



When a music festival goes veggie

Communication and environmental impacts of an innovative food strategy

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Abstract

Purpose – The purpose of this study is first to describe and discuss an innovative strategy, pursued by a music festival, to reduce the environmental impact by allowing only vegetarian food in the festival area. A second aim is to discuss the effects of the vegetarian strategy for the festival in terms of branding and communication impacts. A third aim is to assess the effect on the ecological footprint of the festival from the vegetarian food strategy.

Design/methodology/approach – Festival visitors' food consumption was surveyed in 2010 (719 responses) and again in 2012 when only vegetarian food was served on festival premises (663 responses). The EPA event calculator, developed in Australia, was used to calculate the ecological footprint of the festival. The implementation and the impacts were studied from the festival organisers' perspective through two (one hour long) interviews with one of the festival managers.

Findings – For the festival brand, the vegetarian strategy proved to be extremely successful in terms of media attention and an enhanced "green" image of the festival. An analysis of the environmental impact of the vegetarian strategy indicates a remarkable drop of 40 per cent in the size of the ecological footprint.

Practical implications – Based on the results of this study, a vegetarian strategy can be recommended as an innovation for festivals that have core values and a brand image grounded both in sustainability and the reduction of environmental impacts and that are truly concerned about the environment.

Originality/value – Festival Footprint Analysis.

Keywords Communication, Music festival, Measurement, Sustainability, Ecological footprint, Sweden

Paper type Research paper

Introduction

One of the more successful music festivals in Scandinavia surprised many by declaring one day before the opening of the festival that no meat would be served on festival premises. Way Out West is a three-day rock, hip-hop and pop festival that has earned a solid reputation for its work with environmental issues. It has received an environmental certification from the City of Gothenburg and has also been appointed "Environmental Hero of the Year 2012" by the World Wildlife Fund.

What appeared to be a sudden decision to become a vegetarian-only festival created an animated discussion among followers and with the help of social and traditional media, the image of the festival as an environmentally concerned festival was up for a positive reassessment. The largest local tabloid newspaper volunteered on its own initiative to distribute Swedish meatballs to allegedly suffering carnivores outside the festival area. The reaction to this from the festival management was immediate; the editor of the local newspaper lost her accreditation status and was for some time no longer welcome on festival premises. As this was communicated through social media, the publicity around the vegetarian policy thus entered a new and higher level.



This study will analyse the vegetarian strategy both from a communication and an environmental impact perspective. The festival management has a good track-record of being successful in creating a “green” image of the festival and had certainly considered communication issues before launching the new strategy. A relevant research question is thus: “How did the festival management get the idea, plan and execute the communication of the vegetarian strategy?” A similar, and related, research question is: “How was the communication received?”

An analysis of the environmental impact of the festival from a previous year indicated that catering at the festival caused two thirds of the total ecological footprint, partly depending on meat consumption. An interesting third research question is therefore to assess: “How was the ecological footprint from the festival affected by the vegetarian strategy?”

The objectives of the study are therefore to describe and discuss how festival managers handled communication of core values and brand identity related to the decision and also to assess and measure the environmental impact of the vegetarian strategy.

Communicating core values and brand identity

The essence of brand identity can be expressed through the core values of an organisation (Urde, 2003). Core values differ from slogans or marketing communication in the sense that they are much closer to the heart of the organisation and, in a way, too important values to be “worn down” and diluted by marketing communication and advertising. Core values fulfil at least two objectives; first, core values are internalised and guide organisational actions and decisions; second, core values are translated into consumer utility and value added for major target groups by building core values into the festival product.

Core values describe the organisation’s *raison d’être*; what does the organisation stand for; what makes it what it is. Core values reflect the organisational culture as understood internally within the organisation, not necessarily as it is understood by the outside world. Often, these values are based on history e.g. origin, dramatic events, founders or prominent members of the organisation (Urde, 2003). The organisation should live its core values and its brand.

Core values are also guiding themes for how the festival should be developed and they should be built into the festival offer. This will add value to the festival experience especially among consumer segments that share the same core values. Again, this is different from styling and “cosmetic” details. The aim is to make the festival exude the brand’s identity.

Organisational communication is the process of mediating thoughts and meaning and should be centred on core values without explicitly discussing the core values which rather are used as “common denominators” that are coded, communicated and interpreted (decoded) by receivers of the communication (Berg and Gagliardi, 1985). There is a risk that a sender’s message will not be received as intended and therefore careful planning and control of the process is needed (Masterman and Wood, 2006). The flow of coded messages will, if successful, over time give the brand a meaning and a content that is consistent with the brand identity. Successful communication will require that core values are coded into messages that appeal to customers and that are interesting. When customers experience the core values through the products, the behaviour and the communication of the organisation then it has been successful. Communication of core values should therefore be creative and continuous.

Measurements of environmental impacts

Studies on environmental impacts attributable to events were initiated already in a seminal article by Ritchie (1984) and have become more advanced and technical over the years. An environmental impact assessment (EIA) of the 1992 Winter Olympics was published by May (1995). Recent contributions include an article discussing applications of Ecological Footprint Analysis and Input-Output Analysis to sporting events by Collins *et al.* (2009) as well as studies by Dolles and Söderman (2010) and Ponsford (2011).

Ecological Footprint Analysis is a commonly used method to assess the environmental impact in terms of the use of resources such as land and water (cf. Wackernagel *et al.*, 2002). Carbon dioxide emissions are included in Ecological Footprint Analysis. The resources that are needed for e.g. an event are measured in global hectares (gha) and can be compared to the bio-capacity of a place, nation or the planet (also measured in gha) to understand the relative importance of resources used by an event (Wackernagel *et al.*, 2002). Ecological Footprint Analysis has been applied in several studies of tourism (Gössling *et al.*, 2002, 2005; Hunter, 2002; Hunter and Shaw, 2005, Patterson *et al.*, 2007).

Specific “event footprint calculators” can be found on-line, free to use, where the impacts of major activities such as transport, food consumption and accommodation are described. Previous studies show that round-trip transportation to a destination, in particular air transportation, contribute as much as 60-95 per cent of the Ecological Footprint according to Gössling *et al.* (2005) or 50-91 per cent in a calculation by Patterson *et al.* (2007). One advantage of the gha measure is that the effect of strategies to reduce the environmental impacts can be measured and quantified which should be of particular interest to environmentally concerned politicians and event managers (cf. McManus and Houghton, 2006). Ecological Footprint analysis will be used in this study to measure the environmental impact in terms of the amount of gha needed to produce e.g. energy and food that is consumed at the event and to compensate for the emission of CO₂-equivalents.

Methodology

The empirical study can be divided into two parts; first, interviewing festival managers and second, measuring environmental impacts. The data collection process and the samples will be discussed in this section after the study object has been briefly described.

The study object is a music festival. Way Out West presents music to a target group with a mean age of 26/30 years (Table I). The event has been organised in a large, centrally situated city park in Sweden’s second largest city, Gothenburg, every summer since 2007. Every year the festival has sold out and its capacity has been increased. The festival is founded, owned and organised by a private promoter (Luger) in close

Table I.
Socio-economic
characteristics of the two
samples used in this study

Sample	Survey 2010	Survey 2012
Sample size	719	663
Gender	56% (female); 44% (male)	53% (female); 47% (male)
Age (mean)	26	30
Income (median)	€29,000	€31,000
Education	32% Sec. school, 64% University	27% Sec. school, 73% University
Employment	43% Student; 47% Employee	25% Student; 65% Employee

co-operation with the Destination Marketing Organisation (Göteborg & Co). Luger's vision for the festival is an environmentally friendly event and, together with the Roskilde festival in Denmark and the Øya festival in Oslo, Luger has also formed a Scandinavian music festival group working for sustainable development of the events.

The collection of data

Qualitative data for the communication and branding discussion was collected through two interviews (each interview was about one hour long) with one of the managers of the festival. Secondary data and internet sources were also used. Questions asked at the qualitative interviews can be found in Appendix.

Two samples were randomly selected for two surveys of visitors in 2010 and in 2012. Festival volunteers approached every fifth visitor at the festival entrance. The approached visitors were informed about the aim of the study and were asked to participate. If they agreed their e-mail address was collected and the survey was distributed by an e-mail with a link to a web-survey (Webropol) the day after the festival was over. In 2010, the survey was completed by 719 respondents and the 2012 survey had 663 respondents (cf. Table I). The 2012 sample seems to describe a slight, albeit statistically insignificant, shift in the festival's target group.

Tourists' expenditures were needed for the calculation of ecological footprint and were categorised into expenditure on travel, food and beverage (restaurant and café) within the festival area, accommodation, local transport and other attractions during the visit.

Data for calculation of Ecological Footprint

The following five categories of demand on resources were used:

- Energy use: where data come exclusively from the event organiser.
- Transport: where data come from the event organiser and from the two surveys of visitors regarding travel to and from the festival and local transport within the city.
- Waste: where data come from the event organiser and the recycling company Renova.
- Consumption of food and lodging: where data come from the two surveys of festival visitors.
- Total surface of the festival area: where data come from the event organiser.

The above categories of data are standard in calculations of the ecological footprint of tourism (Fredline *et al.*, 2005; Gössling *et al.*, 2002; Sherwood, 2007). Data were fed into an on-line (www.epa.vic.gov.au/ecologicalfootprint/calculators/event/introduction.asp) "EPA event calculator" (available free of charge at the Environment Protection Authority – EPA – of the state of Victoria, Australia) calculating the ecological footprint. This calculator uses direct impact as input data but calculates also indirect effects of consumption based on Input-Output Analysis (EPA Victoria, 2005). Thus not only energy requirements for the direct consumption, but also indirect energy requirements for energy embodied in food and other goods and services are included in the calculations. The technical background to the "EPA Event Calculator" is well described and available on-line (EPA Victoria, 2005).

Results and analysis from the communication of the vegetarian strategy

The general model of communication describes how a sender encodes a message to be sent via media. The receiver decodes the message and responds to it e.g. via awareness or interest and might also give feedback to the sender. The communication model

(Masterman and Wood, 2006) will be used to structure the description of how the strategy was communicated and what the major outcomes were, mainly concerning effects on the festival brand. The sender may control the initial part of the communication process (encoding, choice of message, choice of media), and this will be described as “How was the message communicated?” The latter part (decoding, reception of the message, as well as response/feedback) is assumedly more out of control for the sender’s efforts. This will be discussed under “How was the message received?”

How was the message communicated?

The organiser Luger states that: “The implementation of the strategy was more planned than anything that we do”. The vegetarian strategy was first discussed three years ago, but abandoned since knowledge about environmentally friendly food, nutrition, cooking, logistics and organisational issues first had to be gathered. When the result of a Triple Bottom Line study (Andersson and Lundberg, 2013) was presented in 2010, the impact of catering and meat consumption on the festival’s ecological footprint was revealed. The decision to implement a vegetarian strategy was taken about a year later (i.e. late 2011). A lot of time was spent on studying relevant research about the effect of meat consumption on the environment. This was important for management in order to be well prepared for an internal and an external debate.

The decision was based not only on environmental concerns but also on concerns regarding animal rights, health considerations and, not least, to challenge and debate what the manager coined “normativity” in society. Luger also states that there “were economic considerations behind the strategy”. To be daring, to stick out, to be a platform for discussion of important societal issues, Way Out West aims to develop and strengthen the brand, which in turn is expected to lead to increased demand for tickets and an enhanced interest from existing and potential sponsors and partners. Luger anticipated that the vegetarian message would be welcomed by a significant part of the target group; visitors as well as artists. Otherwise there were no discussions of economic benefits or sacrifices as a consequence of the strategy and no forecasts were made for the effect on total sales of food and beverage or the sales’ contribution to the festival result. The two major reasons for deciding on the strategy were to reduce the festival’s environmental impact as well as to challenge the “normativity” of serving meat at an event. The festival organisers are eager to underline that the media-debate that followed was never an end in itself. The strategy was not a setup to get publicity but a plan to form opinion, challenge norms and increase the consciousness of the visitors and “to contribute to a better everyday life”.

The major core values of Way Out West are according to the festival managers: “Sustainable”, “Alternative” and “Progressive”. To be the first festival to adopt a vegetarian strategy was important to the organisers. Luger considered the vegetarian message as “Progressive” but they also perceived a certain risk in communicating it. The message might not be considered credible: “and we do absolutely not want to be laughed at, or lose credibility”. Luger knew that the primary target group would support the initiative and that the risk of damaging the brand was small. The time spent on studying relevant issues before was to balance the risk of a debate going wrong.

The organisers use the core values for external as well as internal communication. In the communication to the consumers it is considered important that the values are coded into the messages and not displayed explicitly; “we want others to say that we are environmentally friendly rather than stating it ourselves”. In the communication of

the vegetarian strategy, all three core values (“Sustainable”, “Alternative” and “Progressive”) were encoded into the message.

The message was researched and prepared well in advance (to avoid the risk of not being perceived as trustworthy) and left on the shelf in order to be able to issue a formal statement whenever needed. To make sure that the message would be clear and reach out to the target group, Luger carefully chose both timing and media. The message was designed to be easy to share digitally and to be accessible by any receiver. No immediate goals were set for the communication. The announcement was worded as: “Way Out West goes veggie” followed by a rather long argument called “the manifesto” (WOW, 2012).

The timing of the communication was, according to the organiser, chosen not to conflict with any other major message to increase the possibilities of reaching out. Accordingly Luger chose to time the message at the start of the festival to benefit from the massive attention that the event enjoyed at that point of time. The initial idea was not to announce the change at all and to let the visitors face the change when they attended the festival. However, there were concerns about a possible information leak prior to the festival and the event management decided to announce it the night before the festival opened. “It took twelve minutes. The message, the design, the way to publish – everything was prepared”.

Media choice. Luger was aware of Way Out West’s attraction for traditional media, but decided to use the festival’s Facebook platform in order to make sure that the message would reach out to the primary target group without being distorted. For that reason a press release that editors would interpret and then report to the public was avoided. Through Way Out West’s Facebook site 65,000 subscribers were reached instantly with a total visibility of 2.2 million unique persons, according to the festival manager.

“How was the message received?”

The organiser had three target groups. The primary group was directly involved and affected by the policy i.e. visitors, artists, sponsors, personnel, volunteers, etc. The secondary group was the industry and potential future visitors and the tertiary group consisted of “the society” i.e. media, lobbyists and politicians, etc. The visitors were of special importance as Luger wanted the vegetarian strategy “to add to the festival experience, to make the audience feel being part of a movement for a good cause”.

The immediate response/feedback was “liked” by approximately 8,000 Facebook subscribers within 36 hours. None of the previous announcements of headlining artists had received a comparable response in terms of “likes”. Within 24 hours the message was redistributed or shared approximately 1,800 times via social media by subscribers. Another indicator of the response was that internet debates were started by proponents and opponents, both on the event’s platforms and on other internet sites like Twitter and Instagram. Lobbyists, bloggers, journalists and even politicians referred to Way Out West’s vegetarian strategy in messages transmitted for their own purposes. Luger did not do anything to push the message; the debate was taken over by other actors. Luger had to focus on responding to media’s interest as the initiative was picked up by national media such as the morning papers (DN, SvD), the national radio (SR P1 Morgon) and TV (TV 4). A visitor survey, conducted by the organisers, shows that 98 per cent of those attending the festival were aware of the change to a vegetarian strategy and 52 per cent of them thought that it was “very good” (5 out of 5) that the festival only offered vegetarian food.

Although most response and feedback was in favour of the initiative, there was also criticism. External debaters claimed that the organisers did not have the right to tell

them what to eat. They should have the right to choose freely. Reactions from the artists were in the absolute majority of cases favourable to the “veggie” initiative, although Luger’s will to compromise was challenged by one of the international headlining artists at one point. Despite prompting and pushing, the organiser stood by the new principle with the ultimate risk of losing a good relation to important stakeholders (the artist and the agent). There was also some severe internal criticism from hired personnel stating the right to eat meat. The event management had to put quite a lot of efforts into solving this conflict. The initial research grounding for the message was proven important in this respect.

One episode got extraordinary attention in both traditional and social media. Luger explained that event management was informed via Twitter that the local tabloid Göteborgs-Tidningen (GT) tried to take advantage of the situation by a free sampling of sausages and meatballs at the entrance to the festival site (Dagens Media, 2012). The management got provoked and formulated an e-mail to the editor-in-chief of the newspaper, asking GT to explain their behaviour and means as well as leaving the area. The reply was that this is “just a joke – not to be taken seriously”. A few hours later, the management was contacted by the chief editor of GT. There was a problem with her press accreditation and free access to the event. The event manager, who had deliberately cancelled the accreditation, answered that “it was given away to a visitor, as a joke, nothing to take seriously”. The “meatball incident” caused more fuel to the debate via social media and eventually GT appeared, by other media and blogs’ judgement as an opponent to the idea of sustainability whereas the festival appeared as a herald of environmental concerns (Dagens Media, 2012).

In retrospect, the organisers claim that the “go veggie” strategy has influenced the festival brand positively as the message came out right and was well received. The organiser says that there is a possibility that this will positively affect future ticket sales. Luger believes that the artists performing in 2012, and potentially performing in the future, have noticed the vegetarian strategy which positively will affect their willingness to confirm bids from Way Out West in the future. When closing the books of the 2012 festival, the organisers could summarise that the strategy had a negative impact on the turnover and profit of food sales during the festival but this, according to Luger, “[...] wasn’t a major issue”.

Results and analysis of the environmental impacts and the ecological footprint

The use of resources related to consumption by visitors to Way Out West 2010 and 2012 are described in Table II based on data from the two surveys of festival visitors. Data on energy use, surface used, transportation and waste are assumed to be the same for 2010 and 2012.

Figures in Table II illustrate that the festival has grown 18.7 per cent in terms of visitor days from 2010 to 2012. This is partly explained by the fact that Way Out West has been extended to three days and the average length of the visitors’ stay has therefore increased by 12.7 per cent. Food and beverage sales has however only gone up by 8.4 per cent during the same period which supports the observation made by the managers that the vegetarian strategy had a negative effect on food sales.

Ecological Footprint was calculated by feeding data from Table II into the on-line “EPA event calculator” with output in terms of the total ecological footprint for Way Out West which was 1,918 gha in 2010 and 1,460 gha in 2012. This represents a decrease of 23.9 per cent in the environmental impact despite the 18.7 per cent growth in visitor days.

	2010	2012	Change	% change
<i>Visitors to the festival</i>				
Average length of visitors' stay (days)	2.440	2.750	0.31	12.7
Number of visitor days	64,300	76,300	12,000	18.7
<i>Consumption by visitors to the festival</i>				
Food and Beverages \$AUD	2,140.035	2,320.000	179.965	8.4
Textiles and clothing \$AUD	73,700	73,700	0	0.0
Accommodation VFR (bed-nights)	22,500	38,040	15,540	69.1
Accommodation Hotel (bed-nights)	4,693	11,118	6,425	136.9
Price \$AUD/night, visitor	86	74	-12	-14.0
Stay at usual residence (bed nights)	22,975	29,454	6,479	28.2
<i>Ecological footprint of the festival</i>				
Total ecological footprint (gha)	1,918	1,460	-458	-23.9
Footprint per visitor	0.073	0.050	-0.024	-32.2
Corresponding yearly footprint	10.77	6.48	-4.290	-39.8

Note: Consumption values are estimated in \$AUS as required in the EPA event calculator

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Table II.
Consumption and
ecological footprints
in relation to Way Out
West 2010 and 2012

The global citizen has an average bio-capacity of 1.7 gha based on an estimated 11.9 billion productive hectares on earth, including both land and water and an estimated seven billion inhabitants. The resource use per festival visitor corresponds to 0.073 gha in 2010 and 0.050 in 2012 during the festival days which, considering that the average length of stay is 2.44 days, in 2010 and 2.75 days in 2012 corresponds to an annual resource use of 10.9 gha in 2010 and 6.48 gha in 2012 (assuming that festival visitors have the same resource-use throughout the year). Considering that the Swedish bio-capacity per person of 9.75 gha and that the average Swedish ecological footprint is 5.88 gha, the 2012 festival ecological footprint has taken a large step towards not using more resources than average in Sweden. The ecological footprint of the festival in 2012, calculated as an annual equivalent (6.48 gha), is only 10.2 per cent more than the average annual ecological footprint of 5.88 gha for Swedes (Ewing, 2010). At the same time it is important to remember that it is still almost four times the amount of resources that the average human being has at his/her disposal (1.7 gha) measured on a global scale.

An analysis of how various activities consume resources points at "Catering" as the activity that puts the major demand on resources corresponding to 62 per cent of the total Ecological Footprint 2010 and 37 per cent in 2012 followed by "Travel", 24 per cent in 2010 and 31 per cent in 2012. "Accommodation" represented 12 per cent in 2010 but 32 per cent in 2012 as illustrated in Figure 1.

Much of the reduction of the ecological footprint from 2010 to 2012 is explained by the drop in demand on resources from catering which was 1,190 gha in 2010 but reduced to less than half (540 gha) in 2012. Accommodation increased the demand on resources from 26 per cent in 2010 to 34 per cent in 2012 due to the extension of the festival to three days in 2012 which more than doubled the number of commercial bed-nights.

The ecological footprint analysis also describes the type of land resources that are used. "Energy Land" is needed to produce energy but also to offset the carbon footprint and represents around 43-45 per cent of total gha needed. "Occupied, built-up land" represents 13-16 per cent and "Forest" less than 1 per cent. There is a clear effect from the vegetarian strategy on the use of "Grazing Land", needed for meat production, which drops from 20 per cent in 2010 to 6 per cent in 2012. On the other hand, the

demand on “Cropland”, needed for vegetable production, is increased from 24 per cent in 2010 to 32 per cent in 2012 as illustrated in Table III.

Conclusions

The communication of the vegetarian strategy seems to have successfully encoded the core values into the message and added value to the festival brand among several target groups. It also seems to have contributed to the perception of Way Out West as being truly concerned about environmental issues.

In terms of the communication process model, it appears as if Luger carefully planned parts of the process of their control (encoding, choice of media and message) and with the help of social media, the festival manager was able to control the communication all the way to the target groups. The use of social media also seems to have had the effect of creating repetitions of the message. This was so when traditional media picked up the message from social media and distributed it again. Although the message now was no longer completely controlled by the festival, it was certainly advantageous to have the message repeated both in newspapers, radio and TV. As soon as the announcement was published these “loops” seem to have occurred in the communication process; receivers sharing or transmitting their own version of the message, in different media, to be decoded by other receivers, without Luger being directly involved but still benefiting from the attention.

It is also suggested that a factor behind the successful communication was that the “meatball incidence” made the festival manager stand out as truly concerned, sincere, uncompromising and acting without economic gain. This is further underlined by the fact that reduced profits on food sales were accepted and regarded as less important than a reduction in environmental impact.

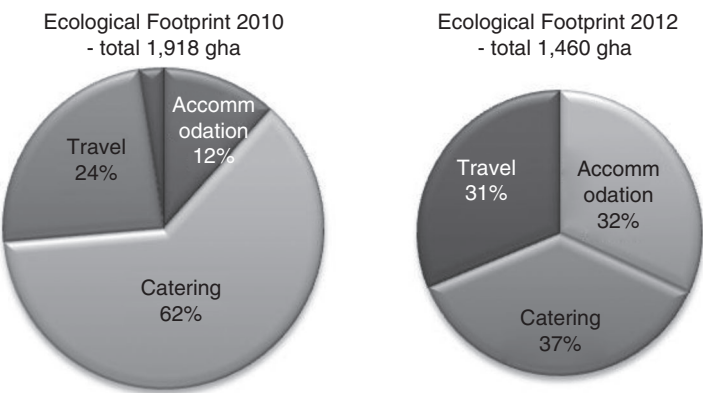


Figure 1.
An analysis of activities causing the ecological footprint in 2010 and 2012

Table III.

The shift in demand on land resources caused by the vegetarian strategy

	Energy land	Grazing land	Cropland	Forest	Occupied built-up land	Total
2010 (gha)	832	380	465	1	240	1,918
2012 (gha)	662	93	465	0	240	1,460
2010 (%)	43	20	24	0	13	100
2012 (%)	46	6	32	0	16	100

The environmental impact of the festival was reduced by 24 per cent although the number of visitor days increased by 19 per cent which is a remarkable achievement. The festival picked the one change that had the biggest effect i.e. reducing the impact of catering from 62 to 37 per cent of the total ecological footprint by changing over from meat to a vegetarian menu. Calculated per visitor day, the size of the ecological footprint was reduced by 40 per cent and daily footprint of an event visitor at Way Out West is now close to (only 10.2 per cent higher than) the average daily ecological footprint for the average Swedish citizen.

The demand on "Grazing Land" was reduced from 380 to 93 hectares (cf. Table III). Most of the reduction in the ecological footprint is therefore explained by the shift from using "Grazing Land" for meat production, to using "Cropland" for vegetable production which is a much more efficient and sustainable way to produce food.

To conclude, the execution of the strategy was exemplary, with careful research before in order to be prepared for arguments and discussions. Timing was another crucial part of the planning in this case. The organisers waited to publish the announcement until attention by media was focused on the event but not too long beforehand for the information to leak out. A well-controlled communication strategy, based on clear core values, resulted in an enhanced brand image of the festival and the resolute reaction to the provocation by the local newspaper all made the festival appear uncompromising, sincere and acting without economic gain which seemed to add greatly to the brand value. Furthermore the innovation in terms of a vegetarian-only food menu at a festival had a large impact on the ecological footprint of the music festival.

Based on the results of this study, a vegetarian strategy can be recommended as an innovation for festivals that are truly concerned about the environment and have core values and a brand image grounded in sustainability and the reduction of environmental impacts.

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Appendix. Questions to the managers of Luger

Core Values:

What are the core values of Way Out West?

- How were they encoded into the vegetarian communication?
- How are they used internally? Was the vegetarian message used internally?

How did you translate the core values into the vegetarian message? What tools (in terms of art work, pictures, etc.) were chosen to signal the core values?

Music festival
goes veggie

- How was the message formulated?
- How did you consider different options; tonality, length etc?
- What target groups did you want to reach?
- What media was used? Why was it used?
- Which media were rejected and why?

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Planning and Timing:

What were your motives behind the vegetarian strategy?

How did you plan?

Was timing an issue that you regarded? Why?

How did you choose the proper timing of communicate the message?

What actions did you take to avoid disturbance?

What challenges did you meet?

Response/feedback:

How did different target groups react?

Did the message reach any “unintended” groups?

How did unintended groups react?

What other effects did the message cause?

How did Luger respond to different reactions?

What did the communication do to the festival brand?

Did the core values come through in this process?

What do you expect the future effects to be?

Did you identify any disturbing clutter or noise that could affect the communication process?

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