

FESTIVALS AND SUSTAINABILITY IN HUNGARY – THE STUDY AND PRESENTATION OF THE ASPECTS OF SUSTAINABILITY IN SELECTED HUNGARIAN FESTIVALS

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Abstract: Realizing the importance of festivals as a segment of the Hungarian cultural tourism market, the authors, after the theoretical review of the most important pillars of sustainability (economic, social-cultural and environmental), design the factors which establish the realization of the principles of sustainability in practice. Therefore such Hungarian festivals are analysed where during the organization and actuation, it is distinctly important to take into consideration the aims and principles of sustainability. The three analysed festivals represent different characteristics and supply and are important representatives of the Hungarian festival market. The authors chose these festivals as case studies because of several reasons: first of all the examined festivals address different target groups, furthermore, their themes and topics (supply) are also different; meanwhile all of them have communicated sustainability aspirations during their organisation and implementation. Data were primarily collected in 2020 and 2021 as an exploratory research based on content analysis of the web pages of the festivals. Parallel with this, structured interviews have been carried out with the organisers of the festivals. The analysed festivals were chosen based on their thematic approach. The authors believe that the analysis of these Hungarian good practices can serve as a design for other Hungarian and international festivals alike. The results of this investigation show that festivals mediating the elements of sustainability have already appeared in Hungary and the progress of the place and role of sustainability in event organization is applied in the country in an increasing extent serving as good examples for the non-sustainable events as well.

Key words: festival tourism, sustainability, Hungary, case studies, benchmark

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INTRODUCTION, AIMS AND OBJECTIVES

The efforts of sustainability recently reached not only the international but the Hungarian festival market segment as well, by realising that great events necessarily take effect on the environment both in a positive and in a negative aspect (Kaszás et al., 2022; Saha et al., 2021; Ziakas, 2015; Ásványi and Jászberényi, 2017; Negrusa et al., 2016; Yolal et al., 2016). For the measurement of the impact of such festivals and events numerous earlier approaches have been elaborated taking into consideration the calculation of the carbon footprint (Milford et al., 2020; Scrucca et al., 2016; Brown et al., 2015) or highlighting economic, social-cultural and environmental impacts (Pang, 2021; Andersson and Lundberg, 2013; Andersson et al., 2012). With the adaptation of the international approach to the Hungarian practice, we can state that the domestic Hungarian festivals lay a growing emphasis on taking into account all the pillars of sustainability. This is confirmed by the fact that most recently, during the organisation and the transaction of the event or festival, organisers focus not only on the environmental and economic, but on the social pillars as well (Ásványi and Jászberényi, 2017). In our study, after the theoretical review of the most important pillars of sustainability (economic, social-cultural and environmental), we design the factors which establish the realisation of the principles of sustainability in practice. Based on this the research questions are the following: How are the three pillars of sustainability put into practice? What are the most important measures for sustainable aspects of the festivals that can be expected from both the demand and supply sides? Therefore in the second part of the paper, the authors analyse such Hungarian festivals which first of all alter in their supply and objectives and where during the organisation and actuation it is distinctly important to take into consideration the aims and principles of sustainability. The analysis of these Hungarian good practices can serve as a design for the other Hungarian and international festivals as well.

THEORETICAL BACKGROUND

The relationship between festivals and tourism

In the early history of festival tourism research, only large-scale art events and competitions on an international scale were

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defined as festivals, but today the concept has been diluted (Zou et al., 2021). Nowadays, smaller events with a local or regional appeal also advertise themselves as festivals not only in Hungary, but on the international scene as well (Vliet, 2019; Inkei, 2010.). Together with the new trends in tourism, people became more mobile, and in line with the completion of globalization, the number of festivals has grown exponentially over the past two decades (Laing, 2018; Sulyok and Sziva, 2009).

Festivals also became the most marketable cultural and tourism products of the 21st century (Choo, 2022; Gursoy et al., 2004; Crespi-Vallbona and Richards, 2007). As prosperity and well-being increases, the role of and need for experiences in society becomes more and more important (Ásványi and Márta, 2016). Unlike most products or services, festivals provide a community experience by creating an optimal breeding ground for encounters, people-to-people interaction and togetherness. On the supply side, the phenomenon of the experience society also affects the expansion of the art supply. The proportion of artists in society is increasing and so the increased number of artists requires the expansion of opportunities and venues. Parallel with this phenomenon, festivals meeting these requirements ensure the expansion of cultural infrastructure as well (Hunyadi et al., 2006). The authors agree with Richards (2001) and Smith (2003) that festival tourism shall be considered as a type of cultural tourism (Richards, 2001; Smith, 2003). In addition to festivals, other forms of living culture – e.g. carnivals, religious and artistic events such as concerts, theatre performances – are also worth mentioning, as these events are often the cornerstones of the festival program. It is no coincidence that within cultural tourism, the market demand for festival tourism has increased to such an extent that it can be considered as a dominant tourism product itself (Csapó, 2012). One reason for this is the complex supply and branding of the festivals, and on the other hand, the festival atmosphere, or, if you like, the elevated, festive effervescence that permeates the event.

The economic role of festivals is most conspicuous through their impact on tourism. According to the literature, festivals which have identifiable visitor segments including tourists whose visit involves “traveling beyond a 60 km radius and staying for at least one night” have tourism attractiveness (Getz, 1991 in: Sulyok and Sziva, 2009:4). Festivals enhance the attractiveness of a destination, especially if they function as tourist attractions (Çelik Uğuz and Gačnik, 2015). One of the main aspects in determining the tourist attraction of a festival is to differentiate festival visitors based on who came to the destination primarily with a motivation to visit the festival and who came with other, secondary motivations (Anastassova and Luizov, 2016; Wee et al., 2017). In the case of tourists with a secondary motivation the festival represents an element of the destination experience chain, which can be decisive in terms of tourism revenues as the tourism program supply is expanded. Festivals play a key role in place marketing and destination marketing, and can be suitable for extending the tourist season and alleviating seasonality (Kim et al., 2018; Alaux and Boutard, 2017.).

The impacts of tourism in the case of festivals

Environmental pressure can be manifested in noise, air, soil, light or water pollution, but in the case of festivals most of all the accumulation of garbage and the degradation of vegetation are the most common negative features on the environment (Cierjacks et al., 2012). Besides these, noise pollution is one of the most common negative social impact of the events negatively influencing the attitude of the local population (and the fauna as well). We also have to mention that festivals have an impact on their environment not only on the exact location but in their wider environment as well (Buathong and Lai, 2019). As long as great events and festivals are organised which started to take into consideration sustainability, we can experience positive environmental, economic and social impacts as well naturally with the involved responsibility of both the supply and demand side (Wee et al., 2017). On the supply side, this approach is incorporated in the pro-sustainable attitude of the organizers and on the demand side consumer behaviour seems to be just as important in terms of achieving complex sustainable attitudes. In this respect, festivals can serve as tools for education and awareness raising in terms of establishing sustainable behavioural models (Buathong and Lai, 2019; UNEP, 2012.).

The sustainable organization of events comes together with numerous advantages covering a more complex set of indicators than only the environmental benefits. According to this approach, due to the environmental protection measures, one can experience economic (e.g. online materials instead of printed brochures, tap water instead of PET bottles) and social (e.g. the involvement of the local population, team building, common experiences) benefits as well (Aysel et al., 2017). Such good practices can also spread in a wider context aspiring for innovation other festivals organisers as well (Black, 2016). Parallel with this, the positive attitude change of the visitors can be beneficial in their everyday customs and lifestyle as well (Frost and Laing, 2015). Besides the mentioned complex impacts, the measures of sustainability can contribute to image creation, innovation and its marketing value can also raise the overall value of the certain destination (Ariyani and Fauzi, 2022; Supriono and Yulianto, 2021; Chirieleison and Scrucca, 2017). Festivals also create a unique milieu, which can serve as a tool to change the former lifestyle of visitors discovering alternative everyday solutions and creating a sustainable lifestyle model (Browne et al., 2019). Moreover, the transmission and mediation of local culture can promote to create a connection between the visitors and the local population, which can also contribute to the abolition of anti-tourism movements (Seraphin et al., 2019). In this respect, the festivals based on the local community can function as a kind of mediator between the visitors and the hosts, promoting the better understanding of the local culture and fostering interactions between these two segments. Thereby the created authenticity can also function as attraction. Festivals can also contribute with positive impacts on the local population by promoting the development of local economy and increasing the bondage and so the pride and image value towards the settlement (Seraphin et al., 2019).

Sustainable matters regarding festivals

For festival visitors, an event is primarily about fun, relaxation, encounters and a break-away from the everyday life (Andersson et al., 2015). In addition to the positive economic effects of festivals (local suppliers, local producers, image

enhancement, investment stimulation), the visitors also emphasize social impacts (community building, strengthening identity, nurturing local values, quality of life, participation of local people) (Yolal et al., 2016; Rollins 2007). Thus, the

Figure 1. The general functions of festivals highlighting the sustainable aspects Source: Own ed. based on Hunyadi, 2004, Szabó, 2011

Community experience, strengthening community	Equalization event	Presentation of the best, most interesting	Presentation of local specialties
It involves people who are lazy about culture	It strengthens tolerance	Education, training, broadens the horizons	They make everyday activities a special experience
Increases self-esteem	Inspires artists	Development, economic recovery, employment	Identity, choice of subculture

functions of festivals and Delamere, include providing a community experience and introducing the local, unique elements to the audience while making everyday life special. In addition to the listed functions, the formation of the attitudes of the festival visitors is also an important aspect, which has special significance in connection with sustainability (Hunyadi, 2004). Among the detected functions, the following can be highlighted as elements of sustainability: the strengthening of tolerance, education and training, and sustainable economic development (Figure 1).

Naturally, at the same time, a festival requires water, energy, land, food and other factors and resources causing a wide range of environmental burden or damage. The operation of the festival infrastructure can therefore have an environmental impact in several key areas, such as:

- energy from non-renewable sources, energy from external sources or local generators,
- wastewater generated in catering establishments and toilets,
- transport required for the construction of the infrastructure and the availability of consumer goods (e.g. food), as well as the related fuel consumption, CO₂ emissions,
- the travel of visitors to the venue and the related fuel consumption, CO₂ emissions,
- litter from consumer goods brought to the festival venue by visitors,
- on-site waste from consumption, programs, catering,
- damage caused by cars and people,
- damage caused by cars and people on the ground (Bodnár, 2016).

Organizational activities	Activities that affect both the organization and visitors	Activities affecting the direct conduct of visitors	Activities that affect the attitude of visitors
<ul style="list-style-type: none"> • selection of venue • application of energy saving tools and logistics principles, environmentally conscious marketing and use of raw materials, • renewable energy vehicles for transport, infrastructure and organizational tasks • selective waste collection • proper wastewater treatment • ordering and delivery of common raw materials for catering units • restoration of the festival venue after the event 	<ul style="list-style-type: none"> • use of renewable energy during the programs of the event • use of low-consumption, energy-saving devices, luminaires • design of suitable mobile restrooms • a ban on the sale of alcohol, soft drinks in PET bottles or bottles and a ban on the use of plastic bags, • procurement of local products (in order to strengthen the local economy and to reduce the so-called food miles), • estimating the amount of food needed as accurately as possible, offering leftover food for charitable purposes. 	<ul style="list-style-type: none"> • the right choice of tableware, the material of the glasses (it is the responsibility of the organizers what the visitor uses, but it is the visitor's decision whether to collect and reuse it selectively.) • encourage selective waste collection, placement of containers • purchase of souvenirs for the bottles of soft drinks and metal cans • provision of drinking water • offering and organizing transport alternatives (organizing a shuttle service to the nearest bus and train stop, encouraging car sharing, setting up a bicycle car park, service point). 	<ul style="list-style-type: none"> • primary information collection, • attitude-forming programs, • preliminary on-site awareness raising, • promotional gifts, souvenirs in the name of environmental awareness

Figure 2. Bodnár's (2016) approach of actions to reduce negative environmental impacts on festivals Source: Bodnár, 2016

The steps and good practices taken to ensure the environmental sustainability of the festivals, and so solving the upper mentioned problematic impacts, target both the organizers and the visitors who can make their impact both directly and

indirectly. Figure 2 demonstrates the approach of Bodnár (2016) for the necessary actions in order to reduce negative environmental impacts. The authors rely on this methodology and approach at the second part of the paper in order to evaluate the sustainable aspects of the chosen Hungarian festivals. From the point of view of monitoring and communication, the application of environmental standards, the acquisition of certificates with the appropriate recognition and professional background (e.g. Greener Festival Award) is of great importance (Collins and Cooper, 2017; Gössling et al., 2011). Many events pay great attention to prove their responsible activities with an environmental certificate (e.g. ISO20121), which they also use to build and enhance their positive image towards visitors. In order to achieve these titles a comprehensive audit is required that facilitates a thorough review of each process, the detection of errors, an assessment on a realistic basis, and the optimization of implementation. The application of a system of norms includes access to an extensive knowledge base, in which benchmarks and efficiency-enhancing practices can be achieved, the introduction of which is justified by measurable results. Of course, measuring the environmental impact of festivals is an important step towards sustainability (Bodnár, 2016).

DATA AND METHODS

As mentioned in the introduction, the sustainable approaches and practice of three Hungarian festivals are presented as case studies, which the authors believe can serve as a model for other similar events. In doing so the authors primarily use case studies in this paper which belong to the qualitative field research paradigms. According to Babbie (2010) “a case study focuses attention on a single instance of some social phenomenon (...). The limitation of attention to a particular instance of something is the essential characteristic of the case study” (Babbie, 2010:309). However, the term is used in a broad sense, as there is no consensus, what can be considered to be a case. The three analysed festivals represent different characteristics and supply, so they characteristically differ in size and supply, and are an important segment of the Hungarian festival market. The first festival is the Sziget Festival (Budapest), which was organized first at the beginning of the 1990’s. Since then it has grown into a worldwide event. The Valley of Arts (Kapolcs) has a different – local – approach and atmosphere since several small villages of the Balaton-Uplands serve as the venue of the festival. Its history dates back to the change of regime (1989), and since then it has become an iconic cultural-arts festival in the Hungarian countryside. The third chosen festival is the Szeged Youth Days (Szeged), a festival with long history based on the educational and especially university background of the city.

The authors chose these festivals as case studies because of several reasons: first of all the examined festivals address different target groups, furthermore, their themes and topics (supply) are also different; meanwhile all of them have communicated sustainability aspirations during their organisation and implementation. In our opinion by examining these festivals, one can cover the characteristic features of sustainability of the Hungarian festival market, thus by giving an overview about the present state of the initiations carried out on this field serves as a tool for understanding the attitude towards sustainable festival organisation. As mentioned, all festivals are popular and emblematic in Hungary, nevertheless they differ in their type or in the number of visitors, which ranges from 93.000 (Szeged Youth Days) to 530.000 (Sziget). The analysed festivals are located in different regions of the country: Sziget is organized in the capital (Budapest), Szeged Youth Days in one of the regional centres of South Hungary, meanwhile the venue of the Valley of Arts is in several neighbouring small villages in a rural area in Central Hungary (Table 1). Data were primarily collected in 2020 and 2021 as an exploratory research based on content analysis of the web pages of the festivals. Parallel with this, structured interviews have been carried out with the organisers of the festivals. The analysed festivals were chosen based on their thematic approach (Sziget: music; Szeged Youth Days: youth; Valley of Arts: arts), location (Sziget: capital; Szeged Youth Days: regional center; Valley of Arts: rural area) and the aimed audience (Sziget: foreign visitors; Szeged Youth Days: domestic young generation; Valley of Arts: families and middle aged visitors) and also because they cover the dominant Hungarian festival types. Finally, they are all market leading events, flagships in the country.

Table 1. Primary data of the examined Hungarian festivals Source: Magyar Fesztivál Regisztráció and Minősítési Program, 2020; Művészetek Völgye, 2020; Sziget Fesztivál, 2020b; Szegedi Ifjúsági Napok, 2021

The name of the festival	Venue	The date of the festival	The first year of the festival	Type	Number of visitors	Award
Sziget (Island) Festival	Óbuda-Island, Budapest	August	1993	music	approx. 530.000	AGF Greener Innovations Award
Művészetek Völgye (The Valley of Arts)	Small villages in the Balaton-Uplands: Kapolcs, Pula, Taliándörögd, Vigántpetend, Monostorapáti, Ócs, Pula	July	1989	arts festival	approx. 200.000	-
Szegedi Ifjúsági Napok (Szeged Youth Days)	Szeged, Tisza-River Bank	August	1968	music	approx. 93.000	Greener Festival Award

RESULTS

The Definition, Role and Qualification of Festivals in Hungary

In Hungary, the definition of festival provides a broad framework for the concept. According to the definition of the Hungarian Festival Association (Magyar Fesztivál Szövetség): “Festival means any series of cultural, artistic, gastronomic, sporting or other event, organized around one or more themes, which takes place on a regular basis and has a program announced at one or more venues. It has the aim to provide its audience with high quality, value mediating, informative and at the same time entertaining, leisure community experience” (Magyar Fesztivál Szövetség [Hungarian Festival Association], 2008). Based on these, not only cultural events, but also sports and periodic events with other profile can be qualified as festivals. According to the standpoint of the Hungarian Festival Registration and Qualification Program, an

event that lasts at least two days, provides at least 2-3 program opportunities per day, has more than 3-400 visitors and a minimum income of 3-4 million HUF (Hungarian Forints) can be considered a festival (Hungarian Festival Association Registration and Qualification Program [Magyar Fesztivál Regisztrációs és Minősítési Program], 2020).

More detailed information about the festivals has been available in Hungary since 2009. Since then, the registration and qualification system of Hungarian festivals has been operated by the Hungarian Festival Association. Its primary purpose is to map high-quality – and primarily cultural – festivals. As it focuses on only a narrower piece of the festival market, the range of festivals it registers is far from complete. In 2009, when the registration system was launched, there were 212 registered domestic festivals on the list. In 2019, the number of registered festivals was already around 400 (Formádi and Hunyadi, 2019). In 2020, the Hungarian Festival Association had a broader sample of 980 festivals and from these it had detailed information about 480 events. The current membership of the Hungarian Festival Association consists of about 300 festivals represented by 225 organizations. Some of the festivals have both local and regional significance; their role as cultural bridges is also reflected in the preservation of traditions, cultural innovations and international relations. Many festivals contribute to the provision of basic cultural care in settlements. The role of festivals is also significant in the tourism and cultural sectors: in addition to quality entertainment and community building, employed performers, art groups, entrepreneurs providing infrastructure – vendors, caterers, accommodation providers – can also be regarded as significant tax-generating factors. In Hungary, the combined budget of the festivals is 36 billion HUF. They enrich the national income by almost 80 billion HUF, and provide employment for 37,000 employees (Magyar Fesztivál Szövetség [Hungarian Festival Association], 2020). As several criteria must be met in order to register, not all events that consider themselves festivals can be included in the registration system of the Hungarian Festival Association, therefore the actual size of the festival market is much larger than those that have been successfully registered. Based on the criteria of the festival association, we can classify the festivals into groups based on duration, scope, frequency, type of organizers, and topic (Magyar Fesztivál Szövetség [Hungarian Festival Association], 2020). Based on the statistics of the festival association, the registered festivals have a tradition looking back on an average of 12-13 years (in terms of ranked data, the median shows 9 years).

The market of festivals is varied in nature, and in terms of their attractiveness, they vary greatly from visitors of a few hundred to events of more than 200,000 visitors. Nearly 40% of the registered Hungarian festivals belong to the group of less than five thousand people, and 34% to the group of five thousand to twenty thousand people. The median is at 6,600 persons – the same number of festivals had fewer and more visitors. Currently, the Hungarian Festival Association operates with four departments according to their topic: public festival (community festival), gastro-cultural festival, art and folk-art festival. In the supply in terms of type, most festivals are artistic, followed by gastronomic festivals (Magyar Fesztivál Szövetség [Hungarian Festival Association], 2020). According to the Hungarian Festival Association, “in 2020, no festival can be imagined where the aspect of environmental awareness is irrelevant” (Magyar Fesztivál Szövetség [Hungarian Festival Association]). There are “green” elements where “the breakthrough seems to be almost complete”: such as the non-use of plastic cups and the introduction of selective waste collection. At the same time, unfortunately, some organizers think that environmental awareness does not fit their profile, even though “the mood temperature of any togetherness tends to be directly proportional to the ecological footprint of the event” (Magyar Fesztivál Szövetség [Hungarian Festival Association], 2020). According to the authors of this paper, Hungarian festivals in general can present several good examples on the field of sustainability, but still much more attention is needed in order to enhance the scope.

In the following section we present the analysis of the highlighted three Hungarian festivals focusing on their practice of sustainable aspects in the organisation and actuation of the event.

Detected sustainable aspects of the Sziget (Island) Festival

The internationally most well-known and popular Hungarian festival each year – except for the Covid-19 pandemic – attracts highly popular international performers, hosting over 1000 shows across 60 stages, for 7 days straight. At the moment, it is the greatest and most famous festival of Hungary with visitors arriving from around 100 countries mainly from the United Kingdom, France, Germany, Italy and the Netherlands (Sziget Fesztivál, 2020a).

In 2020, the festival has earned an AGF Greener Innovations Award acknowledging “outstanding innovation, initiative or invention that has been a game changer in the green event space, that has disrupted business as usual, or has given a new solution to help turn something problematic in to something good” (AGF, 2020).

At the Sziget Festival, a special emphasis is placed on reducing the amount of waste, as well as on the protection of the Danube and the riverside section (Molnár, 2019). With the institution of the reusable cups, the “straw program” and the decomposing plates, the amount of waste generated can significantly be reduced. Furthermore, festival visitors can exchange the selectively collected waste for gifts (Sziget, 2020a). Sustainable actions include that visitors are called upon to save water when taking showers, and the free drinking water intake possibilities, taps available at the festival venue are also indicated. A dining block is operated that sells food – which is produced with a low CO₂ emission (more vegetables, fruits instead of meat dishes). Mobile composting equipment composts the generated kitchen waste, and the humus generated here is utilized during the recultivation of the Óbuda-Island, the location of the festival. A conscious camping zone has also been created, highlighting the bike-friendly nature of the festival. A new product group, a new merch called SzigEthical has also been introduced, selling organic T-shirts, bags and bottles. In the framework of social responsibility, the musical education of children is also supported by the festival (Sziget, 2020b).

Detected sustainable aspects of the Valley of Arts (Művészetek Völgye) festival

Today, the "Valley of Arts" has almost become a cult institution in Hungary. This festival is held in the hidden, small-

sized micro villages of the picturesque Balaton Uplands offering thousands of programs and happenings from all branches of art in a special and unique milieu (Horváth, 2019). The festival was first held in 1989 in a small village called Kapolcs, which had only a few hundred inhabitants where the streets, courtyards and squares of the village gave space to the festival. Later the neighbouring villages, Vigántpetend, Öcs, Pula, Monostorapáti, joined the programs. It seems to be no coincidence that the symbol of the festival has become the snail – a parallel can also be drawn with the emblem of “slow movements”. After all, the festival fits perfectly into the requirements of sustainability and slow philosophy. A “Valley Snail Award” has been established, and a Snail-service (bus service) connects the various villages, sites of the festival, also strengthening sustainability. As another example for sustainability, the totem animal of the Valley, was also made in a Gigasnaill form by painter Emese Bács in a competition where she used waste to make the work of art (Fidelio, 2019).

In recent years, however, in response to the spirit of the new age, a number of modernizations have taken place on this area. In 2019, the new slogan has been introduced: “The Valley is Greening!” The institution of a “reusable cup” has been introduced, significantly reducing the amount of waste generated which turned to be reduced by up to 50% (Művészetek Völgye [Valley of Arts], 2019). Visitors found messages at the festival encouraging the use of their own cutlery and plates (Hangfoglaló, 2019). The restaurants use compostable cutlery and plates, which are also composted at the end: Sugar cane plates, trays and corn cutlery are used. There is a “Valley Garbage Collection” team, which sorts and collects waste, furthermore, separate waste collection units are placed with warnings for their correct use. The programs of the festival also reflect a sustainable approach: they hold workshops on climate change (in cooperation with NFFT, V4SDG and EIT Climate-Kic), games are organized (e.g. Balaton-Uplands National Park, WWF, Bakony-Balaton Geopark, ZöldZugoly, Jane Goodall Institution), lectures and exhibitions are held based on the topics of sustainability and responsibility. Instead of a booklet printed on paper, an updated, renewed mobile app has been introduced also reducing the burden on the environment. In order to devoid or minimise the use of cars, the organisers increased the local public transport’s running time as well (so the cars can be left in the free parking lot on the outskirts of the village (Művészetek Völgye, [Valley of Arts], 2019).

Detected sustainable aspects of the Szeged Youth Days (Szegedi Ifjúsági Napok) festival

The Szeged Youth Days can also be considered to be one of the forerunners of green festivals in Hungary, as for instance they were among the firsts to use reusable cups already in 2008. The event has been awarded by the Greener Festival Award as well (Alternatív Energia [Alternative Energy], 2016). They use biodegradable cutlery and plates, and compost them as well. In order to reduce the environmental impact of traffic, free storage is provided for bicycles. Within the framework of cooperation with MÁV (Hungarian State Railways), festival visitors can arrive with a discounted train ticket to the venue. The company also launches bicycle storage trains. One can visit the city of Szeged by rickshaw-taxi, there is a “green police”, a fair-trade cafe, and one can also buy organic fruit from Hungarian producers at the festival. Eatable spoon, ice glass and non-plastic straw are used on the festival as well. In an eco-pub the so called ÖKO-SZIn takes place, where cutlery can be composted. There is also eco/compost toilet. Furthermore, it was also possible to adopt trees (Alternatív Energia [Alternative Energy], 2016, Humusz Szövetség [Humus Association], 2020).

Table 2. Detected indicators of Bodnár’s sustainability model at the examined festivals (Bodnár, 2016)
Source: Own editing based on the data received from Sziget, 2020a, Művészetek Völgye, 2019, Szegedi Ifjúsági Napok, 2020

	SZIGET festival	Valley of Arts	Szeged Youth Days
Organizational activities	- Waste-recycling, selective waste collection	-Recycling, selective waste selection - New mobile application for the program guide	-
Activities that affect both the organization and visitors	- Reuseable cups - Green Sziget Vendor Program: environmentally conscious dining block - Bike-friendly festival - Energy Efficiency - Cleaner Riverbank program	- Reusable cup	-Organic fruit from producers - Compost toilet (ECOToi) - Fair trade cafe
Activities affecting the direct conduct of visitors	- encourage selective waste collection, - placement of containers - Green Shower Initiative - FreshWater Points: drinking water for free - Pocket ashtrays	- Encourage selective waste collection, - placement of containers - Bus service (Snail bus ride) - Compostable cutlery, plates	-Cooperation with the Hungarian State Railway) (discounted train ticket) - Bicycle-friendly festival - Compostable cutlery, plates - Eatable spoon, ice beaker, straw straw
Activities that affect the attitude of visitors	- Supporting musical education of children in cooperation with SUPERAR - Green Sziget Center: workshops, Wifi for Trash, collection of tents, sleeping bags, mats by charity organizations	Environmental protection workshops, games	-Adoption of trees - Green" police

CONCLUSIONS

The results of this investigation show that festivals mediating the elements of sustainability have already appeared in Hungary and the progress of the place and role of sustainability in event organization is applied in the country in an increasing extent serving as good examples for the non-sustainable events as well. Most of the detected actions can be found on the field of environmental protection: all the studied festivals take care to alleviate the environmental impact of transportation with their own means: with a bicycle-friendly approach (Sziget Festival), incentives to use public transportation (Szeged Youth Days), or running their own bus service (Valley of Arts). The initiation of reusable cups, the use of biodegradable cutlery and plates have also appeared in all cases, as well as composting and selective garbage collection. The special attention paid to the formation of the attitude of festival visitors is also a common element.

In terms of socio-cultural sustainability, the Valley of Arts is perhaps the festival where the strongest connection with the locals, the presentation and embracing of the local culture is most pronounced. This can be due to the special nature of the festival, the fact that the festival venue takes place in the small gardens and courtyards of the villages. When examining the steps of festivals regarding sustainability by Bodnár's approach (2016), it can be stated, that the analysed events embrace all categories and so several demonstrated good examples are initiated. In case of these emblematic festivals, both the organizers and the visitors can, and also have to, take their share in the efforts towards sustainability (Table 2).

The basic limitation of this research is that a limited number – but representative – of case studies were chosen for research, but since they served as good practices, the authors believe that the research objectives could be achieved, however a greater number of festivals should be evaluated in the future research. Of course, further development in the application of sustainable aspects in festival organizing (supply) and in consumer behaviour (demand) is still needed, nevertheless the initiatives and measures of the analysed festivals are promising and offer a positive vision in order to achieve a more responsible and sustainable festival market in the Hungarian cultural and tourism sector.

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