Sustainability Practices in Events' Organization in Lisbon. Empirical Study of the Rock in Rio Music Festival

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Abstract In recent years, the number of music festivals held throughout the world has increased significantly. These festivals are diverse and feature a variety of musical genres, and some aim to celebrate local culture and traditions. Therefore, several reasons drive a visitor to participate in the event, and the impacts that such a large event produces on the destination where it takes place are unquestionable. This research aims to study music events, in particular the Rock in Rio festival, and to understand the motivations that lead visitors to participate in this event, as well as the impacts at the destination where it is held. From this perspective, the main objective of this study is to identify main sustainable practices in the Rock in Rio event and their impact on the destination. A qualitative methodology was used engaging members of the Turismo de Portugal (national DMO), VisitLisboa (regional DMO), and hotel units in the city of Lisbon. Considering that social sustainability is a topic still underdeveloped in scientific studies, particularly when related to music events, this study will bring new contributions. The main results suggest that the Rock in Rio event impacts Lisbon, positively and negatively, as a destination, with the most evident positive impacts related to the city destination's promotion, supply development, and the image and reputation creation. Even though the sustainability

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approach is already in everyday life, sustainable practices are not as evident in events as in destinations, particularly in the hotel sector. However, they are already defined as a valued element for choosing destinations and events.

Keywords Events · Events tourism · Rock in Rio · Music festivals · Portugal

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1 Introduction

Events play an important role in encouraging tourism and developing a destination and its marketing plan, which results in increasing its competitiveness. They are highly valued as attractions, catalysts, and local marketers, helping community building and urban renewal, and developing local culture, thus building an image of the destination (Getz, 2008). The attractiveness of events is intrinsically linked to the fact that they are unique experiences. This uniqueness is due to several factors, such as the place where the event is held, the participants and organizers involved, and the event management (Getz, 2008). Several businesses operate year-round, which creates a need for adaptation and flexibility on the part of attraction managers (By & Dale, 2008), by developing products and marketing strategies to make the offer increasingly varied and appealing, in order to attract potential visitors in low seasons (Connell et al., 2015). Cultural events work as economic and urban revitalizers (Finkel & Platt, 2020), by enhancing its image and repositioning it in world tourism markets. These events also result in the generation of profits for the tourism sector and local investment (Liu, 2014). Festivals, fairs, and carnivals are some examples of cultural events that provide new sensations and arouse emotions in their participants. As such, they are a highly important tool in urban development and in changing the negative image of the destination among visitors to the destination (Finkel & Platt, 2020).

Festivals, associated with a cultural aspect, also encompass social, economic, and political aspects (Mair, 2018). They act as a link between the community and the destination (Finkel & Platt, 2020) highlighting the heritage and local cultural traditions (Derrett, 2004). The attractiveness of these events is perceived by the community as a way to solve problems such as community spirit and pride, heritage, investment and economic development, employability, and urban renewal (Derrett, 2004), so a large part of the festivals are currently included in marketing plans, promoted in social networks, which will increase the number of participants and their consumption, benefiting both the destination and the events (Finkel & Platt, 2020). Entertainment events, including music events such as concerts and festivals, attract large numbers of participants from different demographic and socio-economic profiles (Llopis-Amoró et al., 2019). The use of social networks as a tool for dissemination by the destination and the event organizers allows the public to connect more easily and share opinions and experiences about it (Brown et al., 2019; Monteiro et al., 2019).

The main objective of this study is to identify sustainable practices in the Rock in Rio music festival and their impact on the destination, through a qualitative methodology research. The following section discusses the literature review, and the methodology chapter will address the qualitative research instrument. The two final sections will discuss the results and focus on the main research conclusions.

2 Literature Review

The exponential growth experienced in recent years by music festivals in the tourism sector is due to the contribution of this event typology to destination development (Liberato et al, 2020; Pavluković et al., 2017), such as urban revitalization, repositioning of the destination in tourism markets, its economic restructuring and the construction of a new tourism image (Cardoso et al., 2019; Che, 2008; Liu & Chen, 2007; Pavluković et al., 2017), and also an increase in demand for tourism services when they occur (Lee et al., 2015).

Considering the size of this event, the number of people involved is vast and distinct, ranging from stakeholders, namely, government officials, private companies, non-profit organizations, artists, technical staff, managers, equipment suppliers, volunteers, sponsors, promoters (Brown et al., 2019; Lee et al., 2015) and residents and local business owners (Lee et al., 2015). Thus, participation in an entertainment event can be direct or indirect, since residents and local business owners may not attend the festival but are part of its environment (Lee et al., 2015). Participation in a festival encompasses the creation of cultural, human, and social relationships (Forga, 2014). It is an overall experience in which social experience (Borges et al., 2020) and socialization are one of the most important factors due to the opportunity to share beliefs, values, identities, experiences, and traditions, thus creating a temporary sense of community (Brown et al., 2019), while experiencing diverse cultural events. To Pérez Gálvez et al. (2021), the segmentation of participants in an event is essential to adapt the offer. To ensure that the offer is varied and meets the consumption practices of the various participants of the event, the processes of collaboration and co-creation are of high importance, and they do not interfere with the experience of the participants. The addition of the festival location to the participants' perceived experience, as well as the participants' contribution to the dynamic, performative, and communicative festival environment, results in the creation of socio-spatial authenticity (Szmigin et al., 2017).

2.1 Economic Impacts

According to Yürük-Kayapınarn et al. (2017), events can impact destinations economically, environmentally, politically, socially, and culturally and can be negative or positive (Getz e Page, 2016). The most evident is the positive ones, generally

associated with the economic and social aspects (Moisescu et al., 2019; Yürük-Kayapınar et al., 2017), by attracting resident and non-resident visitors who induce investment and financial resources to the community, resulting in economic benefits to the destination (Popescu & Corboş, 2012; Reid, 2004). Mega-events are considered increasingly important for improving the performance and competitiveness of a destination, being a fundamental part of a destination's development and marketing strategies (Mirzayeva, et al, 2020). Urban revitalization is one of the most significant impacts for a destination as the host of an event, due to the stimulation in urban infrastructure investment (Mirzayeva et al., 2020); the construction of event-specific infrastructure is perceived by a portion of residents as an unnecessary financial investment due to the use of public funds for the benefit of event organizers and managers, usually associated with elites (Liu & Chen, 2007; Moisescu et al., 2019; Yolal et al, 2016). Holding an event results in increased employment. From the preparation phase to the post-event phase, there is a high demand for labor. The construction of infrastructures, the assistance during the event of technical teams, security guards, cleaning, and the sale of food and souvenirs are some examples of activities that contribute to the increase of employability (Mirzayeva et al., 2020; Yolal et al., 2016). Events can also economically impact a destination in terms of business opportunities, tax revenues for the local government, and revenues for the local community and businesses (Gursoy et al, 2004; Yolal et al., 2016).

2.2 Social, Cultural, and Political Impacts

The hosting of an event results in impacts, both positive and negative, on the quality of life of the residents of the destination where it takes place (Yürük-Kayapınar et al., 2017). The development of infrastructure, which after the event can be used for other community activities, and the employment growth are two examples of impacts that contribute to the community at the economic and social level (Mirzayeva et al., 2020; Moisescu et al., 2019; Pavluković et al., 2017; Wilson et al., 2017; Yolal et al., 2016). The improvement of infrastructures such as accessibility and water and sanitation systems are some benefits associated with the development of infrastructures that not only improve the quality of life of the local community but also enhance the experience of tourists and visitors (Reid, 2004).

Events result in benefits for the local community. The creation of a sense of community pride (Gursoy et al., 2004; Mirzayeva et al., 2020; Yürük-Kayapınar et al., 2017), which results in residents interacting, and the strengthening of cultural and social identity lead to the development of social cohesion (Chi & Qu, 2008; Gursoy et al., 2004; Reid, 2004), sense of community improving the quality of life for local residents (Yürük-Kayapınar et al., 2017), and also the revitalization of local traditions (Mirzayeva et al., 2020). Socialization as well as the opportunity to participate in recreational activities and the creation of an atmosphere of celebration are other benefits, which come from holding events, for the local community (Reid, 2004). Participation in organizing events by local residents results in the acquisition

of new skills, which contributes to a more positive perception of the event (Acordia & Whitford, 2006; Reid, 2003). According to Getz (2010), events, particularly festivals, can improve the image of the destination, contribute to the conservation of culture, art, heritage, and nature, develop the community, and lengthen the tourist season. In this way, it is possible to maintain tourist activities and tourist flow during low seasons (Connell et al., 2015).

On the other hand, events can negatively impact a destination and the social life of the local community. Increased traffic, noise, litter, and crowding are some examples of negative impacts, as well as loss of amenities and increased prices at the level of services and food (Acordia & Whitford, 2006; Pavluković et al., 2017; Reid, 2004). Increased crime, alcoholism, sexual exploitation, drug and other substance abuse, xenophobia, and abusive behaviors are other negative aspects resulting from hosting an event that can affect the public's perception (Acordia & Whitford, 2006; Getz & Page, 2016; Moisescu et al., 2019; Pavluković et al., 2017; Reid, 2004), affecting the image of the destination and the event, resulting in a decrease in community support (Pavluković et al., 2017). Politically, events can be supported by local authorities through investments for the restoration of infrastructure, historical sites, preservation of natural resources and local culture, and the creation of specific laws and regulations (Chen, 2011; Moisescu et al., 2019). A festival that runs smoothly results in satisfied consumers with the intention of repeating the event and revisiting the destination and in a greater dissemination of the event.

2.3 Environmental Impacts

The high concentration of individuals in a destination, as a consequence of holding an event, creates pressure in infrastructures and local environment (Wu et al, 2016). Over the years, environmental strategies have become a factor of high importance for event sustainability management plans (Mirzayeva et al., 2020). Defining actions will minimize negative environmental impacts resulting from an event (Parkes et al., 2016).

Considering the preparing processes of an event, the course of the event, and the post-event venue renovation, noise and air pollution, the use of resources and energy, the high portions of construction materials, and the waste generated are some of the resulting environmental impacts (Getz, 2007; Mirzayeva et al., 2020). Getz (2007) presents a diversity of responses that destinations and events can adopt in order to minimize the negative environmental impacts of an event: Avoid sensitive areas when selecting the space for the event; use part of the investment to clean up affected areas; regulate the development of environmental sustainability; impose design standards; impose an accounting life cycle; concentrate events; reinforce smaller scale events; favor/require public transportation; adoption of sustainable practices (Reduce, Reuse, Recycle); cleaning of spaces after events; educate the visitors; community-based planning for the accommodation and regulation of events; improved support and pressure for environmental management; pressure from special

interest groups; contribution from various stakeholders; shaping politics and public opinion, through the press.

Festival attendees, unlike the destination community, are more concerned about the environment inside/intrinsic to the event, while residents show more concern regarding the physical environment outside the event. Since the environment intrinsic to the event directly influences the experience and satisfaction of attendees, they show more concern about the layout of the venue, queuing efficiency, security measures, and other environmental aspects such as litter, noise, and traffic (Acordia & Whitford, 2006; Gursoy et al., 2004; Lee, 2016).

Active government support for the creation of a desirable destination and event environment is one of the key factors in achieving a satisfactory experience for tourists. Such support is needed to control and monitor the negative aspects that may arise from a festival, such as noise, increased traffic, environmental problems, and waste (Acordia & Whitford, 2006; Lee, 2016; Moisescu et al., 2019). Green practices and standards for events and event venues are increasingly implemented by organizations and event management (Getz & Page, 2016).

Sustainable development is defined as development that involves the protection of the environment and natural resources, the well-being of the local community and respect for its culture, and the creation of economic benefits for the destination's *stakeholders,* thus ensuring a positive outlook for future generations (Fairer-Wessels & Malherbe, 2012; Wise et al, 2019; Wise & Harris, 2017).

The key concepts that constitute the Triple Bottom Line are three: economic responsibility, social responsibility, and environmental responsibility. These are considered to be the basic pillars of sustainability, playing a key role in improving the image, competitiveness, and sustainability of a tourism event and destination. The three concepts (economic, social, and environmental responsibility) are also called the three P's of sustainability (*People, Planet,* and *Profit*) (Fairley et al, 2011; Wise, 2020).

2.4   *Economic Sustainability*

The main purpose of holding an event relates to the goal of gaining profits and other economic benefits (Getz, 2008). A successful event results in motivating tourists and, consequently, increasing their stay. Currently, sustainable development is at the core of the structural reorganization of the economic system. A balanced socio-economic system implies overcoming inequality and promoting economic development, through the efficient use of available resources, based on the interests of the local community. Thus, sustainable development, at the socio-economic level, implies increasing the quality of life and well-being of international entities with the influence of the resources necessary for economic growth (Dalevska et al., 2019).

2.5   Social Sustainability

A social sustainable event builds trust and creates a sense of belonging among the community, preserving local traditions and heritage (Gursoy et al., 2004; Mirzayeva et al., 2020). Festivals are increasingly an example of social sustainable events due to the development of a sense of community, identity and local pride (Bres & Davis, 2001) a shared sense of belonging and identity, and social cohesion (Derrett, 2004; Duffy & Waitt, 2011; Getz, 2008). According to Dempsey et al (2011), there are several factors that contribute to social sustainability, among them: education, health, quality of life and well-being, employment, fair distribution of earnings, social inclusion, social interaction and cohesion, local democracy, and social justice. According to Vallance et al (2011), social sustainability can be considered in three different ways: *Development sustainability*, associated with basic needs, capital creation, and social justice, among others; *Bridge sustainability*, with respect to the behaviors adopted to achieve environmental goals; and *Maintenance sustainability,* with respect to the preservation of socio-cultural characteristics.

Events and festivals contribute to the preservation and celebration of culture (Derrett, 2004) and values (Kim et al, 2006). The adoption of values intrinsic to festival participants, by the event organization, results in increased support from consumers (Grappi & Montanari, 2011; Thrane, 1997) and other stakeholders thus legitimizing the festival organization. Voss et al (2006) and Chaney & Martin (2016) argue that the core values of festivals are important for those who participate since they help to build and maintain a relationship between the festival and those who participate in it. Shared values are ideas, beliefs, and meanings that are accepted by both festival participants and festival organizations (Chaney & Martin, 2016). Several authors argue that there is a direct relationship between a visitor's loyalty to the event and the creation of shared value by the visitor. Due to the constant change and renewal of music festivals, obtaining attendee loyalty proves to be a difficult process (Chaney & Martin, 2016).

2.6   Environmental Sustainability

Sustainability includes concerns regarding global warming and natural resource degradation. Governments, communities, and organizations are increasingly pressured to decrease negative environmental impacts by increasing the environmental protection of destinations through sustainable tourism development strategies and principles (Dickson & Arcodia, 2010). Over the years, the events sector, as part of the tourism industry, has generated substantial amounts of waste, negatively impacting the environment. In order to minimize negative impacts on natural and sociocultural environments, organizations and sponsors need to understand the importance of sustainable practices in events in order to achieve long-term success (Fairer-Wessels & Malherbe, 2012).

Events can act as sources of awareness (Dugalić, 2020), environmental responsibility, and understanding among tourists, local community, and tourism sector. Sustainable practices at events influence the development of environmental-friendly transport systems and infrastructure, waste management, recycling, *ecofriendly* energy sources, and environmental improvement (Collins et al, 2009).

Considering the demand attending festivals that crowd into a restricted space, there are several resulting impacts, among them: pollution, waste of water and resources, noise, and congestion (Collins et al., 2009). Dugalić (2020) argues that the largest amounts of waste associated with tourist events relate to organic waste (paper), plastic, metal, and glass (consumption of food and beverages), all of which can be recycled. The use of non-renewable natural resources and carbon dioxide emissions is other examples of negative impacts on the ecosystem when events such as festivals are held, which, over the years, induces climate change (Collins et al., 2009). In order to minor all these impacts, the tourism events' sector should adopt quality management strategies associated with sustainability factors, considering the number of tourists at the destination compared to the number of local residents, water supply, waste treatment through recycling, and raising awareness about waste (Dugalić, 2020).

3   Methodology

Qualitative methodology comprises the research of human experiences in social and personal contexts, allowing researchers to understand the factors that influence these experiences (Bricki & Green, 2007; Gelling, 2015). This methodology not only seeks a better understanding of human experiences, but also aims to understand human beliefs, attitudes, behaviors, and interactions. To carry out this study, we chose to conduct semi-structured interviews. All interviewees were selected based on the relevance of their functions, as well as of the institutions/organizations to which they belong, regarding the possibility of providing a valid contribution in terms of knowledge of the reality under study (Table 1).

To conduct this study, several objectives were set based on the several topics addressed in the literature review.

The general objective of this study is to understand the relationship between the existence of sustainable practices at the Rock in Rio event and the motivations to participate in the festival. To complement this objective, four specific objectives were defined (Table 2). The information collection for this research was based on a semi-structured interview with 14 open-ended questions (Table 3).

Table 1 Interviewees

Interviews	Entity
E1	Directorate of investment support (Tourism of Portugal)
E2	Hotel unit #1
E3	Directorate of supply enhancement (Tourism of Portugal)
E4	Operations director (E. R. Turismo do Porto e Norte de Portugal)
E5	Hotel unit #2
E6	Hotel unit #3
E7	Brand activation director (Ágora)
E8	Hotel unit #4
E9	Hotel unit #5
E10	Rock in rio organization

Table 2 General objective and specific objectives

General objective	− *To understand the relationship between the existence of sustainable practices at the Rock in Rio event and the motivations for attending the festival*
Specific goals	− Identify the profile of tourists who participate in the Rock in Rio event − Evaluate the sustainable practices at the Rock in Rio event − Identify the impacts of the Rock in Rio event on the tourist destination − To ascertain the possible relationships between the sustainable practices applied at the festival and the attendees' behavioral intentions toward the event and the destination

4 Results

4.1 Event Planning and Organization

The questions related to the planning and organization of events ("What is the intervention of the regional and national DMOs in the planning, organization, dynamization, and promotion of music events at the destination?"; "What characteristics differentiate the City of Lisbon from other places where the Rock in Rio event takes place?") at the Lisbon destination were aimed not only at the DMO but also at the organizers of the Rock in Rio event in order to understand what connection these two entities have with each other and how the whole planning process is carried out, as well as how the City of Lisbon differentiates itself as a destination as host of this event.

The DMOs help to promote and market the events by consistently presenting the different hotel or other accommodation options, transportation services for example, restaurants, among others. (E1), …. *guaranteed accessibility and adjacent offers*

Table 3 Theoretical basis of the interview guide

Interview questions	Theoretical framework
Objective 1: Identify the impacts of the Rock in Rio event in tourism destination	
1. What is the intervention of the regional and national DMOs in planning, organizing, energizing, and promoting music events at the destination?	Che (2008); Connell et al. (2015); Getz (2008); Getz and Page (2016)
2. What are the characteristics that differentiate the city of lisbon from other places where the rock in rio event takes place?	
3. What do you think are the positive impacts of rock in rio for the lisbon destination? and the negative impacts?	Acordia and Whitford (2006); Getz (2007); Getz (2010); Getz e Page (2016); Gursoy et al. (2004); Liu and Chen (2007); Mirzayeva et al. (2020); Moisescu et al. (2019); Parkes et al. (2016); Popescu and Corboş (2012); Reid (2004); Wilson et al. (2017); Wu et al. (2016); Yolal et al. (2016); Yürük-Kayapınar et al. (2017)
4. How has lisbon's destination changed due to the successive editions of rock in rio?	
5. In your opinion, what are the contributions of the festival to the city/destination?	
6. How does tourist demand evolves in rock in rio years, compared to years when the event does not take place? and in the following years?	Connell et al. (2015); Lee et al. (2015)
7. What activities emerged at the destination because of the event, in terms of differentiated offer?	Crompton and McKay (1997); Gursoy et al. (2004); Mirzayeva et al. (2020); Popescu and Corboş (2012); Reid (2004)
8. What are the objectives that the destination intends to achieve through the realization of rock in rio? (disclosure, destination growth in the tourism market, increased demand in specific issuing markets, improvement of the local economy, urban revitalization, infrastructure improvement, resident community satisfaction, and greater involvement and empathy with the tourism and events' sector, among others)	Acordia and Whitford (2006); Getz (2010); Gursoy et al. (2004); Liu and Chen (2007); Mirzayeva et al. (2020); Moisescu et al. (2019); Pavluković et al. (2017); Reid (2003); Yolal et al. (2016); Yürük-Kayapınar et al. (2017)
Objective 2: To identify the profile of tourists who participate in the rock in rio event	
9. In your perspective, do the tourists who come to the destination for the event repeat the destination? do they repeat the destination or the event?	Christou et al. (2018); Grappi & Montanari (2011); Yoon et al. (2010)
10. Are questionnaires administered to tourists? are the results/opinions expressed discussed?	Alegre and Garau (2010); Pivac et al. (2019); Wong & Law (2003)
11. Do they have access to data about the degree of satisfaction with the event and the destination?	Pivac et al. (2019); Wang & Leou (2015)
Objective 3: Evaluate the sustainable practices in the rock in rio event	

Table 3 (continued)

Interview questions	Theoretical framework
12. What sustainable practices have been implemented in the various editions of the event that contribute to the sustainability of the destination?	Bres e Davis (2001); Collins et al. (2009); Dickson and Arcodia (2010); Dugalić (2020); Fairer-Wessels and Malherbe (2012); Fairley et al. (2011); Vallance et al. (2011); Wise (2020)
13. What are the sustainable practices implemented by the destination?	
Objective 4: To evaluate the possible relationship between the sustainable practices applied at the festival and the participants' behavioral intentions toward the event and the destination	
14. What is your opinion regarding the existence of a relationship between the motivations to visit rock in rio and the sustainability practices carried out in the event?	Bres e Davis (2001); Chaney e Martin (2016); Collins et al. (2009); Derrett (2004); Duffy e Waitt (2011); Dugalić (2020); Fairer-Wessels e Malherbe (2012); Getz (2008); Gursoy et al. (2004); Mirzayeva et al. (2020).

(accommodation, means of communication...) (E1), (…) *more music events are used as instruments of tourism promotion, and DMOs play an important role in several moments of its realization.* (E3). *In my opinion the main factors that differentiate Lisbon are: safety, genuine/inclusive people who know and like to receive, good accessibility.* (E2)

Lisbon has its own characteristics that make everything that happens inside and outside the Rock in Rio space unique (…) Lisbon is one of the main destinations for events. (E3)

A greater articulation with the event organizers, in the logic of elaborating packages where, besides lodging and transport, other activities are included, as well as entrance to the event. (E3)

DMOs contribute not only to the promotion of the event but also to the presentation and promotion of other tourist services complementary to the stay of a participant of the event under study, which makes this a leading destination in the European Union. According to interviewees E3 and E4, it is necessary to develop a higher level of partnerships between DMOs, hotel units, and event organizers in order to attract more visitors to both the event and the destination, thus developing the region's tourism sector.

4.2 Impacts of the Event at the Destination

It was intended to find out which is the predominant typology of impacts (positive or negative) and in what way they occur in the City of Lisbon and in the hotel sector (Getz e Page, 2016). Thus, concerning the questions "What do you think are the positive impacts of the Rock in Rio festival for the Lisbon destination? And the

negative impacts?", the following answers were obtained from the DMO and hotel units, respectively:

National and international projection and notoriety, as a destination city, will be positive; negative will be the tourist pressure and the volume of demand for the event. (…) expands knowledge and projection of the city as a strong capital of a European Union country, with the image it carries of a leading destination, with vast accessibility and adjacent offers for tourism. The event enhances the destination as an aggregator of cultural supply and attractiveness, (…) transportation and accommodation, among other activities. The growth has been constant in the city of Lisbon, not only as a result of the event. (E1)

When we make an analysis of all events of this nature and scale, they have contributed to a greater awareness of the destination in the music scene and helped build the image of a "cool" destination and attractive to a foreign audience, especially younger age groups, which contribute to the sustainability of demand for the destination. (E2)

I think that the destination has changed over the last few years, as a result of better external communication, which goes "hand in hand" with the valorization of the destination by all the stakeholders in the sector. (E2)

The festival contributes to the image of a city capable of organizing events of international dimension and quality and that helped Lisbon to reposition itself as a "trendy" destination among various publics/age groups and in relation to quite consolidated destinations (especially European ones). (E2) *It is an important tourist promotion factor that takes the name of Lisbon to many destinations and helps to enhance the visit to the city either to participate in music festivals or to perform other activities.* (E3)

Lisbon has not changed due to the event, but over the various editions of the event it has asserted itself as a cosmopolitan city, but with a "human/visible" scale for those who seek it. Today Lisbon is known for several factors, but turistically for being a city/destination that has a significant variety of offers, spread over an increasingly decentralized geographical area (Arrábida, Sintra, South Bank of the Tagus, among others). (E3)

(…) it has a huge impact, especially when we are talking about an urban center that hosts many events, from sports, music, art, congresses, conferences, professionals, events closed to companies... There is a giant myriad of types of events that take place every year (…) that affect us directly. (E5) *(…) the festivals, sporting events, cultural events too (…) Congresses too, of course, MICE are also events that often happen in the city and that end up affecting us positively, once that they bring us occupation.* (E6) *We, hotel units, are winning (…) festivals are no longer specifically for an ultra-young public, the public is very varied.* (E5)

The Rock in Rio event contributes positively and negatively to the destination, once it leads to its national and international dissemination, as well as to the development of the supply at the cultural level, transportation, among other tourism services (Mirzayeva et al., 2020; Moisescu et al., 2019; Pavluković et al., 2017; Wilson et al., 2017). In addition to the contribution of Rock in Rio as a destination attraction, other events of equal size attract large numbers of visitors to the destination, such as the

Web Summit (E8), other festivals like NOS Alive and Super Bock Super Rock (E5). One of the most negative aspects is related to the *tourist pressure and volume of demand* (E1), evident at the destination.

4.3 Sustainable Practices

Sustainable development involves the protection of the environment and natural resources, the well-being of the local community and respect for its culture, and the creation of economic benefits for the destination *stakeholders,* thus ensuring a positive outlook for future generations (Fairer-Wessels & Malherbe, 2012; Wise, et al, 2019; Wise & Harris, 2017). Thus, sustainable practices are an important topic that still lacks studies in the events sector, especially in terms of social sustainability. The following questions were presented: "What sustainable practices have been implemented in the various editions of the event that contribute to the sustainability of the destination? And what are the sustainable practices implemented by the destination?".

   Gender equality, circular economy, rationalization in water consumption. Although the negative impacts in environmental terms outweigh the notion of sustainability that we try to promote. (E1) *Encouraging the use of bicycles, less polluting public transportation or with zero pollution, stimulating the circular economy, accommodation and other tourist equipment with good sustainable practices in terms of water consumption, energy saving, among others* (E3) *Rock in Rio is an event that was born with the purpose of "a better world". It was like that in '85, when the event was born by the hand of a dreamer, passionate about the city he lived in, and who idealized a project capable of attracting tourism to, in this way, generate revenues and positive impact for the city. This is how Rock in Rio continued to be until 2001, when the Social Project was born, as a way for the festival to affirm its performance in sustainability. Since then, it has established itself as the first major music event in the world to offset its Carbon Footprint (15 years ago) and to be ISO 20121-Sustainable Events certified. The festival's efforts towards sustainability have not stopped here and its legacy already includes milestones such as having reduced fuel consumption by 62%-even having doubled its size-, being Zero Waste in the Lisbon editions and having reduced 10 tons of waste in 2018 with the adoption of the reusable cup, having facilitated access to health care for more than 500.000 people or having invested 35 million Euros in social and environmental projects benefiting 1 million people, supported more than 200 entities, funded 28 UNESCO projects and assist 56,000 beneficiaries annually, all over the world. We promote a safe event, considering health, safety, comfort, accessibility, equality, inclusion and well-being of all, complying in addition with all applicable Human Rights, Labor Legislation and other relevant Regulations, aiming at best practices. We promote through example and dissemination the construction of sustainable practices that generate economic, social and environmental value, directly or indirectly, to all stakeholders in order to achieve our purpose of a "Rock in Rio for a Better World". We guarantee the design*

and implementation of engagement processes, content programming, entertainment and information provision in a way that is inclusive and accessible to all stakeholders in the Rock in Rio experience. We guarantee transparency and integrity in our business transactions, institutional and labor relations. We are committed over the long term to promoting and maintaining management based on continuous improvement, providing the resources and knowledge necessary to meet Rock in Rio's sustainability goals. (E10)

Thus, in all editions of RiR there are campaigns about sustainable mobility, a mobility and accessibility plan for the public is developed, as well as a sustainability plan for the organization, sponsors and suppliers, as well as awareness campaigns about good sustainability practices developed for artists, sponsors, suppliers, public and community (…). In addition to all this there is also a demanding waste management plan with materials' donation at the end of the event and the donation of food remains in good condition (Lisbon and Las Vegas). All artists receive a Zero Carbon certificate as well as an award for sponsors and suppliers with best practices of sustainability in the City of Rock. (E10)

In each edition of the festival several sustainability goals are outlined. Already for the 2022 edition the goals are: leave a positive social impact on the local community; improve the look of plurality and accessibility; reduce waste generation in the City of Rock; increase recycling and recovery; combat food waste. (E10)

Despite the various practices adopted based on sustainability, the negative impacts still outweigh these: *Although the negative impacts in environmental terms outweigh the notion of sustainability that one tries to promote* (E1). Another perspective refers to the adoption of other means of transportation for commuting, such as the bicycle and *less polluting public transportation or with zero pollution* (E3). Saving water and energy is sustainable practices also adopted by the destination and its visitors in order to reduce the ecological footprint of each individual (Collins et al., 2009; Dickson & Arcodia, 2010; Dugalić, 2020). Throughout the Rock in Rio event editions, several social, economic and environmental sustainability practices have been adopted based on its main logo "*for a better world*", being also an ISO 20121—Sustainable Event certified event (E10). In addition to the sustainability programs created (For a Better World; Social Project; Zero Waste), Rock in Rio establishes objectives and targets for sustainability. In the next edition to be held in Portugal (2022), there are already several goals set by the organization: *leave a positive social impact on the local community; improve the look of plurality and accessibility; reduce waste generation in the City of Rock; increase recycling and recovery; combat food waste* (E10).

4.4   Motivations Versus Sustainable Practices

There are several participants who visit a destination and, more specifically, the Rock in Rio event. To find out if sustainable practices are a factor that contributes to the election of the event and the destination, the following questions were developed:

"What is your opinion about the existence of a relationship between the motivations to visit Rock in Rio and the sustainability practices carried out in the event?".

The word sustainability has gone from being a "buzz word" to something that is increasingly present in our daily lives (…) it is already a very valued element at the moment of decision of participating or not in an event and that in the future it will be a factor "required" by everyone. (E2)

4.5 Behavioral Intentions Relative to the Event and/or Destination

Satisfaction is one of the factors that influence consumer loyalty and loyalty. To confirm if satisfaction influences the repetition of a destination or event, the following question was applied: "In your perspective, do tourists who come to the destination for the event repeat the destination? Do they repeat the destination or the event?".

Both are repeated, because Lisbon can show that there is much to know beyond the event to those who only go to the event. As the event has a strong commercial component, it is a catalyst for the repetition of the same event, and there are many people who repeat it every time it happens. (E1) *There are many probabilities of both dynamics happening, that is, those who come to the event will probably want to repeat it and find out more about the destination and those who come to the destination and end up going to the event will also want to come back.* (E2) *Nowadays it is more difficult to retain the loyalty of tourists to destinations, however this type of events can combat this issue in two aspects: a) young public who may want to return later; b) tourists who come for the event but are curious to know what they could not see during their stay.* (E3) *Customers come to attend a certain event, or come to participate in a certain event, and because of the good experience they had as participants of the event, the perception they have of the destination ends up being good, it increases its notoriety, which will really attract, or will make the customer have the desire to return to the destination and enjoy the destination now in a more relaxed way.* (E9) *Lisbon and Portugal have that advantage. It's the climate, (…) the proximity between things that, normally, opens the appetite for people to come back after the events.* (E8) *In general, Rock in Rio spectators repeat their presence in more than one edition.* (E10)

Through this question it was possible to conclude that both options are valid (E2) and that *Lisbon has the ability to show that there is much to know beyond the event to those who only go to the event* (E1). The event, in turn, is *a catalyst for its repetition* (E1). A good experience regarding the event is reflected in a good impression of the destination, which results in an intention to revisit the destination by the destination (E9). Regarding the organization of the event, most event participants repeat the event (E10). *Yes, in all editions we conduct satisfaction surveys in the festival grounds, which allow us to assess how the public perceives and lives the entire festival experience, from the moment they leave home until the moment they*

return, and it is also a useful tool for us to implement improvements and innovations from year to year. (E10)

E10 states that satisfaction questionnaires are applied to the participants of the event in order to evaluate their experience *from the moment they leave home until the moment they return and* that these are an important tool in the development of improvements in future editions of the festival.

5   Conclusion

DMOs help in the promotion of the Rock in Rio festival, presenting and promoting products and services that complement the experience of its participants, making Lisbon a leading destination in the European Union. Thus, DMOs are key partners for the planning and organization of events at the destination (Connell et al., 2015; Getz, 2008; Getz & Page, 2016).

Regarding the impacts and at a positive level is observed the contribution of the event to the dissemination of the destination, both nationally and internationally, the development of the cultural offer and tourist services such as transportation. Rock in Rio festival also contributes to the creation of a positive destination image (Liu & Chen, 2007; Mirzayeva et al., 2020; Moisescu et al., 2019; Yolal et al., 2016).

Considering the importance of the sustainability theme and the limited number of studies, especially in terms of social sustainability, throughout the various editions of the festival, several sustainability practices have been adopted at the social, economic, and environmental level through a variety of projects (For a Better World, Social Project, Zero Waste). Thus, Getz's theory (2009) emphasized by Fairley et al. (2011) and Wise (2020) considered the basic pillars of sustainability, playing a key role in improving the image, competitiveness, and sustainability of a tourist event and destination: campaigns on sustainable mobility, a mobility and public accessibility plan, a sustainability plan for the organization, sponsors and suppliers, awareness campaigns on good sustainability practices developed for artists, sponsors, suppliers, public and community, a waste management plan, donation of materials at the end of the event, donation of food remains in good conditions (Lisbon and Las Vegas), the attribution of a Zero Carbon certificate for all artists, and the attribution of an award for sponsors and suppliers with best sustainability practices during the festival (Collins et al., 2009; Dickson & Arcodia, 2010; Dugalić, 2020; Fairer-Wessels & Malherbe, 2012).

Considering behavioral intentions of festival and destination visitors, the intention to repeat the destination and event is due to the fact that they are catalysts for repetition and spark interest in those who visit. Satisfied participants develop an emotional connection with the event and the destination, thus becoming loyal to the destination (Christou et al., 2018; Lee et al., 2012). The intention to revisit is influenced by several aspects associated with tourists' experiences, satisfaction, and perceived

value (Xu, et al., 2016). Satisfaction surveys are an important tool for obtaining information regarding tourists' opinions about the destination and evaluating a festival's performance (Alegre & Garau, 2010; Pivac et al., 2019).

Regarding the possible relationship between the sustainable practices applied at the festival and the participants' behavioral intentions toward the event and the destination, there may exist a relationship between these two variables once the Portuguese Tourism Supply Enhancement Directorate argues that sustainable practices are increasingly encompassed in events and are an element of high importance in the decision-making process of attending an event.

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