
- OXFAM IBIS, one of the world’s biggest development organizations working in over 90 countries that supports civil society in developing countries in order to secure equal access to education, power, and resources.
- Transparency International, a non-profit, politically independent organization dedicated to fighting corruption and bribery globally.
- World’s Best News, an independent news organization, based their work on UN’s Global Goals for Sustainable Development, supporting constructive journalism communicating progress and sustainable solutions to challenges in global development.
3.2.9.1. Gender Equality

According to the idea that music, art, and culture can be a tool for change, Roskilde Festival is fighting gender equality and strive to increase the percentage of female musicians and artists on stage within the traditionally male-dominated urban music scene supported by the fact that only 20% of live musical acts in Denmark are female.

Gender awareness is part of a larger gender strategy which focuses on diversity, artistic quality and nurturing new artists. In this manner, the focus is on female role models are part of a larger strategy of securing diversity, artistic quality and talent growth. The festival programmers aim to stay relevant to new movements and trends, to offer the participants new and unique experiences and to help to develop and to grow undiscovered artists and talent. They push gender imbalance in the right direction in a constructive way, meaning taking action and offering concrete suggestions and by avoiding quotas or quantitative measures since percentages are easy to relate to.

This is being achieved by:

- Increasing the number of female artists performing at the festival by proactively giving women the chance to be part of the music industry both on and off stage.
- Actively trying to change the public perception that far fewer women than men choose a career in live music.
- The festival is promoted as a cultural platform where role models (both male and female) can inspire this change.
- Their programs reflect diversity, quality and tomorrow’s stars
- Supported on the idea that any lasting change and influence must occur far earlier in the music industry food chain, they provide role models within genres where women have traditionally been outnumbered and they donate
the festival’s profits to initiatives that are working to create tangible solutions and concrete changes, in the name of talent development and enlightenment.

- By donating 10,000€ to PRS Foundation’s International Keychange initiative, in which several festivals have promised to achieve a 50/50 gender percentage by 2022
- By supporting research conducted by the music industry organisation, Dansk Live that aims to document the cause and effect of gender imbalance
- They have supported Musikstarter since 2017, an organisation that has successfully promoted equality within talent development for 13-18-year-olds
- Contribution to KVINFO’s festival for girls and to talent development at venues, clubs and at other organisations
- Offering art projects that explore topics such as gender identity, sexuality, feminism and masculinity and challenging the participants’ understanding of themselves and each other.
- The habit of challenging each other’s views and break habits together since Roskilde festival is a meeting place for music, art and social consciousness where unique exchange between artists, opinion makers and curious festival-goers is highly promoted (Roskilde Festival Group, Equality.)

### 3.2.10 Donation Strategy 2018-2020

The Roskilde Festival Group's Donation Strategy 2018-2020 describes Festival group's donation work in these three years and applies to both the Roskilde Festival and the Association Roskilde Festival Foundation. The organization itself finds the appropriate initiatives within the framework of donation policies, in order to ensure as strong a connection as possible and it receives applications twice a year in special 'open calls' advertised through the Festival Group's own media. Well-suited schemes are communities and initiatives that are curious, challenge the outside world, and show new roads (Roskilde Festival Group, Donation Strategy).

The focus areas for the years 2018-2020 are Equality, Cultural innovation and Innovation along with the strengthening of cultural growth, the development of art and cultural life and the framework conditions for these. The aim to explore
boundaries and create new ones space for cultural expression, diversity and community by offering to people opportunities for active engagement and participation.

The overall purpose of the Roskilde Festival group's donation work are:

- Children & Young People
- Humanitarian
- Volunteerism
- Development of community
- Cultural innovation
- Sustainability, environmental and climate, social and cultural
- other generally charitable, non-profit and cultural work.

The objectives and the framework condition for the donations of the festival are the following. All donations from the Roskilde Festival group are awarded after the festival and they are coming from the Roskilde Festivals Association funds and the funds of the Roskilde Festival Fund. The Fund can donate its funds more freely whereas the funds of the Society. Moreover, the Roskilde Festival Group can provide donations for multiannual purposes and does not provide donations to individuals. The donations are given both locally, nationally and internationally. For example 21 organizations received donations for the year's focus on cultural equality, and 14 of them were active as Equality Partners at the festival (Roskilde Festival Group, Donation Strategy.)

These three years, communities digital or not are on the center of attention with main focus on own opportunities, engagement and advice. Young people are struggling to be part of 'something' and to experience recognition and success in this huge world. The support of people and organizations that promote young people's commitment to and understanding and respect for the community as well as the opportunity to engage positively in them is being supporting with the long-term corporations. These are:

ART AND COMMUNITY, the theme is respect for free space and the ne generations. The purpose of the efforts is secure cultural growth-team environments development
and give them the power to grow. Selected donations are supported therefore also with e.g. advice / sparring, visibility / presentation in Roskilde Festival or similar.

SUSTAINABLE COMMUNITY. The theme is artistic growth layer. The effort is about putting the least negative impression in around the world while socially responsible is about putting the most out possible positive impression in order the next generations characterized by sustainability. Supports initiatives and the organizations working to create environmentally and / or socially sustainable communities.

Below are the profit and donations of the whole organization for the year 2017

- The association Roskilde Festival had a profit of 16,591,387 kr.
- The Roskilde Festival Association has 31.12.2017 donated a total of 300,884,156 kr.
- The Roskilde Festival Foundation has 31.12.2017 donated a total of 47,804,969 kr.
- In total, the Roskilde Festival group has 31.12.2017 donated 348,689,125 kr. The Roskilde Festival Group supported totally 148 different projects and initiatives.

<table>
<thead>
<tr>
<th>DONATIONS 2017; SUPPORTED CAUSES:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Timeliness</strong></td>
</tr>
<tr>
<td>Prevent the flight</td>
</tr>
</tbody>
</table>
3.2.11 Communication Strategy

The communication policy is important in the development and experience of the Roskilde Festival Group as a social movement, platform for knowledge and networking and as a nonprofit cultural manifestation. The Mission of the organization is to develop open and engaging communities moving people by music, art, sustainability and active participation. The key values are humanity, trust and openness (Roskilde Festival Group, Communication Policy.)

The strategic objective is to bridge between people, create loyalty and respect. It is a prerequisite to communicate freely under responsibility in order for the festival to well-function. Freedom under responsibility if the foundation of all the work and this applies to communication as well. Everyone who participates in the Roskilde Festival Group has to be confident in their opinion and being aware of when and what they communicate.

They communicate openly, honestly and respectfully, providing room for positioning and co-ownership. In the spirit of trust they believe that since what they announce has been received everyone has to be willing to participate and take a position. Trust is another essential foundation of the organization.
On the principal that accurate information reflects the commitment and shows the people behind the scenes. The multitude of enthusiasts feature a range of competencies, thus is necessary precise communication to happen on the idea of “making the right speech” both at the overall strategic level and at the close festival level. Roskilde Festival group is a vastly branched organization, thus everyone relies on each other's knowledge.

Unpretentious, kind and humorous communication encourage mainly the volunteers to express themselves, stay in touch and return quickly to any require. Timely communication shows respect for the fellow human beings and for the outside world and ensures confident. In addition, it facilitates collaboration, reduce uncertainty and prevent crises. It is important to share information on time about the process and the final result.

Finally great focus is given to recipient. It is mandatory except of only communicating to be assured that what it was said has been understood and experienced they received it.

To sum up the principles of the communication policy are the following:

- Communication with freedom under responsibility
- Let the right be heard
- Open, honest and respectful communication
- Availability and they communicate unpretently and accommodatingly
- On time communication
- They are precise and they know what we are talking about
- Focus on the recipient
In order to optimize the impact of the marketing efforts Roskilde Festival works DGMEDIA that have undertaken the advertisement of the festival both on print and online. They are responsible for the Orange Press and the Roskilde Festival Guide.

The Roskilde Festival Guide is being published a month prior to the beginning of the festival in 120,000 copies and they is the possibility of special placement of ads in relation to editorial content. This is where the 130,000 audience and volunteers can read everything they need to know about this year's Roskilde Festival. It is a complete and comprehensive guide to the Roskilde Festival describing festival's music, food, drinks, art, events, values, background, safety rules and the thousands of other things that make the Roskilde Festival a unique experience for both audiences and partners.
Roskilde Festival publish its own newspaper that has been a regular part of the Roskilde Festival for more than 10 years. The Orange Press as it called provides information on everything, from music, food and festival fashion to life in front of the scenes, campsites, tents and everything in the middle. Furthermore it is being created for entertainment reasons also that amuses the attendees and facilitates discussion. It is being produced by more than 70 journalists, photographers and reviewers of the Roskilde Festival including endless series of offers and experiences. In addition, Orange Press is quoted daily by the external media that is present at the Roskilde Festival. It is contributed every morning from Sunday to Saturday and it is free of charge. According to media analysis from DGMEDIA 71 % of the respondents inside the festival consider that the Orange Press has been created occasions where dialogue and discussion among the guests has increased. Moreover, 80% of the respondents have been used the newspaper to orient themselves to the huge number of daily concerts and finally all of them consider that it offers an identity to the community described by love, collaboration and tolerance.
3.2.12 Sustainability

Facts on social and environmental sustainability:

- 90% of the purchased raw materials in the food stalls were organic. That was an increase from 75% the year before.
- The festival developed its own eco-label in 2017 in cooperation with the Danish Veterinary and Food Administration.
- 405 tons of cardboard, glass, bio waste, wood, metal and other waste became sorted for recycling.
- 18 million liters of water was used for bathing, commerce and toilet rinsing. The festival guest's consumption is one fifth of an average Danish consumption in the same period.
- 21 organizations received donations for the year's focus on cultural equality, and 14 of them were active as Equality Partners at the festival.
- The festival used DKK 8 million on waste management.
- Roskilde Festival was in 2017 among the first festivals that were certified with the project Volue's gold mark for accessibility for people with disabilities. (Roskilde Festival Group, Sustainability Strategy.)

Environmental impact

One of the goals is for food and beverages. The festival aims to create a social and environmental sustainable experience with food and beverages by challenging the organization the festival guests and their collaborators view of the festival. The target exist since 2014 that was 30% of the food served on the festival to be organic and in 2017 was 90%. The goal was progressive nevertheless they managed to succeed it. In total, more than half of the food stalls achieved an organic percentage of 90% or higher, and almost one out of five served 100% organic food.
Furthermore, with the purpose to raise awareness about the share of organic goods at each stall, they developed a new organic label in collaboration with the Danish Veterinary and Food Administration. After monitoring the share of the organic food in each stall during the festival it observed that stalls achieving the 90% mark were able to use the Roskilde Festival 90% organic label (Roskilde Festival Group, Environmental Report.) The organic percentage is calculated based on the total purchases from all the food stalls counted in DKK.
Indicatively some of the organizations they support:

- The earth calls. Donation of 730,000 DKK
- WHATPLASTIC. Donation of 100,000 DKK
- THE ROUND TABLE. Donation of 525,000 DKK

In 2009 the festival made a greenhouse gas record identifying the biggest climate emission factors:

- Transport
- Electricity and production
- Food
- Waste

Roskilde Festival started its environmental policy in 1994 and since then an environmental report is being produced clarifying the Roskilde Festival Environment Imprint for Roskilde Festival for every year. The data below were collected from the Environmental Report 2014. The environmental report is based on the best figures available for the festival in collaboration with the sections and the data quality is being influenced by the constant progress of the business partners and managers and the festival itself.

The environmental report is being prepared by the Environmental Group and it is now part of the newly established Green Footsteps group. The environmental group is responsible for annual environmental monitoring, as well as reporting on Roskilde Festivals (RF) environmental impact. On 2008-2009 the Environment Group propose a number of projects that can be implemented at each year at the festival which in the short or long term will improve the environmental impact of RF and information campaigns as Green Footsteps and the Climate Community have put the individual citizen’s efforts on the agenda. The Environmental Group has now moved from primarily being an evaluating body to take more active role in the improvement of Roskilde Festival’s environment and any action is being addressed directly to the
public.. Environmental impact of Roskilde Festival is also dependent on size and weather, thus all the data analysis is happening in relation to the year's climate.

The impacts that are being monitored on 2014 Roskilde Festival are:

- Weather
- Trash
- Camp Aid, collected camping equipment
- Food Waste. The surplus food is collected from food booths and converted into new meals, which are then expelled to people who need a hot meal. In 2014, the group Stop food waste collected 27 tons of food, which became about 50,000 servings.
- Fuel. Fuel consumption originates primarily from transport, generators, and water heating for bathing facilities. Moreover, is used by suppliers as well as by the public on transport to and from the festival.
- Mortgage. There is a pledge for all types of bottles and all types of cans in the campsite mortgages that can be returned for recycling. The system was introduced back in 1994.
- Water Waste, depending on parameters, such as weather, audience size, audience setting, etc.
- Electricity. Major effort of using LED lighting on all scenes.
- Traffic. The number of passengers by train + bus has remained largely unchanged in the from 2009 until the 2014. But the number of cars has risen every year over the same period.
- Ecology, co2 emissions and groundwater load (Roskilde Festival Group, Environmental Report.)
3.2.13 Education

Roskilde Festival Højskole is a new folk high school founded on the ideals of Roskilde Festival has founded a folk high school where students have the opportunity to reinvent themselves and let their passion become practice and new ideas. It is an open and challenging space that offers courses in music, leadership, activism, journalism, art, design and architecture and a diploma as a proof for attendance. It offers non-formal education for students between 18 and 24 years old and the length of a typical stay is 4-6 months. There are no academic requirements for admittance and there are no exams. According the organization is all about:

- Formation of character through action
- To release our human potential we seek to take active action together in real life situations in order to make communities better.
- Formation of character is a challenge and an opportunity
- Formation of character is a lifelong journey that is brought to its potential through personal courage and community participation.
- Formation of character within a community
- Each individual is rooted in a community. No person can create himself or herself – alone.  

3.2.14 Technology-Applications

The Roskilde Festival offer a range of apps to the participants that can be downloaded from Google Play free of charge as well as portable chargers and REload charging room in order for the attendees to stay fully connected throughout the festival.

The digital guide of the festival comprise the following apps:

https://roskildefestivalgruppen.dk/da/hvem-vi-stoetter/roskilde-festival-hoejskole/

https://www.roskilde-festival.dk/more/hojskole
- **Roskilde Festival 2018 app.** It is a guide through the lineup of 175 acts and 9 different stages and the food stalls. Moreover, it is a navigator through the forty five years of the festival history offering numerous Spotify playlists and everything the festival is occupying like arts and activism.

- **WakieWakie,** it is an alarm clock app with the advantage of offering content and sound choices among the artists participated in the present and in the past as well as a short portrait of them.

- **Throb,** is the social app of the festival. The festival goers can find all the camp happenings, parties and spontaneous fun stuff happening in real time with the exact locations as well as to post theirs.


### 3.2.15 Honors

The Roskilde Festival has been assigned the specified international festival honors

- European Festival Awards
- The festival industry answer the Oscar release
- Rewarded Roskilde Festival with a Health & Safety Innovation Award for safety work
- A Take A Stand Award, for the socially engaging and dialogue-creating initiatives. Professionals from the international
- Highly Commended Award from the environmental organization A Greener Festival. The prize is awarded to festivals that have taken great environmental friendly steps.
- Rewarded Roskilde Festival with a Health & Safety Innovation Award for safety work.

---

CHAPTER FOUR: CONCLUSION

The purpose of this paper has been to identify the drivers of management innovation in the Roskilde Festival. This study presents a comprehensive literature review upon festival management innovation and through a qualitative case study analysis the research questions of this master thesis has been answered.

The Roskilde festival is a unique and independent cultural event based on a network-based project organization. Employees and mainly volunteer participants and even the guests cooperate on the cross tasks and creative initiatives are the tool that enable them to achieve their strategic ambition. The core of the organization's identity both on the present and in the future is that they are open, engaged and through the creation of communities they move people to music, art, sustainability and active participation. Roskilde festival is a meeting place for music, art and social consciousness where unique exchange between artists, opinion makers and curious festival-goers is highly promoted.

They constantly challenge themselves and the outside world and they characterized by compassion, curiosity, trust and openness believing that change is created jointly. Actively they give attention on the overall experience, diversity and quality. with sustainable internal efforts. The performance within the networks is highly dependent on innovation in all the organizational levels.

The systematic problem-solving approach and the prioritization of the organizational development leads to success. RFG employ and volunteers present methodically talent development and constantly nourish and development of competencies in all the operational levels. RF Experience deliver innovative tailor made solutions and a top-professional product on large-scale experience design, sponsor activation, knowledge platform, logistics and security on the festival. In addition RF Experience contributes to original ideas to each and every project.

They push volunteers to constant brainstorming and freedom of expression and this principals are developing to the years framework for volunteering. the Volunteer Manifesto. Connection between the arts and culture and constant debate is being
encouraged, taking place in alternative spaces inside the temporary Roskilde festival city with architectural artistic quality, covering assignments from management and planning of deposit, booking and curation of program, competence development in festival own management laboratory.

Independency of the involved members and the active partnership are essential for cultural and political manifestations, nevertheless accompanied with social responsibility and the sense of unity. New models of collaborations are continuously popping up aiming at the development of talents and competencies, the transparency and keeping strong relationships with the stakeholders. These partnerships ensure the necessary economy for Roskilde Festival’s activities and contribute to its uniqueness. Moreover, they contribute with service content and with concrete activities and projects towards the target groups, since they can provide a crew of volunteers.

Sustainable development is being achieved by national and international innovative projects where education and research institutes companies, artists and organizers are engaged. These strategic and commercial partnerships leading to the development of new standards and model partnerships. The flow of information is constant bringing together partners, donation recipients and participants. By ensuring the anchoring and methodical development of the knowledge they manage to generate competencies and innovative projects and solutions.

On this ground, Roskilde Festival has founded a folk high school where students have the opportunity to reinvent themselves and let their passion become practice and new ideas. An open and challenging space that offers courses in music, leadership, activism, journalism, art, design and architecture aiming to release our human potential we seek to take active action together in real life situations in order to make communities better, rooted in the idea that no person can create just by himself or herself.

The advantages of focus communication they are numerous and since they are forty four different groups included in the festival the urge for technological support was eminent. Venma Event Management, an innovative event management system
ensures the optimal resource management and it is the main communication channel. This app contains two sections for the ‘‘volunteers’’ and for the ‘‘people ‘’ that includes, the guests, the suppliers, the corporate sponsors, the musicians and many others. It manages everything from tickets, wristbands and accommodation to collections of pre-ordered t-shirts.

Precise communication to happen on the idea of ‘‘making the right speech’’ both at the overall strategic level and at the close festival level, on the principal that accurate information reflects the commitment. Among the characteristics of communication that foster innovation are honesty, respect, kindness, availability, humor, confidence, co-ownership sharing accurate information about the process and the results, communication on time and focus on the recipient. Campaigns as the "VIP lounge at Roskilde Festival" and "Bring It Home” result in increased awareness and in satisfaction among the participants. Therefore making Roskilde Festival more attractive.

The advertisement of the festival both on print and online it is on the hands of DGMEDIA, that is responsible for the publication of the daily newspaper, Orange Press and the Roskilde Festival Guide are the innovative and informative guiding tools of Roskilde Festival, printed both online and on print by DGMEDIA. They created for entertainment and orientation to the festival reasons accordingly and Orange Press is being produced by 70 journalists, photographers and reviewers of the Roskilde Festival. Orange Press foster dialogue and discussion among the guests and increase the posting on social media of the festival as Facebook and Twitter. that it offers an identity to the community described by love, collaboration and tolerance. Via social media that act as valuable and innovative channels of communication, the organization manage to approach the audience effectively, intelligently and without costs.

As concern the technology, Ld lights , portable chargers under a deposit and digital guides to the festival are the innovative solutions decided by the organizational group. The results outline that the strategic planning of the Roskilde Festival managed to create a successful communication strategy through the use of digital platforms and
technical professionalism. The Roskilde Festival offers the following apps through Google play that offer the participants a range of advantages. Roskilde Festival 2018 app is the navigator through the festival, providing Spotify playlists and everything concerning arts and activism. WakieWakie, it is an alarm clock app furnished with content and sound choices of the participator actors of the forty five years existence of the festival in addition to a small portrait. Last but not least the Throb app, help the festival goers locate camp happening parties, spontaneous fun micro events in real time with the exact location, to interact together more easily and have a valuable experience. These technological innovative tools enable organizers to increase customer satisfaction, to save costs and time in production and implement creative ways to interact with the participants.

Creative concepts are a valuable way for management innovation. The festival accommodates workshops, games and debates, a gender workshop, a love factory and quizzes where the participants are being introduced to the flaming temporary issues, having the chance to meet inspiring people, broaden their knowledge and challenge their positions on political equality and human rights and all this by having fun. Likewise innovative happenings like naked run that leading to immense popularity and provide efficient material for promotional reasons. Another example is the "VIP lounge at Roskilde Festival" that is addressed to businesses clients offering the opportunity to buy personal or group tickets for the employees or for their customers with the idea to know each other and to bond. Entrance in the backstage area, including free bar and food, extra merchandise articles like T-shirts, cup holders, flashlights, rain boots and a cozy environment it is inside the package. For the exchange of free positioning of their brand along with the country’s most prestigious brands during the festival, thus making it a great innovative co-operation strategy.

From the logistics perspective, forty five different wrist-bands significantly assisted the volunteers in distinguishing the guests and to give the proper instruction. The possibility to buy the tickets from a year earlier to the festival with doses facilitate the customers in the buying procedure and give them the change to plan in advance. Highest convenience to the audience was given through the site and the social media with constant posts which indicated the most effective transportation methods to reach
the festival, the least busy lines to entrance and stall to buy foods and many more other information about the event. Vibrant electronic music, inspiring multi-color lights, technical control entertaining visualization enhance the amusement of the audience.

Another example of innovation was presented by Roskilde Festival when they introduced a subsidiary venture called Orange Innovation. Employees were let free of the duties to support inventing projects in order to conquer new grounds.

Roskilde Festival acts as the platform which inspires and empowers the audience to create a more sustainable and social society. They interfere in the social debate and they participate in other events managing to connect knowledge and skills and initiate action. The festival is promoted as a cultural platform where role models (both male and female) can inspire this change. They donate the festival’s profits to initiatives that are working to create tangible solutions and concrete changes, in the name of talent development and enlightenment.

The festival developed its own eco-label in 2017 in cooperation with the Danish Veterinary and Food Administration with the purpose to raise awareness about the share of organic goods at each stall. Moreover it used DKK 8 million on waste management. These two factors indicate the commitment on the social and environmental sustainability, aiming at the experience with food and beverages by challenging the whole organization and their collaborators as well as the festival guests view of the festival. The target for 2017 was 90%, a progressive one, nevertheless they manage to succeed it.

An environmental report is being prepared by the Environmental Group, established Green Footsteps group, responsible for annual environmental monitoring, as well as reporting on Roskilde Festivals (RF) environmental impact. The Environment Group propose a number of projects that can be implemented at each year at the festival which in the short or long term will improve the environmental impact of RF and information campaigns placing citizen’s effort on the agenda. IT actively engaging in
improving Roskilde Festival’s environment and any action is being addressed directly to the public.

Concluding, management objectives concerning the structure, processes, communication and environment of the Roskilde Festival. The Roskilde Festival is applying innovative techniques and with the excellent coordination of people and manage to stay ahead of the competition and appear incessant progress. Innovation consist one of the core value of the festival and the engaged communities provide new innovative initiatives continuously produced with a well organized system of considering new ideas and the creation of spaces allowing and facilitating brainstorming, interaction and freedom of expression. Knowledge is generated any moment and from everyone bringing to fruition enormous results. The Roskilde Festival is applying innovative techniques and with the excellent management of the people, with donations and support on new emerged projects and with key partnerships accomplish to stay ahead of the competition and appear incessant progress.
BIBLIOGRAPHY


Bilde Christina, Anders Hjortkæ & Thomas Lenler Olesen (2017). Roskilde Festivalgruppen Årsskrift Available from: https://roskildefestivalgruppen.dk/da/%C3%A5rsrapporter/


Manage it, Measure it, and Profit from it. New Jersey: Pearson Education Inc.


Fridall and Wycoff (eds.) Community policing: The past, present and future.


Günzel, F., & Holm, A. B. (2013). One size does not fit all - understanding the front-end and back-ends of business model innovation. *International Journal of Innovation Management*, 17(1)


Kushcheva Natalia & Jari Tuononen ( 2013) (eds.) *DEVELOPING BEST PRACTICES. IN EVENT MANAGEMENT*. Mikkeli University of Applied Sciences


Miles, Mathew & Huberman, M., (1994), *Qualitative Data Analysis: An Expanded*


The European Festival Association https://www.yourope.org (accessed 23 of July, 2018)


