

# **The Sustainable Future of Music Festivals**

How can new policy instruments and voluntary guidance tools help music festivals become more sustainable?

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To Gary Ashdown – father, mentor, motivator, *bank*, confidant and best friend: Thank you for all your love and support (and many Skype calls) from so many miles away (in Saudi Arabia).

Also this thesis is dedicator to Ray Ashdown, my Grand (-father), deceased August 2010 – your only granddaughter went blonde and became an expert (apparently) at the same time, you would have been proud.



## Abstract

Over the last decade the music festival sector grew enormously: in 2008 over a million festival goers gathered in the UK to share music and companionship. However in doing so music festivals generate large volumes of waste streams and consume large quantities of resources. A music festival of more than 40 000 people will produce in the order of 2000 tons of CO<sub>2</sub>e – with audience transportation and on site generators accounting for the two largest portions of festival emissions.

Until very recently there has been no guidance offered to help manage these aspects and many festivals have started “to go it alone” and have created and started to use whatever systems are available to them in their respective countries. This has led to a sudden influx of management tools and carbon calculators. With even more tools arriving on the market soon the world of sustainable event management could get all too confusing.

The aim of the research was to review policy tools and voluntary initiatives already on the market whether under the umbrella term of event management or specifically tailored for music festivals. Particular attention was given to ISO 20121 the first international standard tailored for sustainable event management currently under development and due for publication in 2012. The effectiveness of the instruments at delivering sustainable development and reducing negative aspects for music festival production was determined using SWOT analysis. Therefore the main research question became:

***“Which voluntary guidance tools, aspects or concepts thereof, are best suited to help the continued improvement of sustainable production of music festivals?”***

One music festival, Secret Garden Party in Cambridgeshire, UK, was studied in detail as a case study to gain an insight of music festival logistics to understand how best to apply sustainable guidance tools.

Due to the unusual human resource structures involved in music festivals – a small core team often less than 10 full time staff all year round which explodes to over thousands of volunteers to crew the main event – it was discovered management systems such as ISO would likely struggle due to the lack of resources. The findings of the research pinpointed a combined approach of people based movements and campaigns coupled with scientific integrity.



## Executive Summary

Festivals are considered the fastest growing type of tourism. Visiting festivals can be viewed as a form of hedonistic consumption and events are often, by their nature, high profile and transient, with both positive and negative social, economic and environmental impacts.

As with any growing industry, waste management becomes a problem. Festivals consume large amounts of resources (fuel) and can be considerably inefficient in terms of lighting and operations equipment. To continue on this path is simply unsustainable (resources are a precious commodity) and irresponsible. Until very recently (2007 – when the first sustainability tool became available, Industry Green from Julie’s Bicycle) there was relatively little guidance on sustainable production of events in the entertainment and tourism sector.

And now an explosion of different ways to measure, classify and report on festival’s negative – and positive environmental aspects (such as environmental awareness and investment into local communities) worldwide have appeared and it is because of this variety that none of the results are very comparable to one another. There is a need for an international way of harmonising and giving a holistic view on a festival’s impact on its surroundings from a social, environmental and economic perspective.

The new ISO 20121 draft for Sustainable Event Management aims to bring international guidance and ease of implementation on sustainable event management (of which music festivals is included) as well as bring conformity to results.

The purpose of this research is to provide an analysis and insight into some of the more commonly used voluntary guidance tools (ISO, GRI, Industry Green, 10:10, A Greener Festival Awards and many others.) by the music festival industry used to drive through sustainability incorporation in music festival production.

With the wealth of guidance tools soon to be released on the market the research question is formulated to determine which parts of different voluntary tools help steer festivals towards sustainable production:

***“Which voluntary guidance tools, aspects or concepts thereof, are best suited to help the continued improvement of sustainable production of music festivals?”***

This question leads to a constructive review of the previously mentioned voluntary guidance tools both already in existence and those shortly to be published.

Some background information is discussed regarding music festivals for the readers less aware of the functioning and logistics involved in music festival production. This is done through the help of a case study called Secret Garden Party in Cambridgeshire.

The main and prominent environmental and sustainable aspects of music festivals were identified and confirmed to be audience travel, onsite energy use, waste reduction, water consumption and purchasing and procurement. These areas were also confirmed by Julie’s Bicycle and A Greener Festival as strong cases that new policy instrument should focus on. As illustrated by just a few examples of the major environmental and sustainable aspects which inflict festival operations – there is a need to address and to solve these problems with an organised approach previously unconsidered.

Evaluation of the voluntary guidance tools was based on a more strategic and businesslike approaches as, after all, festivals are a business within the events industry. The methodology

that allowed for the distinguishing of concepts that worked for or against sustainability was SWOT analysis through the perception of festival organisers. The review was done in two parts: policy instrumentation was reviewed in terms of umbrella schemes targeted sustainable event management while a parallel section reviewed voluntary initiatives targeting the festival industry more specifically.

It was found that initiatives designed by festivals, for festival, were more qualified and effective at promoting sustainable festival production. Concepts identified as crucial for sustainable production were: scientific integrity through robust calculations, continued improvement through renewal of certification, award or label, a recognised logo or initiative which encourages behavioural change of audience members, good documentation and supportive sustainable criteria to guide festivals into achievable sustainability, and most importantly achievable targets for emission and negative aspect reductions. However no single initiative incorporated all these concepts so currently most festival utilise a combination of initiatives to achieve continued improvement towards sustainability.

From analysis of the various policy instruments and how effectively they targeted sustainable event management for music festivals several suggestion and observations were made:

The coalition of NGOs, festival organisers and practioners in the field that united to help develop ISO 20121 should continue its support, once the standard has been introduced onto market, through education, training for certification bodies and sharing and collection of festival statistics and environmental technology.

Overall it was concluded that the Working Group Committee, through the extensive collaboration for the development of the new sustainable even management systems seems to have created a robust and integrated management system with secure sustainable principles. Through stakeholder engagement, continual feedback amongst experts in the field and several reviews already of the working draft document, the Working Group appear to have taken on board past lessons learned with regards to ISO 14001, how it was successfully (and sometimes unsuccessfully) implemented, and have taken great pains to ensure the credibility and reliability of this new standard. However the practicalities of incorporating such an extensive new system into music festivals are lost due to the unusual human resources situation. Music festivals operate with a relatively small core team during the year, which expands dramatically over the live event with volunteers, and often there is neither the man power nor the budget to implement and maintain an ISO management system. In this sense ISO 20121 is not very well suited to the sustainable production of music festivals regardless of the festival size.

The lack of an accompanying implementation guide, such as ISO 14004 was to ISO 14001, is a little concerning. There seems to be a great opportunity being missed here to incorporate and list all the supporting and supplementary systems currently in place which would compliment ISO 20121 but which cannot strictly be recommended by ISO. This guidance document would be best composed by festival experts and music festival organisers themselves and supported by ISO. The guide could be utilised to illustrate implementation guidance through case studies and best practises and here it may become a useful document (or appendix) to include complimentary guidance tools such as IG, 10:10, or be a link to websites to download green criteria specific to the music festival industry (as suggested by A Greener Festival). This complementary guide could also be the place to suggest complimenting ISO 20121 implementation (and accreditation) with GRI Event Sector Supplementary sustainable reporting. A paragraph could express the desire to see statistical environmental data shared and further research collaborated on and where this information can be forward to – JB would be the likely choice as the parent hub for this database.



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## Abbreviations

- ISO** – International Standards Organisation
- JB** – Julie’s Bicycle
- IG** – Industry Green
- SGP** – Secret Garden Party
- NGO** – Non-Governmental Organisation
- CSR** – Corporate Social Responsibility
- GRI** – Global Reporting Initiative
- SWOT** – Strengths, Weaknesses, Opportunities and Threats
- H&S** – Health and Safety
- IIIEE** – International Institute for Industrial Environmental Economics
- FOA** – Food and Agricultural Organisation
- FSC** – Forest Stewardship Council
- LAC** – Learn Apply and Communicate
- LCA** – Life Cycle Assessment
- BS** – British Standards
- SIS** – Swedish Standards Institute



# 1 Introduction

## 1.1 Background

Music festivals have been recorded as early as 4500 BC in Ancient Egypt as a form of political celebration. The oldest known modern music festivals in the world are of the age of 40 years approximately and the title belongs to Reading and Glastonbury festivals in the UK and Roskilde in Denmark. These widely known festivals belong to thousands more in the USA, Europe and across the world covering all genres and formats (Leenders et al., 2005). In short – festivals are a common phenomenon.

Festivals are considered the fastest growing type of tourism (Thrane, 2002) but have recently slowed due to immense competition nationally as well as internationally (Leenders et al., 2005). The market is oversaturated with strong competition for the same event dates and audience numbers. For smaller festivals the expense of security or insurance for inclement weather can kill off the event. Frey (1994) found that the fast growth was due to demand meeting supply; with increased leisure time and an increased demand for culture alongside higher disposable incomes since 1945. Even with the global financial crisis of 2008, Live Nation (one of the largest festival organisers in Europe) saw no slowdown in festival business (press release March 2009). From the supply side it seems live performances at festivals allow artists to evade restrictions on artistic activities imposed in concert halls and opera houses (Frey, 1994).

Music festivals tend to enhance a city or town's image and appeal through being a large part of that region's tourism. It gives the town's a sense of identity, sense of self and a cultural imprint thought to be very important for a city's development and/ or survival (IIIEE, 2010).

Events are often, by their nature, high profile and transient, with both positive and negative social, economic and environmental impacts (ISO draft document). Visiting festivals can be viewed as a form of hedonistic consumption (Voss, Spangenberg, & Grohmann, 2003) and often festivals will be chosen for their vibe and atmosphere over the actual line-up, and as Getz (1991) confirms, that social-demographic trends are on the increase as, as is the popularity of festivals, due to the view that they are culturally important (and cool to attend).

As with any growing industry, waste management becomes a problem. Festivals consume large amounts of resources (fuel) and can be considerably inefficient in terms of lighting and operations equipment (JB, 2007). To continue on this path is simply unsustainable (resources are a finite and expensive commodity) and irresponsible.

## 1.2 What is the current situation for sustainable festivals?

Until very recently (2007 – when the first sustainability tool became available, Industry Green from Julie's Bicycle) there was relatively little guidance on sustainable production of events in the entertainment and tourism sector. Julie's Bicycle (JB) – a not for profit company built of a cross section of people across the events industry who were concerned in improving the environmental impact of the music business – had identified music festival in particular, as a fast growing leisure activity but by its very nature is a source of excess and extravagance and herein lies the problem.

Audience members when attending festivals tend to relax with their normal lifestyle habits (green or otherwise) either from laziness or from being inebriated for most of the event, which can result in the generation of large amounts of waste. Measures have recently been

suggested by JB and A Greener Festival to undertake energy audits and monitoring the resources consumed, to tackle the waste problem and general over-consumptive nature of festivals and their negative impacts (noise, wastewater, transportation, food, energy consumption, water consumption, waste generation).

Each tool or methodology has its merits and pitfalls when it comes to attaining a sustainable practice and now with more tools due for release and publication in the near future (2010 – 2012) the choice shall be even greater. And consequently, perhaps overwhelming and confusing (Phil Cumming, Event Sustainability Practitioners blog). In a parallel paradigm with regards to environmental management, environmental managers have over time become very frustrated by the increasing number of environmental management tools which work in isolation of each other, and have no clear guidance which tools should and should not be used. Also the lack of a suitable platform to position or communicate the various results yielded by the many tools to provide a holistic interpretation is leaving decision makers confused and more undecided (MacDonald, 2003).

The intended audience for this thesis will be:

1. Festival organisers
2. The board for the Working Group ISO 2012 aiming to provide targeted international voluntary guidance for sustainable event management
3. Julies Bicycle (research and targeted emission and carbon foot-printing tools) who are aiming to provide further research and data for sustainable music business in the UK,
4. Sustainable Event Alliance whose aims are for international collaboration of information and experience seeking to potentially create criteria for a new green labelling system for festivals.

### 1.3 Problem Statement

There is a smörgåsbord of different ways to measure, classify and report on festival's negative – and positive environmental aspects worldwide and it is because of this variety that none of the results are very comparable to one another. There is a need for an international way of harmonising and giving a holistic view on a festival's impact on its surroundings from a social, environmental and economic perspective.

The new ISO 20121 draft aims to try to bridge this gap and there is a great opportunity to help inform the decision makers developing the draft. The current situation with event management is that it has mixed standards and this is a problem worldwide especially when it comes to trying to benchmark. So ISO is introducing an internationally recognised standard (regardless of its voluntary involvement) which will aim to provide guidance to attain sustainable event management and which is applicable worldwide, for large and small events alike. To clarify the ISO 20121 is specifically titled Sustainable Event Management which encompasses all manner of events such as conferences through to sporting events and is not specifically tailored towards music festivals although festivals are included under the umbrella term of event management.

Music festivals occur during the summer season from May through till late September (in the Northern hemisphere) but can also occur for a briefer period during the winter, but are not considered within this research. Music festivals occur for a brief span of time (often between

one and four days – usually held over the weekend to bring in maximum audience numbers) and are isolated events in that they do not refer to the year before and will be different to the next. Every year the bands will be a different mixture and a possible theme of the celebrations may be decided to distinguish the different years apart.

Music festivals have the issue that they attract large numbers of audience members, (artisans, participants, traders, contractors, suppliers and bands) concentrated into a confined space. Such a large volume of people within a set boundary or perimeter creates problems in terms of health and safety as in controlling criminal activity and with simple crowd control. An unfortunate accident at Roskilde festival during the 2000 season involving a crowd surging forwards during a music performance resulted in the crushing and suffocation of nine young men at the front. This incident set new safety rules and security training thereafter for subsequent festivals throughout Europe. The most dramatic influence was the cancellation of Glastonbury's festival in 2001, whose size was similar to that of Roskilde, as the festival organisers felt their safety procedures were not up to standard and wished further time to revise their procedures.

Although not a industry with a production line, music festivals do produce the same waste streams such as chemical cleaning waste products, energy inefficiencies, sanitation waste products (wastewater), food waste, construction waste, litter and general rubbish – and hence, similar concerns. It has been estimated that a large festival will produce the equivalent of 2 000 t CO<sub>2</sub>e (JB, 2007).

Up until very recently these concerns had no guidance or management to target and reduce these waste streams and are still waiting for more focused guidance to come. Music festivals are in their very nature excessive and hence put pressure on their surroundings and burden their local systems, which often cannot function properly. Music festivals have direct and indirect positive and negative environmental aspects which have been the more difficult to resolve through the triple bottom line rule of sustainability due to not knowing what sustainability indicators to use. Tackling the environmental impacts is now considered standard good practise for businesses, but now modern times demand the integration of economic and especially social values – the other two pillars of sustainability.

The problem is that there is a general lack of data and peer reviewed research on festival aspects in terms of sustainable policy particularly. Data on emissions, indirect and direct environmental aspects are also scarce with information regarding the parameters for sustainability scoping and a general history of statistics is also short due to lack of monitoring and measurement. The lack of such data, and guidance on how to secure it, is hampering festivals' ability to take charge and control of their damaging effects on their environs and to truly perform innovatively and successfully.

There are many actors involved within the festival scene at varying levels of engagement all of whom need to become more integrated and synchronised when organising festival production in a sustainable way:

**Festival organisers** are often faced with large volumes of rubbish, even if recycling rates are high, which is costly due to high landfill tax rates (in the UK). Waste from the festival site would be sent to landfill under the classification of active waste which has a standard rate of £48 (€55) per tonne as of April 2010. It is assumed that if sustainable production were introduced at the planning stage, the waste streams could be reduced at the source – a preventative action instead of the usual ad-hoc reactive solutions downstream.

**Musicians and Bands** are currently playing a passive role in sustainable touring and festival production however one band – Radiohead – are notable leaders in the field of reducing energy consumption and emissions produced through touring and putting on concerts. Musicians could play a more aggressive role in environmental concerns, for instance by stipulating they will not play at festivals that do not have an environmental policy as a minimum standard.

**Municipalities** have to accommodate the sudden influx of large numbers of people to a small location (whether remote or within a city) which puts pressures on local transport systems and infrastructure. In some instances the festivals become small temporary cities which need to have all the basic commodities in place as a permanent place of residence: sanitation, shelter, electricity, food, water and security. What is the sustainable way to cater for such large temporary fluxes?

**Stakeholder** engagement is often still missing from many festival productions with many actors working independently and in isolation of one another – integration and better communication would bring a better sense of confidence and integrity.

Festival **audience members** are usually a very environmentally aware crowd and as such are demanding help in staying green while keeping that utopian atmosphere within the festival grounds without compromising their comfort (De Montfort Survey on SGP audience, 2009).

## 1.4 Purpose

The purpose of this research is to provide an analysis and insight into some of the more commonly used voluntary guidance tools by the music festival industry to drive through sustainability incorporation in music festival production.

Irrespective of the tools end purpose (i.e. green credentials or structured management systems) the aim of the research is to identify which concepts work towards and actively support festivals performance of sustainability and whether some tools go further or do more with their guidance.

## 1.5 Research Question

With the wealth of guidance tools soon to be released on the market my main research question is formulated to determine which parts of different voluntary tools help steer festivals towards sustainable production:

***“Which voluntary guidance tools, aspects or concepts thereof, are best suited to help the continued improvement of sustainable production of music festivals?”***

This question leads to a constructive review of the previously mentioned voluntary guidance tools both already in existence and those shortly to be published.

## 1.6 Scope

The scope of this research applies to music festivals only and has focused on those operating within Europe. The parameters of sustainability include those of economic, social and environmental pillars – particularly the pillar of environmental concerns as the current consumption of resources and resulting waste production is considered to be unsustainable as



resources are limited. The following stages in festival management planning have been considered when analysing policy instrument capabilities to deliver sustainability at these stages:

- assembly (build), when the site's basic infrastructure are put into place and stages are built, fire and safety lanes staked out, lighting erected and traders move into their allotted areas on the last few days before the event goes live;
- the live days of the event, for which the event is scheduled to play bands and is open to the public;
- disassembly, directly after the live event where the stages are deconstructed, the infrastructure withdrawn, and traders remove themselves from site;
- and clean-up, often a long process of litter picking taken place within the campsites, the entire site area and often within a close proximity of the site boundaries. The larger the festival crowd the longer the clean-up operation proportionally to leave the site looking without a trace left by the festivities and its revellers – this is always especially difficult if the site venue is within a park or farmer's field

One particular case study will focus on the perspective from the inside of a festival (Secret Garden Party) held in Cambridgeshire, England. Other case studies from around the world are included but from an indirect informative view.

The scope will include audience members and the core crew involved in managing and co-ordinating the event. To keep the content and material simple for comparison the scope will exclude traders, suppliers, artisans and bands. This does not mean that these factors are irrelevant, in fact these areas would be of most importance for further research in projects outside of this thesis, and are of great interest to the author, but cannot be researched at this point in time.

With regard to terminology when the word **festivals** is used it in reference to music festivals. An **event** or **live days** are the scheduled and allotted days for which the festival showcases to the public.

## 1.7 Limitations

The thesis was undertaken at the height of the festival season which runs from early May through till end of September in most countries. This made communications slow between contacts and organisations due to the amount of time contact personnel spend living on site during the preparation and live days. This subsequently resulted in poor mobile phone reception and unstable internet connection as the most common cause for communication constraints.

Only summer festivals were considered for this thesis as they face the same issues worldwide and it was thought to compare winter music festivals against summer festivals would be too complex for this thesis.

This thesis was undertaken without financial support and therefore restricted the number of festivals that could be attended due to the costly value of entrance tickets and public transport fees it would incur.

The author has great interest in researching many aspect of musical festivals from the angle of the relationship of wellbeing and festivals held within natural environments, to the scope of sustainable procurement up and downstream of the supply chain, to carbon foot-printing and climate change elements of music festivals, to encouraging clean on site production of renewable energies and reduce transport impact of festival audience members. The scope and research opportunity is vast, but here the author mentions what could be done to show there has been thought and initial studies in these areas before the final topic and scope of the thesis was decided. The scope has therefore been intentionally limited and simplified and for the ease of comparability but by no means due to lack of data or knowledge or will to research.

## 1.8 Thesis structure

Chapter 2 explains the methodology used to research the thesis problem and what was incorporated and what was considered irrelevant. The analytical framework and how it is applied is also explained in this chapter.

Chapter 3 focuses on the festival side of the thesis elaborating what a music festival involves while going into details with the case study Secret Garden Party festival. This chapter is a culmination of literature review and empirical observations. The major environmental and sustainable issues are illustrated and discussed how they are problematic.

Chapter 4 introduces where the current umbrella policy instrumentation for sustainable *event* management was developed from and gives a short description on the policy instruments which act as the foundation for the first international standard geared towards sustainable event management.

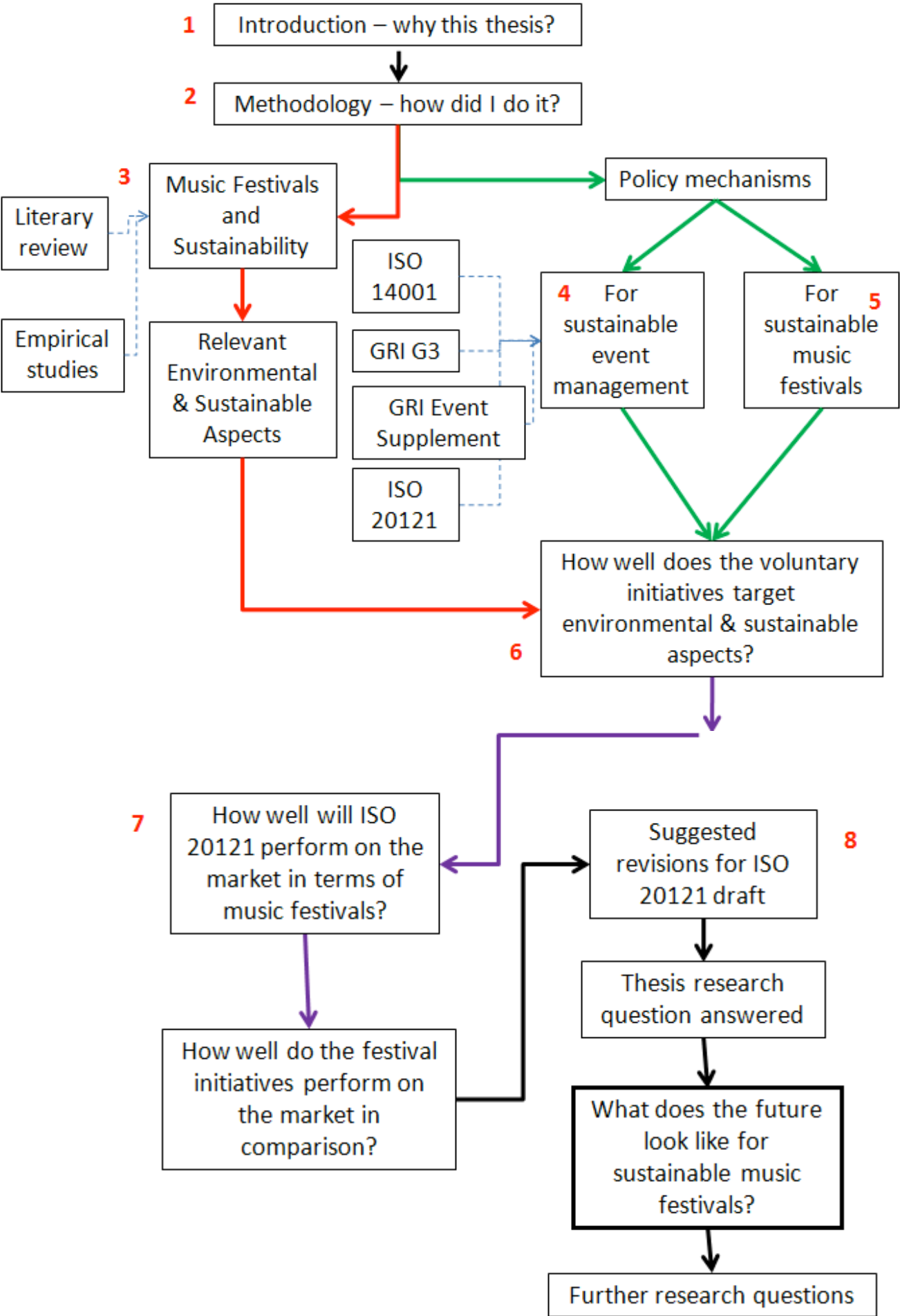
Chapter 5 looks at how a more people type movement has lead to an explosion of new tools and online policy instruments to specifically help festivals deal with their negative aspects. SWOT analysis is then undertaken from a festival organisers point of view for achieving sustainable production; the umbrella policy instruments discussed in chapter 4 are also reviewed by SWOT analysis here.

Chapter 6 concisely summarises, in a matrix table, the compatibility of the different voluntary initiatives (discussed in chapters 4 and 5) at targeting music festival issues.

Chapter 7 reviews firstly ISO 20121 at how it could be accepted and implemented on the market by festival organisers followed by a comparative analysis of the different initiatives currently employed by music festivals and why they have become so commonly used.

Chapter 8 concludes with suggested revisions to the ISO 20121 document. The research question is revisited and answered with the concepts from the different voluntary policy instruments which help festivals best achieve sustainable production. Suggestions for further research are also recommended to further compliment this study

The thesis structure is detailed in a flow diagram below.



## **2 Methodology**

Ideally the aim of this thesis is to discover which concepts from policy instruments work better at promoting and maintaining real sustainable behaviour. The significance of this research would be the ability to understand the mechanisms and knock-on behaviours of these tools in the music festival industry and to be able to communicate these links to future policy makers.

However, it is not just enough to know how the different policy instruments work independently of one another, but an understanding of how festivals are run is also required to be able to match up the more appropriate tools/concepts to a festival. No two festivals are alike but all festivals share similar methods of production. It is in search of this understanding of production which led to one case study being followed through thoroughly from the planning stage all the way through to the clean-up and disembarking from site phase. The case study festival was Secret Garden Party (SGP).

### **2.1 Project Inception**

The whole interest in sustainable festivals came about after a unique experience at the Secret Garden Party (SGP) festival in the summer of 2008. The festival did not promote itself as green or boasted green credentials, yet it was generally perceived to be a green festival (De Montfort University survey results 2009) even going so far as to be nominated for A Greener Festival Award.

The author became intrigued as to how “green” was classified by festivals, and began looking into alternative methods of energy production and innovative concepts like the human powered piezo-electric Sustainable Dance Floor produced by the Sustainable Dance Club in Rotterdam (SDC, 2010).

The interest in sustainable music festivals continued through the first year of study for the International Institute for Industrial Environmental Economics (IIIIEE) masters programme and where the author had the opportunity to collect her thoughts and research for a small project (Learn Apply and Communicate – LAC) at the end of the first year. The LAC school project used SGP as a case study of how to “green up” the festival industry, what was currently being done by various festivals and what where the futuristic possibilities. The project was presented to SGP with the added information that new regulation was soon to be released and that I was interested to research and collect data on its effect on SGP. The result of that meeting was the establishment of a mutual knowledge partnership which started in the season of 2009.

### **2.2 Research Design**

Contact was first made to members of the working group for the ISO 20121 standard and GRI organisation to ask if this thesis had any interest to them – was the research question provoking enough and did the gap warrant investigating. Several NGO’s working in the festival industry (JB, 10:10, SEA) were also contacted asking for contacts and advise about which systems and policies are most commonly used in the industry. The names and locations of several blogs and practioners’ forums were given with the suggestion to sign up and become involved with the debates which ranged from carbon accounting, festival footprints and the upcoming 20121 legislation. Upon registration direct dialogues was possible with members of the Working Group/ Committees for ISO 20121 standard; the practioners’ blogs

were useful insights into how the industry worked, the general opinions of senior consultants in the field and for gauging the mood of the industry towards the development of the upcoming ISO 20121 standard.

While there was no financial support to conduct the research, all organisations contacted communicated a high amount of interest in the research and conclusions, many asking for a copy on completion.

The summer period was dedicated to following the case study festival SGP as it prepared for its 2010 season. This period was used for action research and empirical observations of how a festival is organised and run. It took exactly four weeks beginning with the setup of core crew (20 people) on site with semi-permanent living arrangements, site offices and designated crew catering area with more site crew and contractors arriving to build stages and install perimeter fencing for security, install portaloos and showers, lay electricity cables, plan and set out generators, decorate site and install sculptures and themed areas. All the while observations were recorded as to whether environmental measures were a priority when the processes were carried out. The same observations were recorded during the four live days and during the disassembly stage when stages were deconstructed, when the major clean up and restoration of the site occurred and when traders and crew permanently decamped and move off site along with the supporting infrastructure.

Voluntary tools and steering mechanisms, initially based on environmental performances, were researched through literary review to gain understanding of the various types currently being implemented worldwide. From this review ISO 14001 and GRI G3 were repeatedly suggested as good platforms for potential sustainability integration into policy instruments.

Further research was undertaken into the voluntary initiatives and schemes being currently used within the music festival industry as a means of communicating green credentials or simply as a form of guidance in how to reduce their environmental aspects. These more people orientated movements involve awards, environmental checklists, eco-labelling and certifications.

## **2.3 Primary Data Collection**

Data used in this thesis has been collected over two summer seasons – 2009 and 2010.

### **2.3.1 Surveys**

De Montfort University conducted a survey on the audience members of SGP in the summer of 2009 on behalf of the festival organisers with the overall aim to understand more about the people's attitudes towards the festival and what impact the festival was having on the local community (the questionnaire can be seen in full in Appendix A). The author had the opportunity to add additional questions on the sections targeting audience travel and provided overall proof reading before the survey went live. The author was also involved in the actual surveying of audience members and workers during the live event with the survey acquiring 2018 completed questionnaires and a final sample share of 11.5 %. The results and analysis was completed by De Montfort University and the resulting report made available to SGP later that year (travel and environmental awareness make up Appendix B and C).

### **2.3.2 Interviews and Workshop**

Opinions and empirical observations were recorded through semi-structured interviews were conducted with contractors and actors involved in the festival throughout the four week period based on festival operations, sustainable features and how SGP compared to other festivals. These interviewees included traders, musicians, craftsmen, bands, audience members, site crew, production crew, the water engineer, electricians, green stewards, health and safety management, the recycling contractor, nearest neighbours, land owner and farm owner; totalling approximately 15 people.

The author's capacity at the festival was to undertake monitoring and measurement of the site's electricity usage, fuel consumption (in generators and within site fleet vehicles) and water consumption – none of which had been recorded previously. The logistics required to set up and plan the recording of these data sets was a very welcomed learning experience and the point of the long observation period – to gain an insight into festival logistics.

The results of the collection of electricity meter readings, water meter readings, fuel consumption both in company fleet vehicles and in generators, and overall sustainable suggestion put forward by crew and management were collected and will be included within a report ready to be published to SGP at the end of October. Initial data were recorded in all these areas however for some of the data, it was necessary for the entire presence of SGP to have disembarked from the site to divulge accurate readings. Some of this concluding data however could not be collected firsthand, due to my return to Sweden, and is therefore still awaiting arrival is not yet ready to include within this thesis material.

Also a workshop was organised onsite with the top management and environmentally inclined personnel before the festival went live to discuss what SGP thought were its main issues, environmentally or otherwise. The aim of the workshop was to brainstorm and have management involved in the thinking of why reducing these issues through preventative actions rather than continuing consuming resources (material as well as financially) was a good strategy.

## **2.4 Secondary Data Collection**

### **2.4.1 Documents**

Access was granted to the draft ISO document (and several updated versions thereof) through the Working Group Committee for the ISO 20121. Permission to publish was granted by the Danish Committee for certain elements within the thesis as the draft document could not be included owing to copyright restrictions.

### **2.4.2 Blogs**

Consultants, senior management and experts in the field of management systems, festival management, environmental policy implementers and certifiers and various actors involved in the festival business run forums through the professional and businesses networking site LinkedIn based on the internet. Through these forums the opinions and the general mood of which topics and issues were considered important or urgent could be interpreted, namely carbon and emissions driven reductions and the collection of statistics to further build information of festival consumption patterns, besides the obvious input into the development of the draft ISO document.

A general mention here with regards to the use of blogs in this research. Due to the nature of this topic (policy instruments vs. environmental and sustainable aspects) there is little documented information, very limited academic or peer reviewed literature which gave rise to the need and requirement for using blogs as a good indication of opinion and questions dealt with within this field of investigation.

### **2.4.3 Newspapers**

The Guardian newspaper (UK) and both the Swedish morning newspaper Dagens Nyheter, published in Stockholm, and Sydsvenska Dagbladet Snällposten, published in Malmö and Lund, were viewed and some material incorporated to reflect the attention and high publicity that festivals are awarded when discussing issues regarding the impacts on the environment, showing that media and the public's attention are still very focused on this topic.

The Swedish newspapers were viewed electronically (after translation) as a result of second hand collection, passed on by colleagues who knew music festivals were the basis of this thesis research. Often the UK articles were viewed through RSS feeds containing the keywords 10:10 campaign and music festivals.

### **2.4.4 Literature review**

The contemporary environmental issues associated with music festivals, voluntary guidance tools and execution mechanisms for policies were known through literature review.

Searches were undertaken using the digital resources Electronic Library Information Locator (ELIN) and essays.se (for Swedish essay material in English) to locate peer reviewed articles and recent case studies in the field of music festivals and sustainable management. However, the subject of music festivals is a narrow field (sustainable music festivals even more narrow) and a field of research which is lagging behind in peer reviewed material (Leenders, 2010).

Past studies on ISO 14001 and GRI frameworks were used as a platform to base further investigation towards their suitability for integrating sustainability principles.

### **2.4.5 Secondary source surveys**

A second survey by the University of Southampton was undertaken at SGP during the live event of 2010. The basis for the survey was to gather information relating to sustainability indicators: to which extent do music festivals gather data relating to sustainability; and specifically their environmental, socio-cultural and economic impacts. The survey was performed on the audience, musicians and traders investigating festival sustainability Key Performance Indicators (KPIs).

Unfortunately the results were not analysed in time by Southampton University to be incorporated within this thesis but the purpose of mentioning the survey at all is that it shows there is a recognised lack of information regarding festival statistic with sustainable analytical parameters.

## **2.5 Theoretical Framework and Data Analysis**

There are many criteria available to enable the evaluation of environmental policies: environmental effectiveness, economic efficiency; cost efficiency, effectiveness; equity and

fairness; incentives for the long run improvements; enforceability; moral considerations; and political acceptance are just some of these criteria. The voluntary natures of such guidance tools are only as strong as their application and self determination of the individual organisations. Therefore when it comes to evaluating voluntary guidance tools and instrumentation, the results are less clear cut and organised (the objectives having been set by the companies themselves) and effectively what is being evaluated is the market's ability to apply the policy rather than the structure of the policy itself per say.

Various literature reviews refer to business strategies and macro/ micro-economic drivers affecting music festival development (or should) and it is these pressures which in turn shape the steering mechanisms (policy instruments) to promote sustainable development. Specifically for this study a methodology was wanted which did not analyse strategies as such but rather the strengths and weaknesses and hence the ability, of a policy instrument to deliver sustainable development. Through various literary reviews I have decided to evaluate the voluntary guidance tools based on a more strategic and businesslike approach as, after all, festivals are a business within the events industry. The methodology that allowed for the distinguishing of concepts that worked for or against sustainability was SWOT analysis.

Some previous experience of SWOT methodology had been achieved through a project earlier in the year, undertaken through the International Institute for Industrial Environmental Economics (IIIIEE, 2010); to review future scenarios on sustainable cities and so therefore SWOT was considered a suitable methodology for strategic sustainability review of policy instrumentation.

While investigating and researching the most commonly used voluntary guidance tool in the environmental sector, to use a platform for integrating sustainability principles, one study was of particular interest.

Ahmad et, al. (2009) developed a five level framework using the Framework for Strategic Sustainable Development method to analyse the existing environmental management system ISO 14001. This analysis also incorporated supporting methods to analyse the current reality and develop recommendations to reach sustainability such as “backcasting success from principles of sustainability” – the templates for sustainable product development (TSPD) and Strategic Life Cycle Management (SLCM)<sup>1</sup>. A SWOT analysis was conducted following the Framework for Strategic Sustainable Development to organise the strengths and weaknesses.

This methodology in summary was very inspiring and parts of it were modified to suit the research structure of this thesis.

## **2.5.1 SWOT Analysis**

SWOT analysis is a strategic planning methodology used to evaluate Strengths, Weaknesses, Opportunities and Threats in a project or business venture, the first letter of each making the abbreviation SWOT. The technique is accredited to Albert Humphrey and is usually used as a business model but instead for this thesis the subject or object for review is particular policy

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<sup>1</sup> From early stages of the thesis research Life Cycle Assessment had been suggested by outside supervisors and just as quickly discounted on the grounds of the parameters and scope definition for festivals was too complex to determine for a master thesis approach.



instruments. SWOT analysis is often used in academia to highlight and identify areas of development.

Adapting the standard methodology to review the effectiveness of voluntary policies from the perspective of festival organisers, as well as reviewing “reality factors” such as is the initiative too complex for festivals to take on, does the scheme have integrity and credibility or would it be considered as “green washing” and will the label/ award or certification be misunderstood or neglected by the intended users?:

**Strengths:** attributes of the policy instrument that are helpful to achieving sustainable development and sustainability.

**Weaknesses:** attributes of the policy instrument that are harmful to achieving sustainable development and sustainability.

**Opportunities:** external conditions that are helpful to achieving sustainable development and sustainability.

**Threats:** external conditions which could do damage to achieving sustainable development and sustainability.

External factors to consider when analysing opportunities and threats would be macroeconomics, technological change, legislation, socio-cultural changes and changes in the marketplace.

Critique against using the SWOT methodology is that the analysis tends to create lists without necessarily prompting the thinking behind what is important to achieving the objectives. The lists are often presented uncritically and without clear prioritisation, however in this thesis, to avoid just listing tables of strengths and weakness, the results and potential future strategies promoting the opportunities and avoiding the threats were critically assessed, summarised and prioritised before being presented in this thesis.

## **2.5.2 Worldwide policy instruments steering towards sustainability**

Research was undertaken to discover the variety of policy instrumentation available worldwide which was the leading the way towards sustainability – particularly for the music festival industry. The research was organic and developed from reviewing online websites for some music festivals which would then go on to mention one or two guidance tools used in that particular country. Through a snowball effect of data gathering, one website would mention another policy, this website further mentioning more until a list was soon compiled of most common standards or guidelines used though out the events industry worldwide.

This list is subsequently summarised in chapter 4 where upon it was decided to focus on European case studies and regulation as the author had the existing contacts and network already in place to call upon for advice and data.

## 3 Music festivals and sustainable development

### 3.1 The development of music festivals

In the UK, music festivals make up 8 % of the live performance sector in the music industry selling in the order of 6 million tickets across approximately 500 licensed festivals annually. It has been estimated that a large music festival (more than 40 000 people) including audience transport will produce in the order of 2 000 t CO<sub>2</sub>e. Live music performance sectors together with audience travel account for approximately three-quarters of the UK music industry's GHG emissions. (JB, 2007)

In recent years live music performance has had a revival with increasing demand by consumers for experience culture: in 2006 direct ticket sales generated £743 million (€845 million) (Mintel, 2007).

Getz (1991) names fundraising and private profits as reasons for expanding growth – however as seen firsthand, for those festivals which have yet to be seen as well established festivals (relatively young), it can take more than the first decade before the festival runs at a profit and not at a loss.

A growing number of festivals (small to medium usually in size) have begun to struggle to attract enough numbers to stay afloat or have even gone bankrupt due to competition and poor business strategies. It is fair to say that the festival market is a fiercely competitive one and encourages new events to get established quickly. This is often done by distinguishing itself from the crowds through innovative means (venue setting, technology, themes, genre, line-ups, vibe and atmosphere) and most recently, it could be said that “going green” is the latest innovation category (Leenders, 2010).

### 3.2 Basic characteristics of music festivals

Leenders (2010) defines a music festival as an event orientated towards music, where several artists and performers perform to an audience live. Festivals are commonly held outdoors and most of the time they include activities and attractions, such as food and social activities. Festivals are usually held annually, or repeat at some other interval. SGP has the one main event in July but hosts one night themed parties throughout London and Brighton as an advertisement campaign for the summer festival. Some festivals are organised for profit concerts and other are organised for a particular cause such as Live Aid in 1985 to raise funds for the starving in Ethiopia.

Music festivals can be held in temporary locations where stages are specially erected for that one event, or permanent venues such as stadiums, outdoor arenas and concert halls.

Festivals can be situated in city centres or in outlying countryside and anything in between the two extremes; music festivals tend to showcase more than one band and can play more than one genre at the same event such as rock, classical, r'n'b, pop, house, funk, jazz, folk, blues, country and western and many more. Some festivals may target the adult audience while others or more about family and young children (Camp Bestival, Malmö Festivalen). Some festivals require overnight stay and encourage camping (Sweden Rock, Roskilde, Way Out West) - these are usually larger scale festivals held outside city limits unless a park or large green area is made available to pitch tents nearby – and is always considered part of the festival experience. Other particular two day weekend events usually held in the city attract

high number of audience members who stay overnight in hotels, bed and breakfasts, or with friends in the city. Gothenberg Metal Town and Rock Festival is a weekend event held down at the city docklands and is one such example which covers both accommodation types for the same event.

For people staying and living in the makeshift festival city, food, shelter, sanitation and clean drinking water need to be made available. Always for any audience member (and also speaking from personal experience) the showers and toilets are always greeted with mixed views. Porta-loos with blue chemical dye can quickly become odorous, vandalised, used to capacity within a very short period of time and often have a shortage of toilet paper. Showers and toilets alike often identified by their long queues; showers may or may not have hot water.

As most music festivals are held outdoors, they are at the mercy of the weather. Some festivals are notorious for the rain and the volumes of mud it creates - Glastonbury, England is a prime example, although this year the event occurred without any rain for the first time in its 40 year history – an effect of climate change perhaps?

Some festivals are endorsed with sponsorship and other festivals believe in being sponsorship free as “there is something a little unnerving about sipping your summer beer underneath a giant Coca-Cola banner” (SGP quote).

Most festivals if not all, serve alcohol and food. Some festivals have licenses to play amplified music until midnight, others until 6am the following morning.

With regards to the sizing and categories of music festivals JB gives these measures as rough indicators:

**Large:** audience numbers of greater than 40 000 people

*Bestival (UK) – 40 000, Burning Man (USA) – 50 000, Roskilde (Denmark) – 110 000, Glastonbury (UK) – 175 000,*

**Medium:** audience numbers of between 10 000 and 40 000 people

*Øya (Norway) – 12 000, Camp Bestival (UK) – 15 000, SGP (UK) – 17 000, Sweden Rock (Sweden) – 33 000*

**Small** audience numbers of less than 10 000 people

*Quart (Norway) – 7 000, Glade (UK) – 10 000, Green Man (UK) – 10 000, Shamabala (UK) – 10 000*

However there is always a discrepancy between official numbers and actual crowd size due to the amount of crew and participants which support the festival. The crew can often be as much as one third of the total festival size.

Music festivals have an unusual human resource structure where for most of the year festival management will consist of only a few core staff members (sometimes numbers will be less than double figures) this has consequences of what measures can be implemented outside of the height of the season or all year round. For even at the height of the season and especially during the live events the team may suddenly swell and training of systems in place cannot realistically be undertaken as these personnel are only part-time volunteers. Often these volunteers have been crewing or working closely with several different festivals over many

years and can accrue a wide range of experience and knowledge but simply put organising and managing staff in these numbers for such short instances in time (four days to several weeks) is challenging.

### **3.3 Secret Garden Party, Cambridgeshire, England**

By scrutinising a festival case study from an insider's point of view, it gave the opportunity to evaluate and rationalise each of the voluntary guidance tools (on the current market and those in development) in a realistic and practical setting. Knowing how a festival is planned, organised, run and disassembled gave valuable insight into the mechanisms of how the music festival sector is operated and produced. By learning how a music festival worked, enabled a clearer link to be established on how to effectively integrate and tailor future sustainable policy instruments to pursue sustainable production for music festivals.

Founded in 2004, the Secret Garden Party (SGP) is an independent arts and music festival (free from sponsorship) which takes place every year in an estate near Huntingdon, England. The festival is held in a part of the grounds of a Georgian farm house, and active farm pasture land, with its own lake, river and landscaped gardens. The festival is a four day event, Thursday – Sunday, occurring during the last weekend of July each year. The festival has steadily grown each year but as of 2010 has confirmed capacity shall no longer exceed 25 000, ranking SGP now as a medium sized festival. The festival is known more for its high level of audience participation than for the pull of popular bands. The festival does not disclose its location to the public, only to ticket holders a few weeks before the festival goes live – further strengthening the mystery and romance of the setting. Quite often the headline band to play the prime spot on Saturday night is not confirmed prior to the event going live and is then slowly leaked out to the audience during the first few live days. The festival showcases many genres from classical to blues, swing, r'n'b, dubstep, boxbeats, pop, rock, reggae and anything and everything in between. It is known for its eclectic, eccentric, quaint and often over the top creativity associated with its annual themes i.e. Revolution 2009 and Fact or Fiction 2010.

The festival has no environmental or sustainability policy in place although it does consider high recycling rates to be important and did change the recycling contract at the last minute for a contractor with better performance levels. 2010 was the first year traders and crew catering were asked to use compostable crockery and cutlery. The site which holds the festival does have a small permanent water infrastructure which is connected to the mains supply, however the electricity infrastructure which is connected to the mains electricity supply is even smaller and only supplies the site offices and crew camping area, the rest of the energy is generated on site by generators run on red diesel. Red diesel is so called because it has been coloured red specifically for agricultural use – and there are tax benefits so the fuel source is very cheap in the agricultural industry.

SGP has strong social links to the community and local schools despite such a relatively young festival and is on good terms with the nearest neighbours, the land owner (farmer) and the local authority (municipality).

### **3.4 Major environmental and sustainable aspects of festivals**

There are many issues which festivals face, environmentally, socially and economically. A short list of all encompassing issues were compiled from semi-structured interviews with Secret Garden Party staff, newspaper articles on Way Out West Festival, Roskilde website, NGO websites (JB, SEA and A Greener Festival) and research articles.

**Transportation:** traffic congestion and long distance travel in cars (usually not full to passenger capacity), high volume of freight traffic; some air travel (verified by first hand data collection from the 2009 survey).

**Waste Management:** large volumes of litter, cigarette butts; construction and disassembly waste, food waste, discarded or damaged camping equipment and paraphernalia.

**Noise Pollution:** high noise levels within the festival grounds, and for the nearest neighbours, due to amplifiers

**Water:** Large volumes of water are consumed through toilets, showers, drinking water, treating sewage, and for concession (individual traders and for cooking). Most of this water is polluted with chemicals either used for cleaning or for the treatment of sewage.

**Land Damage:** large volumes of pedestrian traffic can kill off grass and if the weather turns inclement then those areas fast turn in large puddles of mud. Any areas which received a large volume of traffic than normal will undergo stress and if that stress is beyond what the garden, field, park can sustain then the damage can become permanent.

This is possibly one of the more recent issues brought to light as the popularity of festivals swell audience numbers to ever increasing amounts. Bengt Rydstedt at Swedish Standards Institute (SIS) was quoted saying “If you collect a lot of people and many activities in the same place, for a short time, it can become a burden on the environment” for an article on environmental measures taken by Way Out Festival in the *Sydsvenskan* newspaper (Agrell, 14 August 2010).

**Energy:** large amounts of energy consumed on site, the source of energy is often from coal powered electricity stations or from (red) diesel generators, poor energy efficiencies.

**Purchasing:** there are mixed standards (environmental and social) when using suppliers in terms of fair trade, local suppliers/ produce, organic, FSC certified, and so on.

**CSR:** mixed involvement with investment back into the local community which supports the festival, limited or no stakeholder engagement.

**Sanitation:** large volumes of sewage are created when using portaloos (portable toilets) which need to be emptied regularly and the waste transported off site, they are often highly odorous, the waste is also treated with chemicals to reduce the smell, the portaloos can sometimes be vandalised.

**Site security and H&S:** the larger a festival grows the more security becomes an ever important concern for the safety of audience members and to keep levels of crime low. For larger festivals the issue becomes more of one of crowd control. When popular bands are performing those members of the audience at the front of the crowds can be overwhelmed and sometimes crushed by the excited rush forward of the people behind them. There is always the problem of festival “gate-crashers” who deface the perimeter fencing and allow non paying crowds to enter. To counter these issues many festivals are now voluntarily capping the size of the audience intake – Roskilde, SGP and Sweden Rock are to name but a few examples.

From this list the most important sustainable issues regarded by festivals and the actors involved would be considered: audience travel, onsite energy use, waste reduction, water

consumption and purchasing and procurement. These areas were also confirmed as strong cases that new policy instrument should focus on (JB, A Greener Festival).

### **3.4.1 Audience travel**

Audience travel is the largest source of carbon emissions for a festival – and also the hardest to tackle because it often falls outside festival management scope. Festivals have often complained (evidence from blogs) that CO<sub>2</sub> emissions are difficult to calculate because of undefined and set parameters and that audience behaviour is a difficult beast to train and influence. There are now online tools available (JB Industry Green tool) which detail the parameters set and can calculate the emissions allowing targets to be set to reduce emissions for next season. The how, is in knowing your audiences' movements - literally.

In the year 2009 in collaboration with De Montfort University, detailed analysis was able to be collected on the transportation mode of the Secret Garden Party attendees. By knowing how they travelled (individual cars, liftshare, bus, coach, train, bicycle, by foot or even by aeroplane) the festival was able to visualise how their audience was using the transport infrastructure available to them. The survey also asked audience members where they were travelling from which enabled a geographical star map to be drawn indicating where most of the audience originated from – in this case London.

Admittedly for festivals which have been rooted to their venue over many years it may seem difficult to change festival transport promotion – and for new festivals when choosing venue location – a supporting transport infrastructure should be very high on the criteria.

London is well known for its strong public transportation systems so questions were later asked in the survey as to how audience members could be persuaded to use more public transport in their journey to the festival and most replied if the cost of travel were included in the ticket price. So for the cost of saving a few extra pennies, convenience won over the environment (results of survey in Appendix B and C).

Resolving transportation issues to and from music festivals requires integrated communications between several actors: municipalities, public transport bodies, private vehicle hire (potential to promote environmentally preferred alternative vehicles when substituting private petrol cars – awareness drive as well as environmental), road traffic maintenance bodies (and Intelligent Traffic Communication networks perhaps), local schools and communities (health and safety reasons should children be in the vicinity of heightened traffic flow). The main message is that it is achievable – requires planning at the very early stages and before that – understanding of how your audience commutes to the festival.

Regarding transportation from an environmental and social point of view, the volume of private cars should be reduced to lower emission levels and reduce the number of injured and deaths in traffic. Economic steering through financial disincentives is one way festivals can target this issue, but is not the only way to combat traffic volumes.

One idea for instance may be to incorporate festivals tickets with environmentally alternative vehicle hire the experience becomes successful twofold: the vehicle has been replaced with a less polluting mode of transport and the driver has the opportunity to experience handling an “alternative green” car which is awareness raising and educating in a subtle form. The hope being that once the driver has been exposed to test driving an alternative car their opinions will be less biased when deciding on a newer model to purchase in the future. The advertising accompanied by the attendance of said alternative vehicles is both good for the hire

companies and for the festival. A win-win and hopefully mutually encouraging situation for all involved.

### **3.4.2 Onsite energy use**

If the festival site has no permanent electrical infrastructure then there is need for onsite generators, which are noisy.

From speaking with the site electricians (usually given the nickname of Sparkies) the author learnt that generators come in different sizes, and have varying load ranges, which is when generators operate at their optimum efficiency. Run a generator below this and fuel is burnt off (evidence of this can be seen as smoke). Run a generator above the optimum efficiency and the generator is in danger of cutting out. The Sparkies also warned that generator demand is not consistent and that spikes in demand should be accounted for to ensure no power cuts.

So therefore to avoid generators running below optimum efficiency – as this wastes fuel, literally burns your money away and causes unnecessary emissions (regardless of fuel type – bio or diesel) – the Sparkies calculate energy requirements from information given to them by anyone requiring power and create zones with generators in the centre. However the energy requirement can only be determined after production has placed all those requiring power on a site map, but by working together with the site electrician efficiencies can be determined and the correct size generators assigned.

By using energy efficient lighting (LEDs) and stage equipment, the demand for energy is lowered thereby reducing the generator size and consequently consuming less fuel. Switching off security lighting during the day should it be powered by a generator saves on fuel.

If individual traders, stalls and displays can produce their own power (through renewables such as wind and solar) it further reduces the demand on site generators.

Through switching the energy supplier to the site to one which have produced the electricity through green alternatives (hydro, wind, solar, wave) can reduce emissions at source. By doing so a demand is created for clean fuel and indirectly supports and drives the market in this direction.

Red diesel fuel is only slightly different chemically from regular automotive diesel fuel, but there can be a significant difference in cost. In the United Kingdom, "red diesel" is dyed gas oil for registered agricultural or construction vehicles such as tractors, excavators, cranes and some other non-road applications such as boats. Red diesel carries a significantly reduced tax levy than un-dyed diesel fuel used in ordinary road vehicles. As red diesel is widely available in the UK, the authorities regularly carry out roadside checks and unauthorized use incurs heavy fines.

Often generators for music festivals located in green-field sites use red diesel. By substituting the diesel for waste vegetable oil from chip shops and restaurants is a good way of introducing closed-loop thinking – one man's waste is another resource. For some biofuel substitution is possible further reducing greenhouse gas emissions to the atmosphere.

Actors involved in the festival value chain should be encouraged to return to the proverbial drawing board to review their original energy demands and operations. Efforts should be made to reduce the overall power consumption of their activities, try and become self-

sufficient through renewable sources or even better still find a way of operating that eradicates the need for power consumption in the first place.

So how can policy instruments help? Policy instruments should encourage the transfer and sharing of knowledge and technologies, by insisting on target and emission based year on year improvements. By publishing these targets from festivals involved a true performance hierarchy can be calculated and determined between the leaders and laggards.

The consequential effects of policy when it is targets based should see NGO's and government bodies encouraged to support and invest in alternative onsite energy production, improvements in energy efficiencies and overall energy reductions through redesign and re-invention. It would be in the interest of any stakeholder who can invest and support financially in this area as the end goal is reduced emissions to comply with EU targets and therefore a win-win strategy for everyone involved.

### **3.4.3 Waste Management**

It is not enough to recycle and separate waste these days – a good first step but that is all it is. From observations on SGP many of the materials used for bunting and decoration are continually reused and updated every year. As much construction material is reclaimed for next year, this is done generally out of thrift but it is also good for the environment by reducing the amount of materials needed to be purchased for next season. By reducing the amount of materials purchased every season, waste is automatically diverted from landfill.

In 2008 the Glastonbury music festival recycled 400 tonnes of chipped wood, 194 tonnes of composted organic waste, 66 tonnes of scrap metal, 54 tonnes of cans and plastic bottles, 41 tonnes of cardboard, 11 tonnes of clothing, tents, sleeping bags, 10 tonnes of dense plastic, 9 tonnes of glass, 0.3 tonnes of batteries, 0.3 tonnes plastic sheets. In total approximately 860 tonnes of waste was recycled, almost 50%, and yet Glastonbury still spends £780 000/ €900 000 on waste disposal for the materials which cannot be recycled or diverted from landfill.

With high landfill taxes (in the UK) making it costly to send even a small amount of rubbish to the tip, festivals have to now co-ordinate and communicate with all the actors involved to identify waste streams either side of the live event itself (pre-live days and post-live days or as festival organisers approach it: planning, procurement, production and disassembly).

One solution in recent years (as used by Roskilde) has to been to eliminate the waste stream of paper fliers and programmes by updating the medium of information flow – through intelligent information systems i.e. sending information directly to your mobile phone in the form of a text messages (Hjalager, 2009). By re-evaluating the function of certain systems and services (like the programmes) new sustainable strategies could be invented.

By designing out irrelevant commodities or substituting materials for ones which can be reused (most preferred option), recycled (second best option) or even composted (last resort), waste materials are diverted away from unnecessarily sending to landfill.

The whole concept of waste management is to really scrutinise festival production and identify which waste streams can be reduced or eliminated through closed loop systems – “one man's waste is another man's resource” – for example composting loos can (with some help from worms) turn sanitation waste into healthy compost suitable for using on food crops.



So how can policy help waste management? It may be more of a case of supporting policy – like the high landfill tax, or take back systems employed in Sweden and Denmark for glass and plastic bottles and aluminium cans. Many municipalities and festival organisers complain that they would like to recycle more or incorporate materials which have been reclaimed from other products but the systems are not in place to support them. The recycling scope in the UK is much smaller than the variety of materials available to be recycled in Sweden for instance.

Governments should investigate and consider putting in place supporting systems to maximise recycling scope, encourage composting and support material substitution in packaging.

Local supermarkets can become involved by reducing the amount of packaging when supplying audience members with goods. A point could be set up to place the packaging in relevant recycling bins so that the packaging waste is not carried onsite.

### **3.4.4 Water Consumption**

“Water is the new oil, a valuable, scarce necessary, highly sought after and protected commodity” Meegan Jones (2010)

An environmental concern is that water can be contaminated with chemicals for cleaning purposes or for treating sewage. Water can also be wasted at drinking points with running taps and from long running showers used by festival audience and crew.

The general idea to tackle this consumptive behaviour pattern is to guide audience behaviour into less wasteful routines to reduce overall water consumption. Examples include installing push stop taps for drinking fountains and push buttons for showers.

Besides reducing the volume of water consumed on site, tackling the chemical content is the next issue. Biodegradable and environmentally friendly substitutions (the chemicals breakdown into harmless and easily absorbed components) are favoured for cleaning products and sewage treatment.

The optimal solution is to design out the need for water in the first place. Good examples of these are composting loos. Conventional toilets use approximately six litres of potable (quality suitable for drinking) water in a flush, portaloos sometimes as little as only one litre per flush. With composting toilets the need for water is eliminated saving thousands of litres every day and diverting chemicals and waste water from overloading the sewage system directly or from having to be transported off site to a facility nearby.

The sustainable concept around using composting toilets is by turning a waste end product into a useful resource – fertile compost able to be utilised on food crops or on garden beds. The way the process works is that after each portaloos use, dry organic matter such as sawdust is added with the dual purpose of reducing odours by initiating the composting process thereby eliminating the pathogenic micro-organisms (which can cause diseases). The next step in recycling human waste is to incorporate worms from a worm farm which transforms the compost into harmless humus suitable for use on food gardens (Jones, 2010).

A large health and safety concern for the season of 2009 was the forecast of a viral pandemic known as the H1N1 influenza virus, often referred to as swine flu, which could breed and spread within festival grounds due to the reduced level of sanitation often accompanying camping sites. Innovation provided new gel based sanitizers which eliminated the need for

water and towels for drying (purposeful design to reduce the risk of spreading the infectious virus through shared contact). The idea proved very popular with festival organisers and public alike that most festivals continued to use the gels instead of installing foam soaps, water basins and hand towels in the 2010 season, long after the threat of the virus had passed.

There is also the side issue of whether bottled water should be sold at festivals or mains water encouraged to be rebottled by the audience's own containers. The concept is thought to be more sustainable as it reduces plastic packaging waste and reduces emission consumed through the bottling process. It may come down to individual preference in taste but tap water is treated (i.e. against biological bacteria and often includes fluoride additives) whereas bottled water does not undergo any such treatment (Annie Leonard, 2010).

### **3.4.5 Purchasing and Procurement**

When operating in an international market the demands to: respect worker rights in developing countries through fair wages and work ethics; ensure conservation of natural resources (virgin forests) and discourage exploitation through strict certification of supply chain (i.e. registered timber through Forest Steward Council accreditation) and to give support for local community by investment through local supply having preference are all being held responsible for social, economic and environmental responsibilities outside their normal scope of operations.

Sustainable purchasing and procurement can include buying re-usable, refillable, durable and repairable goods. Goods should be considered by their low energy and emissions, low toxins and chemical pollutants content, forest conservation (Forest Steward Council and Rainforest Alliance Certified), biodegradability, local supply and low product mileage, Fair Trade and Fair Production, and choice can also be depicted by eco-labelling such as organic foods and carbon reduction labelling. All these parameters encourage responsible sourcing of products based on high standards of social and environmental care (both from country of origin and country of use) (Jones, 2010).

This approach, which considers those involved outside of the festival grounds and upstream of production, asks of them to consider sustainability within their supply chain. This encourages a ripple effect for those who supply more than one festival by obtaining at the least a minimal standard when it comes to sustainable procurement, even for festivals which do not encourage or stipulate it within their environmental and sustainable policies.

## **3.5 Need for an organised approach**

As illustrated by just a few examples of the major environmental and sustainable aspects which inflict festival operations – there is a need to address and to solve these problems with an organised approach previously unconsidered.

The next chapter (four) discusses how event management has organically grown and shaped itself to the present (and forthcoming) policies, but more importantly how particularly sustainable festival initiatives have matured, how they differ from each other and the merits they individually offer to festival organisers.

## 4 Initiatives and standards concerning sustainable events

### 4.1 Development in event sustainability policy

Table 1 is by no means an exhaustive or extensive list but illustrates some of the policy instruments which directly affect the sustainable running of the events industry but which cannot all be investigated within the limited scope of this masters thesis. From this set of guidance tools, those affecting Europe (particularly UK and the Nordic countries) were chosen for detailed study since a fair amount of knowledge was already known in these geographical locations and especially since contact had already been established with the ISO 20121 Working Group (Danish connections) prior to the start of the thesis

*Table 1 Examples of environmental and sustainable voluntary guidance tools implemented worldwide*

Country	Policy Instrument
Australia	Sustainable Event Alliance: 2010 (SEA) – Global Eco Labelling
United Kingdom	BS 9801:2009 (Specification for a) Sustainability Management System for Events  Industry Green (IG) by Julie’s Bicycle: 2007 (JB) – Voluntary Measurement Tool  London Olympics Sustainability Plan
Nordic	Swedish Standards Institute (SIS), Luger, Live Nation – developing a new environmental manual for festivals
North America	Eco logo Events  Council for Responsible Sport  BNQ 9700 – 253 Sustainable Development – Responsible Event Management

Country	Policy Instrument
International	<p>ISO 14001:2004 Environmental Management Systems (EMS)</p> <ul style="list-style-type: none"> <li>• <i>European Eco-Management and Auditing Scheme (EMAS)</i></li> </ul> <p>ISO 20121: 2012 Sustainability in Event Management</p> <p>ISO 26000: 2010 Guidance on Social Responsibility</p> <p>Global Reporting Initiative (GRI) G3 Reporting Framework</p> <ul style="list-style-type: none"> <li>• Events Sector Supplement: 2011</li> </ul> <p>Eco Labelling – A Greener Festival Awards: 2006</p>

## 4.2 Case Studies – Policy Instruments towards Sustainability

The soon to be released ISO 26000 Social Responsibility was not reviewed as the 20121 standards will incorporate a triple bottom line approach (hence including social parameters) and is more focused on the events industry. Therefore the ISO 26000 was considered too broad of the ISO family to analyse and therefore less relevant in this context.

### 4.2.1 Review of current umbrella voluntary guidance tools

This sub chapter discusses how the forthcoming ISO 20121 standard has been designed from the positives aspects of previous environmental and sustainable policies (as listed below), to compose a specific policy instrument targeted to the event management industry. ISO 20121 will then be discussed in further detail as to its effectiveness at targeting festival issues in Chapter 5.

ISO 14001:2004 is a broad application of environmental measures using a management system. EMAS is the European equivalent. This standard targets environmental issues only.

ISO 26000 tackles the social side of sustainability and aims to make companies more aware of their responsibilities and consequences of their businesses in a social context. This standard targets only social aspects.

GRI G3 provides a reporting framework for companies wishing to compile a sustainability report. The standard is a means of communication (internally and externally) on positives and negatives (advocating transparency) of a business's operations from a socio, economic and environmental standpoint. Usually the guidance tool is applied by the finance sector but due to global demand GRI has designed sector specific guidelines for sustainability reporting. Some examples of these sectors are: electric utilities, financial services, food processing, mining and minerals, and targeted for NGO's.

ISO 14001:2004 is the most widely used tool to target environmental concerns, whereas ISO 26000 has only just been recently released onto the market. These standards as well as the GRI G3 tool are umbrella in their nature – in that they encompass all sectors generally.

At least two international voluntary guidance tools are being developed and soon to be released onto the public market. ISO 20121 specifically targets sustainable event management (which includes music festivals) and GRI's event supplement also targets this industry. There would seem to be either a keen demand for guidance in the event sector or an overall realisation and growing concern of the problems (sustainability wise) in the events industry which needs addressing.

#### **4.2.2 ISO 14001**

EMS provide an administrative and systematic structure that can be utilised to incorporate a robust sustainable environmental mechanism, but in themselves they neither supply the definition nor the guidelines to arrive at sustainability (Lopez 2006). For that very reason ISO 14001:2004 is being utilised as a platform for the new ISO 20121 while also incorporating the practicalities and sustainable features of the already functioning BS 9801:2009.

Environmental management systems have a structured framework which introduces the standard auditing, communicational and reporting mechanisms (protocols) that can be used to check the progress made of business so far. The overall aim of an environmental system is to improve the company's environmental performance. The system provides a tool with which to assess the environmental impact of operations (Brorson and Larsson, 2006).

Several studies have already been undertaken regarding the success of ISO 14001 in targeting environmental performance and reducing environmental impacts through company production lines and businesses (Ahmad et. Al, 2009 & Lopez, S. 2006). The argument on whether environmental management systems (EMS) have been wrongly prescribed to give technical and environmental objectives is not debated in this thesis, but the strengths and weakness, limitations and possibilities that ISO 14001 can deliver to reducing environmental impact and creating sustainable production is of importance.

#### **4.2.3 Global Reporting Initiative**

##### **4.2.3.1 GRI G3 Framework**

GRI is a voluntary code which companies can follow when compiling sustainability reports and it's a concept that can be used to communicate to society the progress done in the economic, social and environmental parameters of an organisation (Carlson and Lindqvist, 2007).

The element of sustainable development in reporting is about reliable measurement and communication of the company's economic, social and environmental performance (Global Compact, 2007). GRI offers comprehensive accountability, a transparent framework and an aid to companies in the process of developing a meaningful and practical description of their commitment of the Global Compact – a set of 10 principles covering human rights, labour standards, environment and anti-corruption (GRI webpage, 2010). The Global Compact does not enforce behaviours and actions but rather relies on public accountability and transparency, and the self-interest of the company to push forward sustainable development (Enquist et, al. 2006). Sustainability reporting is about being accountable to internal and external stakeholders for organisational performance when striving towards the goal of sustainable development.

GRI G3 reporting framework is a complementary tool and not a sustainable policy instrument in itself, but as a supporting and guiding framework it lays the foundation to which ISO standards and other sustainable policy instruments can follow and improve upon.

#### **4.2.3.2 GRI Event Sector Supplement**

In response to industry demand GRI has been developing a Sector Supplement to the G3 reporting framework to provide reporting guidance targeted for the events industry which is due for release in 2011.

The Events Supplement should not be seen as a competitor to ISO 20121 as its aims are not the same. GRI are purely a reporting mechanism – it does stipulate areas that should be targeted and addressed if figures are wished to be included, however the supplement should be viewed more as a supporting “add-on” to further compliment a company’s sustainable development. If a music festival organiser has been following the GRI Event Supplement reporting framework the next logical step would be to use ISO 20121 to communicate these results and improvements to company stakeholders, NGO’s who would welcome the data and for public viewing.

#### **4.2.4 Review of the ISO 20121 Working Draft Document**

As an organised form of recognised standardisation and accreditation, ISO have almost completed the development a new voluntary guidance tool for sustainable event management. The development of this standard has been based on the current British Standard BS9801:2009 Sustainable Management for Events, currently being implemented by the London Olympics Committee to meet sustainable principles. The standard includes social responsibilities (discussed in more details in the new ISO 2600:2010 Guidance on Social Responsibility) and utilised the management systems structure from ISO 14001:2004. Using this as a stable platform ISO have the intention of delivering a robust guidance tool to help events target their major environmental and sustainable aspects.

Companies and industry as a whole appear comfortable with the structure and ease of applying ISO 14001:2004 – in this instance demand and need was adequately met by the ISO 14001 standard. Therefore basing ISO 20121 on this structure it should enhance the standard’s capability of being accepted and applied with equal ease. Also simply put if companies already have ISO 14001 accreditation it would be a simple matter of “upgrading” to ISO 20121 by integrating the triple bottom line approach up and down the supply chain.

ISO 20121 does more than combining social, economic and environmental parameters by widening the scope for which a company is held accountable to. This has the ripple effect of spreading sustainability throughout the parent company, partners and smaller businesses and subsequently increasing the overall acceptance, take-up/ implementation and quality of sustainable development.

### **4.3 Summary of Chapter**

This chapter looked at how umbrella policy for sustainable event management has organically grown and matured by following what has been considered the stronger policy initiatives for event management – ISO 20121 and GRI.

The next chapter looks specifically at how a more people type movement have created a flood of new tools and instruments specifically for festivals wishing to monitor their environmental and sustainable aspects.

## **5 Initiatives and standards concerning sustainable music festivals**

### **5.1 Early development in festival sustainability policy**

In terms of festivals' positive and negative aspects (direct or indirect), not much material has been published on the subject in the last decade. Even less material is available on environmental emission statistics.

To redress this imbalance in 2007 Julie's Bicycle undertook a large research project which pooled together many experts and practitioners in the field of the UK music industry and gathered data in one place on how the industry ran and performed in regards to carbon emissions. Since that date JB has continually updated the data with more festivals and has created its own industry tool to help reduce emissions called Industry Green (IG) to bridge the gap between knowing the negative environmental aspects and having quantifiable data to therefore act upon to reduce them.

In answer to the lack of quantifiable forms of green credentials (certification) for festivals several voluntary award schemes have appeared to try to distinguish those greener practicing festivals.

In 2006/7 Yourope, the European Festival Association launched Clean 'n' Green a guidebook and online tool to help festivals with environmental advice with the opportunity to qualify for a Clean 'n' Green associated award.

A Greener Festival Award began operating in 2006 based around the twin aims of promoting greener practices and promoting sustainability. It evaluates festival's progress in the UK and internationally through its team of independent auditors. The voluntary award scheme assesses festivals commitment to environmentally friendly practices based on a 56 question check list.

Besides IG other tools have also appeared to offer guidance on how to obtain sustainable development and management of festival production. The Nordic Festival Environmental Handbook (currently in development) will offer guidance to festivals within Denmark, Finland, Iceland, Norway and Sweden through best practices approach (Øyafestivalen, 2010).

This chapter will review in detail several voluntary mechanisms which deal with sustainable music festivals. First a short description of what elements are included in the initiative/standard will be summarised followed by what the organisation has to do to fulfil the requirements and lastly what the organisation has to do to maintain the label/certificate.

Subsequently a SWOT analysis follows in the perspective of festival organisers as to the strengths and weakness of the initiative towards achieving sustainable festival production.

### **5.2 Sustainable Initiatives viewed from the Music Festival Perspective**

#### **5.2.1 Julies Bicycle – Industry Green**

Julies Bicycle (JB) is a not-for-profit organisation based in the UK, which aims to help the music industry reduce its carbon footprint. The web-based company launched a voluntary guidance tool online so industries could calculate their emissions and identify areas to target to



reduce these levels. JB certifies the companies who successfully utilising this tool and award the IG logo – a certification scheme that credits organisations who have provided proof of carbon reduction.

"Our IG Tools will help festivals and music venues understand where emissions are happening and what they can do over the long term to cut them. Measuring how you're doing is the first step towards tackling the urgent challenge of climate change." (Alison Tickell, JB Director).

IG is a voluntary certification scheme to demonstrate leadership on climate change action with scientific integrity. The online IG tool targets and reviews CD packaging, festivals and outdoor events as well as offices and venues. The self completed online tool measures environmental aspects such as energy use, water use, waste generation and audience travel with the aim to soon create benchmark figures of typical performances. An initial fee of £500 (€580) for the 1st year and £250 (€290) for subsequent years includes personal assistance and IG annual report which assesses progress.

Festival organisers are given guidance to achieve GHG reductions by following the methodology detailed in the Industry Green Framework. The Framework is based upon assessing achievement across the four principles of engagement, measurement, reduction and disclosure: these form a systematic approach for different activities over the IG categories. These principles are a composite of the GHG Protocol and Carbon Trust Standard instrument approaches currently active in the UK.

Festivals have to complete an application form to apply for IG status Category 4 (Festival and Outdoor Events). This application assesses the requirements of festivals in the fields of engagement (stakeholder, environmental policy, staff, clients, supply chain), measurement (pre-event, post-event), reductions (pre-event, post-event) and disclosure (stakeholders, staff, supply chain, public).

Festival organisers after recording event consumption and generation data can enter the figures into the Industry Green tool online tool which calculates the total emission for each environmental aspect:

- Diesel and other fuels used to power the event, Production transport is currently excluded due to paucity of data, so company vehicle data is unavailable.
- Electricity used to power event (grid electricity supply rarely used)
- Waste, Water (waste and water are rarely significant in terms of amounts of emissions, but have been included as they are important public indicators of company commitment to environmental responsibility, and are usually within the direct control of the festival organiser)
- Audience travel (reported separately)

This generates a baseline for the festival to benchmark against for reducing levels next season.

Submission of Industry Green measurement criteria for Festivals is completed using the online IG tools. JB strongly believe that to support climate responsibility in the creative sector, these tools are consequently freely available independently of Industry Green certification and with the design to provide sector-specific performance benchmarking.

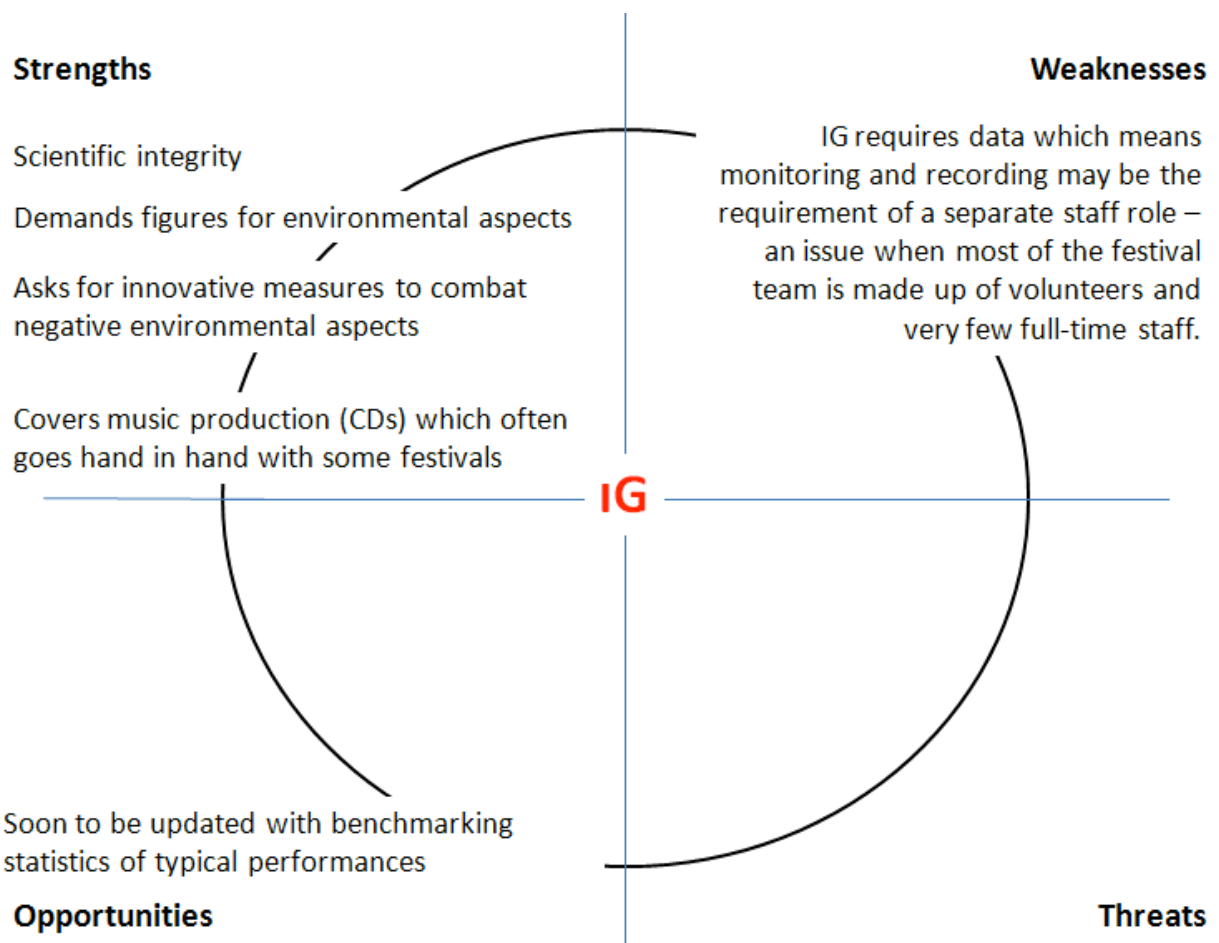
Industry Green applicants are judged according to their proven achievement of reduction compared to their own past performance. Industry Green applicants must provide at least two years of emission data for offices, venues and outdoor events. Mitigating circumstances can be taken into account for outdoor events, as scenarios such as heavy rain can make a significant impact on waste creation and landfill results.

Third party assessment and verification: The Environmental Change Institute provides third party assessors, to check and review each Industry Green report. The assessor is given full access to all application documents, analysis documents and the draft report. Once comments have been received, a final draft is circulated back to the assessor, who signs off the final report. On an annual basis, successful Industry Green applicants will be reviewed and verified by an Expert Review and Advisory Board.

On JB's website almost 50% of the advertised creative industries registered using the IG tool are UK festivals, ranging from small to large in size. Some examples are T in the Park, Shambala, The Big Chill, Bestival, IOW 2010, Leeds Music Festival, Reading Music Festival, Lovebox and Latitude.

The SWOT diagram below features the strengths, weakness, opportunities and threats of the IG tool in the eyes of festival organisers.

Figure 1 SWOT analysis for Industry Green tool



### **5.2.2 10:10 campaign**

Franny Armstrong (director of the British docudrama *The Age of Stupid*) felt governments and businesses were not acting strongly enough against climate change and so became an instigator of the people's and small businesses' movement (of which the movie *The Age of Stupid* was the catalyst) called the 10:10 campaign set up originally in the UK ([www.1010uk.org](http://www.1010uk.org)) in September 2009 - then by popular demand was taken globally ([www.1010global.org](http://www.1010global.org)). Many music festivals have already signed up to this voluntary agreement (which sees some governments and cabinet ministers also registering) which asks for 10% reductions in emissions year on year. The success of the movement may be partly due to the "bite size" tangibility and realistic figure of 10 % per annum than the gross 80 % by 2050.

The 10:10 initiative is a voluntary eco-label scheme which seeks to inspire all sections of society to cut carbon. 10:10 is a movement of people, schools, businesses and organisations cutting their GHG emissions by 10 % in one year. Launched September 2009 the initiative now has tens of thousands of people backing it and some 3000 businesses in the UK and across the world. From companies and councils to schools and hospitals, 10:10 has reached those parts of society that other climate campaigns had in the past failed to touch.

Research by Oxford University showed that the combined emissions from 500 UK festivals equalled approximately 84 000 tones CO<sub>2</sub> in one year, which is more than the annual emissions of several small island states. 10:10 has roughly calculated that since the inception of the initiative some 500 000 tons of CO<sub>2</sub> has been saved (preventative emissions) throughout all sectors.

10:10 is often used in combination with JB.

The voluntary initiative targets individuals, businesses, educational departments and organisations. Signing up to the movement consists of 4 steps:

- Learn about 10:10
- Join by signing up
- Share the knowledge and spread the word of the work being done
- Cut emissions

For festival organisers the initiative aims to reduce carbon emissions from onsite energy use (gas, electricity, diesel, propane and butane), waste reduction and water consumption (covers the emissions of providing water for flushing toilets and treating sewage, along with public showers, drinking water facilities and concession use.). 10:10 also supporting festivals in promoting transport alternatives such as life sharing and public transport.<sup>2</sup> In the initiative neither carbon offsetting nor carbon emission trading is recognised as valid emission cuts as the aim is to participate in direct reductions.

By signing up to the initiative, festival organisers commit themselves to keep track of their emissions so future progress can be made. As of later this year (2010) the emissions data will be able to be entered into an online tool which will calculate how the savings are adding up.

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<sup>2</sup> <http://www.1010global.org/uk/festivals> 10:10 on GHG reductions for festivals

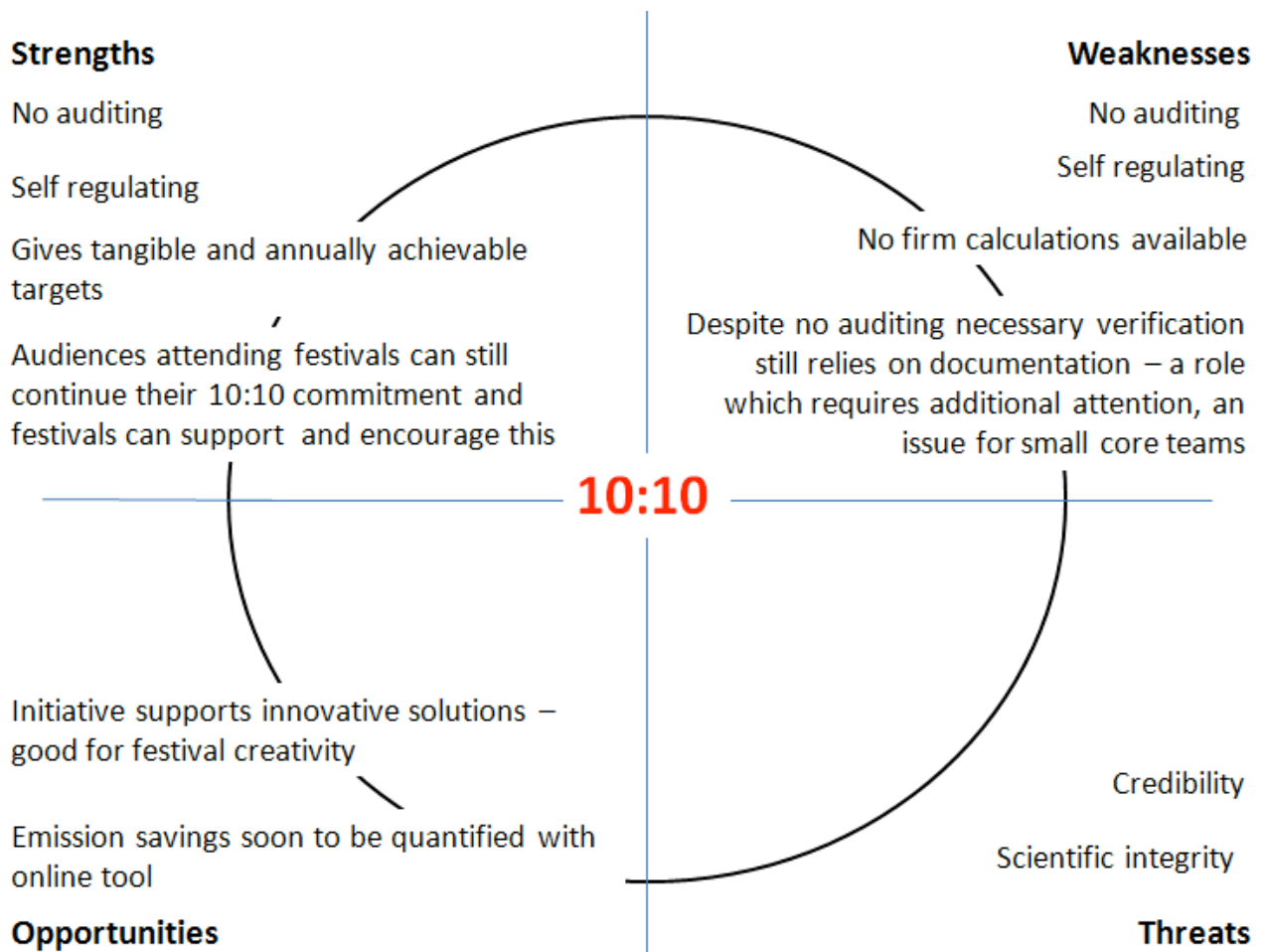
There is no auditing involved and no league tables, however before organisers can make public claims about their emissions savings, the figures need to be confirmed and supporting documentation made available to 10:10.

To maintain the label the festival organisers need to report emissions to 10:10 using the online tool and the logo can be used or kept if the emissions reductions are a minimum of 3 %.

The website has an online Carbon Calculator<sup>3</sup> with an interactive slide rule, for participants to gauge their shrinking or growing sphere (carbon footprint) against the averages of UK and USA individuals. The page also displays the very small 2030 target sphere alongside the relatively small footprints of Bangladesh and China.

Reading Festival, Leeds Festival, T in the Park, Bestival, Hay Literary Festival, Greenbelt Festival, Isle of Wight, Latitude, Lovebox, The Big Chill, Lounge on the Farm.

Figure 2 SWOT analysis for 10:10 people's movement



### 5.2.3 A Greener Festival (AGF)

Greener Festival Ltd. is a not-for-profit company, which started in 2007, committed to help music and arts events and festivals around the world to adopt environmentally efficient

<sup>3</sup> <http://www.1010global.org/uk/people/carboncalculator> Personal carbon calculator

practices through the provision of information, educational resources and sharing of ideas. The basic purpose of the web site is to provide information about how environmentally efficient methods are currently employed at music and arts festivals and to provide a forum for discussion about how the impact of festivals on the environment can be limited at future events. The forum aims to illustrate best practices for innovative solutions to tackle festival aspects around the world.

To gain the 'Greener Festival Kite Mark', festival organisers have to complete a 53 question assessment covering travel policies, CO2 emissions, waste and recycling policies, water use, noise pollution, environmental impact and green office policies.

Festival organisers have to reapply every season for the latest Kite Mark and festivals also have to undergo an independent environmental audit during the live event by an assessor sent by A Greener Festival to make sure environmentally friendly practices are implemented and improvements are made.

Examples of festivals who have been awarded the Kite Mark for the 2010 season (in the UK) are: the Isle of Wight Festival, The Big Session Festival (Leicester), Wood Festival (Oxfordshire), Lounge on The Farm (Canterbury), Sonisphere (Knebworth), The Glastonbury Festival, Wireless Festival (Hyde Park), Splendour 2010 (Nottingham), The Bristol Harbour Festival, The Sunrise Celebration (Somerset), The City of London Festival, Standon Calling (Hertfordshire), The Summer Sundae Weekender (Leicester) and the Croissant Neuf Summer Party (Monmouthshire). In addition nine European festivals also received the award: SOS 4.8 (Spain), OpenAir St Gallen (Switzerland), The Øya Festival (Norway), Malmo Festivalen (Sweden), Grassroots (Jersey), Rock For People (Czech Republic), Open Air Festival (Czech Republic), Hadra Trance Festival (France) and Rototom Reggae Sunsplash (Spain).

They join nine Australian festivals who have already received the Greener Festival Award in 2010 - Bluesfest, The Falls Festival (on two sites) WOMADelaide, Southbound, Fairbridge, Island Vibe, Blues n Roots and Peats Ridge Festival.

In all, over two million people have attended these festivals, where organisers have signed up to support environmentally good practices and work with their audiences to reduce the festival's carbon footprint, particularly from audience travel.

A Greener Festival (AGF) have developed a new initiative, Great Big Green Ideas<sup>4</sup>, in the form of a competition which involves festival organisers, crew, artists and fans to participate as a way of generating new and innovative solutions to festival issues.

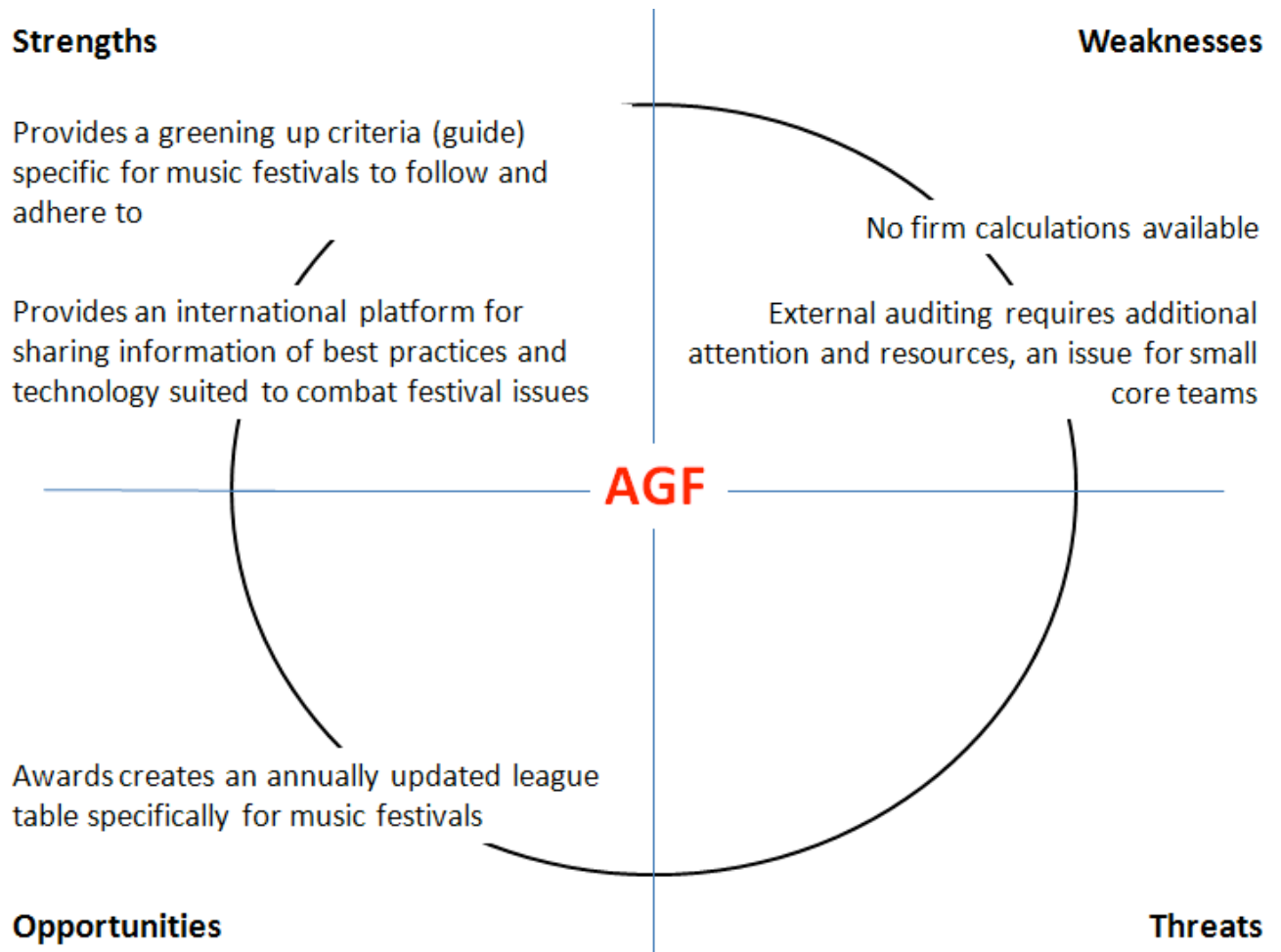
AGF suggests using Julie's Bicycle IG tool for the emissions calculations.

AGF also supports the Clean 'n' Green Award by Yourope on their website.

*Figure 3 SWOT analysis for A Greener Festival Award scheme*

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<sup>4</sup> <http://www.agreenerfestival.com/blog/?p=2149#more-2149> innovated suggestion to help reduce emissions made by festival goers for festivals



### 5.2.4 Environmental Handbook

The Øya Festival, as the originator of the project, has been the pilot enterprise in the compilation of this book. Most of the examples are therefore taken from Øya's environmental

work. The Øya Festival wanted to build a strong reputation as one of the most environmentally sound festivals in Norway and give its visitors the opportunity to act in an environmentally conscious manner.

Øya Festival organisation as of 2008 consists of 7 board members, 50 key personnel, and about 1600 volunteers. The festival wishes to contribute with a conscious environmental profile from the hammering of the first nail, to the recycling of the last plastic cup. The idea is that environmental awareness colours the entire organization. Their goal is to continue being a national and international spearhead as environmentally friendly festival organiser.

In 2004 the first edition of the Environmental Handbook was released and the current version online is the second edition. In this edition of the handbook, the focus is more on measures to reduce carbon emissions due to increasing awareness that festival emissions cause great climate change.

The Øya Festival is one of the few festivals who did change their event location to reduce their environmental impact on their surroundings. In 2001, the festival moved from Kalvøya in Bærum to Middelalderparken (the medieval park) in Oslo.

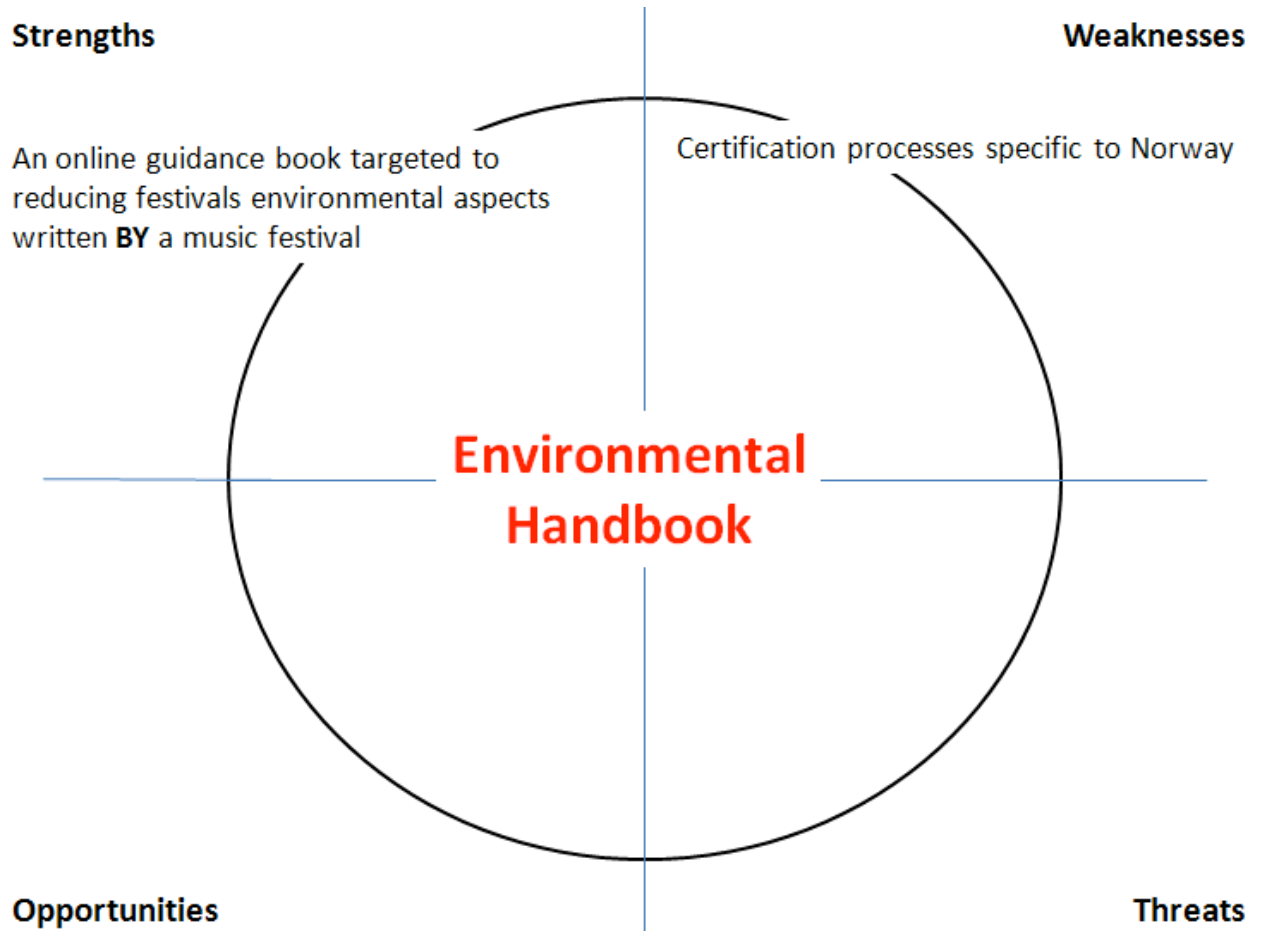
The Environmental Handbook for festivals and outdoor events offers step by step guidance to festivals within Denmark, Finland, Iceland, Norway and Sweden through best practices approach (Øya Festival, 2010). The Handbook can be found online in English<sup>5</sup> (the paper copy is in Norwegian) illustrating step by step what festivals can accomplish in reducing their environmental aspects. The guide is not a text book but rather a book on how to organise the environmental work within a large event (music, film, literature, sports etc.) and covers all areas such as booking, marketing and the safety of the audience whilst still protecting the nature, culture and local area surrounding the festival. The book is filled with tips and advice on everything from waste handling and the use of energy to making lists of suppliers of environmentally sound products and services. The book also demonstrates Roskilde (Denmark) and Peat Ridge (Australia) festivals as good case study examples of best practice.

The Handbook does offer a certification system – in a Norwegian context – with two types of criteria and awards; one suited for the individual event and the other for a longer three year certificate verifying the organisation as well as the event itself.

*Figure 4 SWOT analysis for Environmental Handbook for festivals and outdoor events*

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<sup>5</sup> <http://www.environmental-handbook.com/> Online Environmental Handbook designed by Øya Festival



### 5.2.5 Green 'n' Clean – Yourope

The association currently has 64 members, which contains the most well established festivals in Europe. New members like Rock en Seine, France, Rock-a-Field Luxembourg or Associated Members like the Eurosonic Festival recently joined the association. All Yourope



members are dedicated to improve the European festival scene in terms of working conditions, health and safety issues and environmental awareness as well as promoting the cross-border exchange of live music talent. The overall aim of the association is to collaborate and share experience with all European festivals and their common issues which could benefit from a joint approach to festival management.

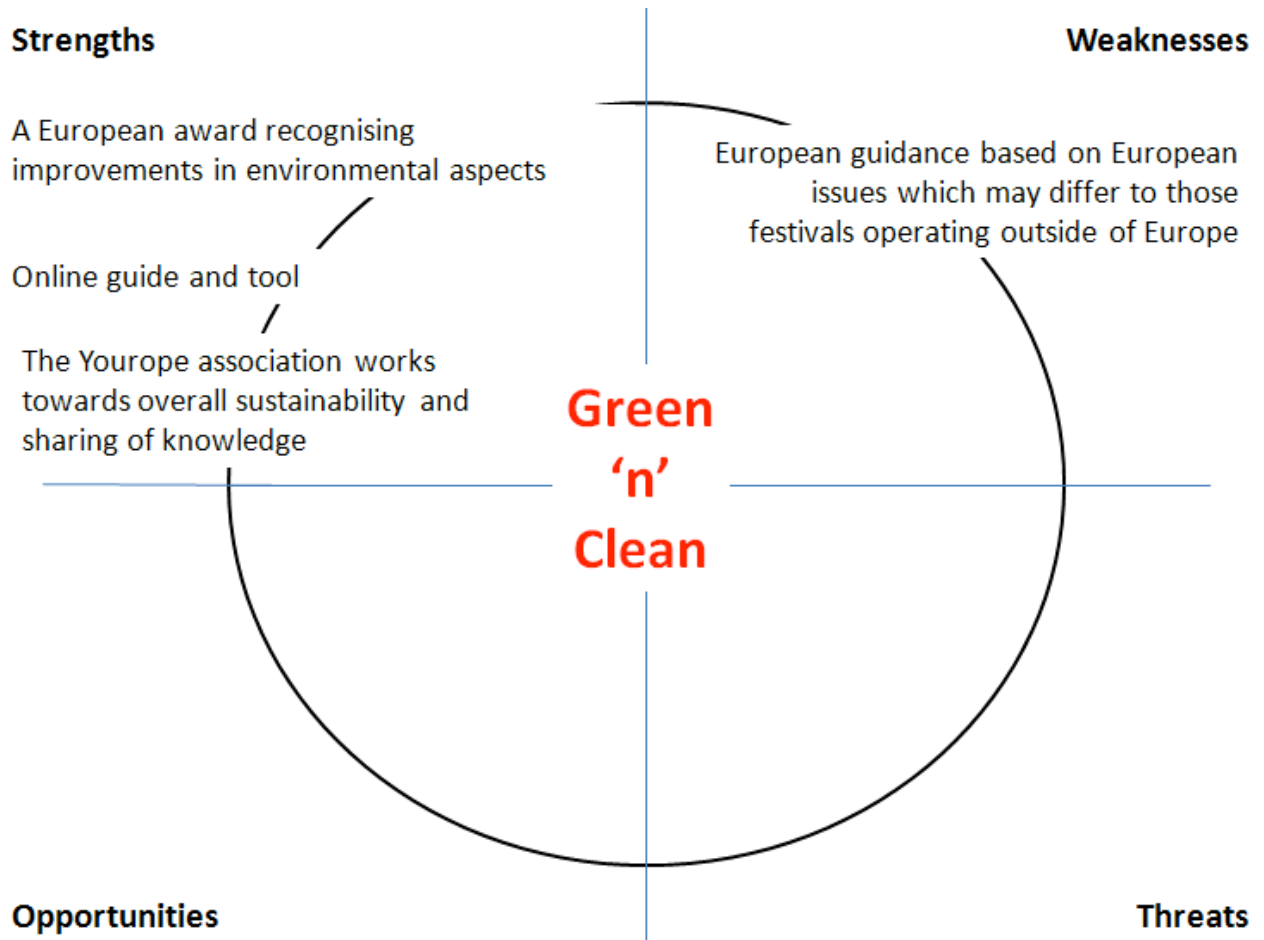
Yourope particularly considers H&S to be one of these common issues and since 2006 with its Yourope Event Safety Group, organised seven health & safety seminars for festival security staff from all over Europe.

In 2006 the association launched environmental guidelines for music festivals. The original printed booklet called Green'n'Clean has since been supplemented by a new online tool, providing festival organisers with customised environmental advice plus a Green'n'Clean Award for when festivals achieve a defined number of criteria in terms of environmental measures. The following festivals received their awards for the 2010 season:

**Germany:** Rheinkultur, Taubertal Festival, Rip Curl Festival, Das Fest, **Spain:** S.O.S 4.8, Festival Internacional de Benicassim, **Switzerland:** Weekend Au Bord de L'Eau, Montreux Jazz Festival, The OpenAir St.Gallen, Gurtenfestival, **Poland:** Heineken Open'er Festival, **Sweden:** Malmöfestivalen, Hultsfred Festival, **Finland:** Ruisrock, Provinssirock, Ilosaarirock, **France:** Les Rencontres Trans Musicales de Rennes, **The Netherlands:** Pinkpop, Lowlands, **Ireland:** Oxygen, **Norway:** Slottsfjel Festivalen, Øya Festiva, **Nyon:** Paléo Festival, **Belgium:** Rock Werchter, Pukkelpop, **Denmark:** Roskilde Festival, **Scotland:** T in the Park.

The Yourope website supports the Øya Festival Environmental Handbook.

*Figure 5 SWOT analysis for Green 'n' Clean Award for music festivals in Europe*



### 5.2.6 ISO 20121 – Sustainable Event Management

ISO 20121 does more than just combining social, economic and environmental parameters – by widening the scope for which a company is held accountable to. This has the ripple effect of spreading sustainability throughout the parent company, partners and smaller businesses

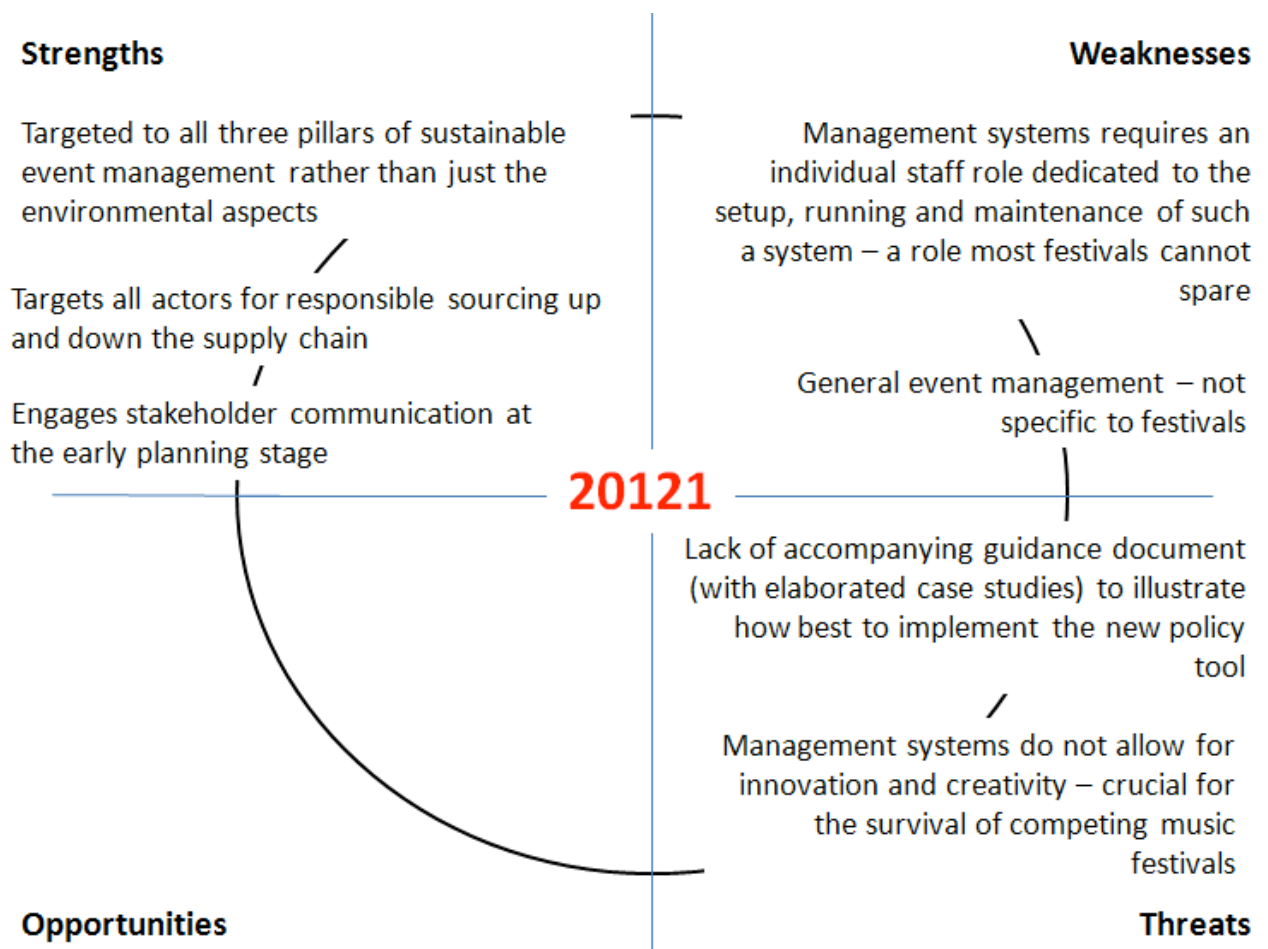
and subsequently increasing the overall acceptance, take-up/ implementation and quality of sustainable development.

ISO 20121 targets environmental parameters in terms of monitoring and recording to produce a baseline for future improvements. Improved stakeholder engagements are required as well as responsible sourcing of materials and labour.

Music festival organisers and producers would have to implement and maintain a management system alongside those systems already in operation. The festival would be subject to an audit to verify the successful implementation of ISO 20121.

To maintain the certificate the festival would be subject to repeat annual audits to verify improvement and maintenance of sustainability policy and performance.

Figure 6 SWOT analysis for ISO 20121 Sustainable Event Management



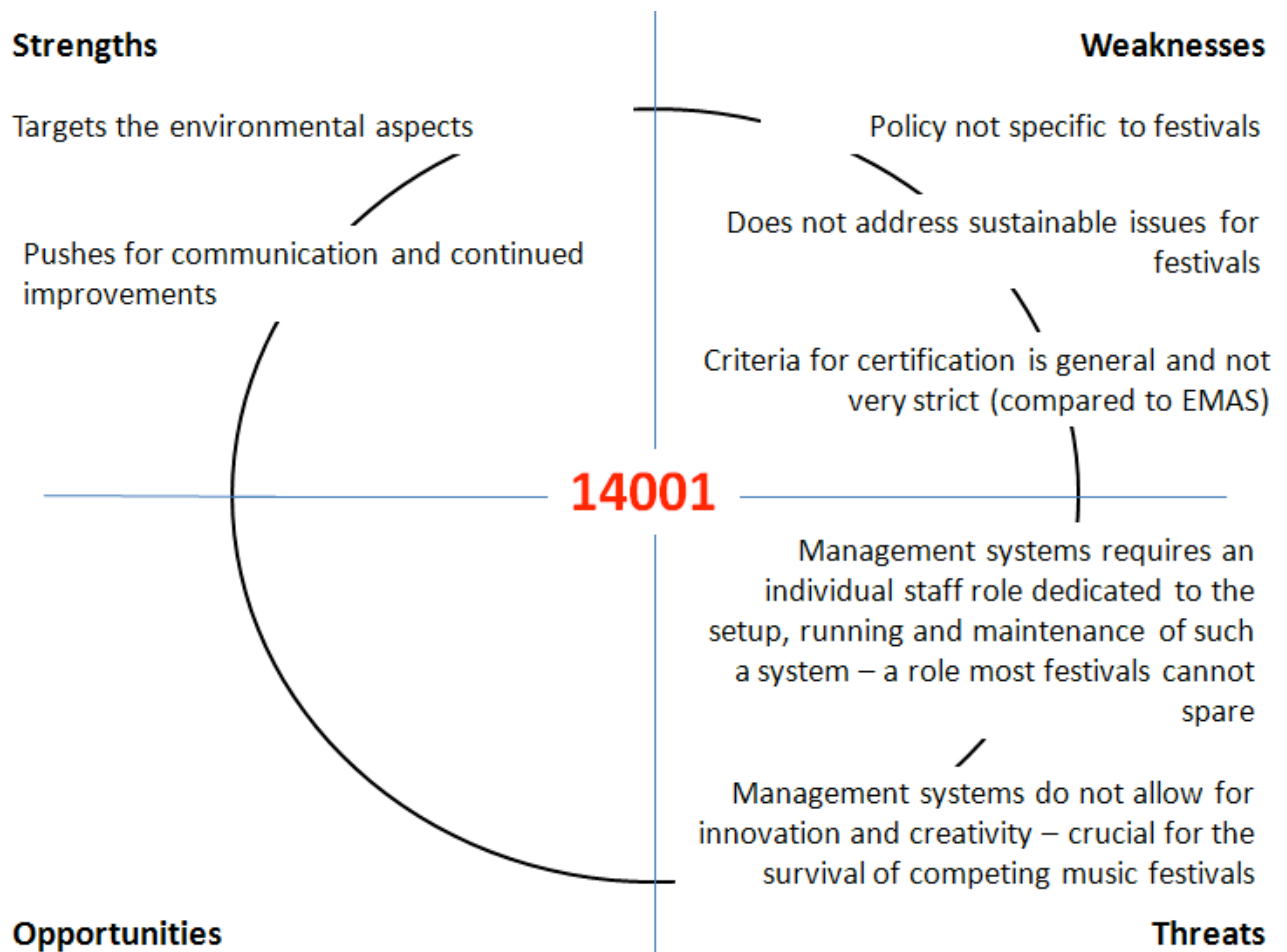
### 5.2.7 ISO 14001 – Environmental Management Systems (EMS)

Although a long running policy instrument (14 year history) EMS suitability for festival organisers is debatable. The structured framework creates additional workload to an already small core team often running on minimal budgets and external auditing costs may simply not be financially viable. The certificate is readily recognisable within almost all sectors of industry

now, however it is still considered unusual for a music festival or organisation to produce under such methods. Therefore the added value of becoming certified by ISO 14001 is not so beneficial, either to the reduction of GHG emissions, reduced consumption and generation of waste or to the increased value of the festival brand or experience by audience members.

The elements within the standard are purely environmental. To fulfil and maintain the certification the festival organisers would have to submit to an external audit to verify environmental improvements have been achieved. Auditing is undertaken in a three yearly period.

Figure 7 SWOT analysis for ISO 14001 Environmental Management Systems



### 5.2.8 EMAS – Eco-management and Audit Scheme

EMAS is a voluntary management tool for companies and other organisations that was designed to evaluate, report, and improve their environmental performance. The scheme

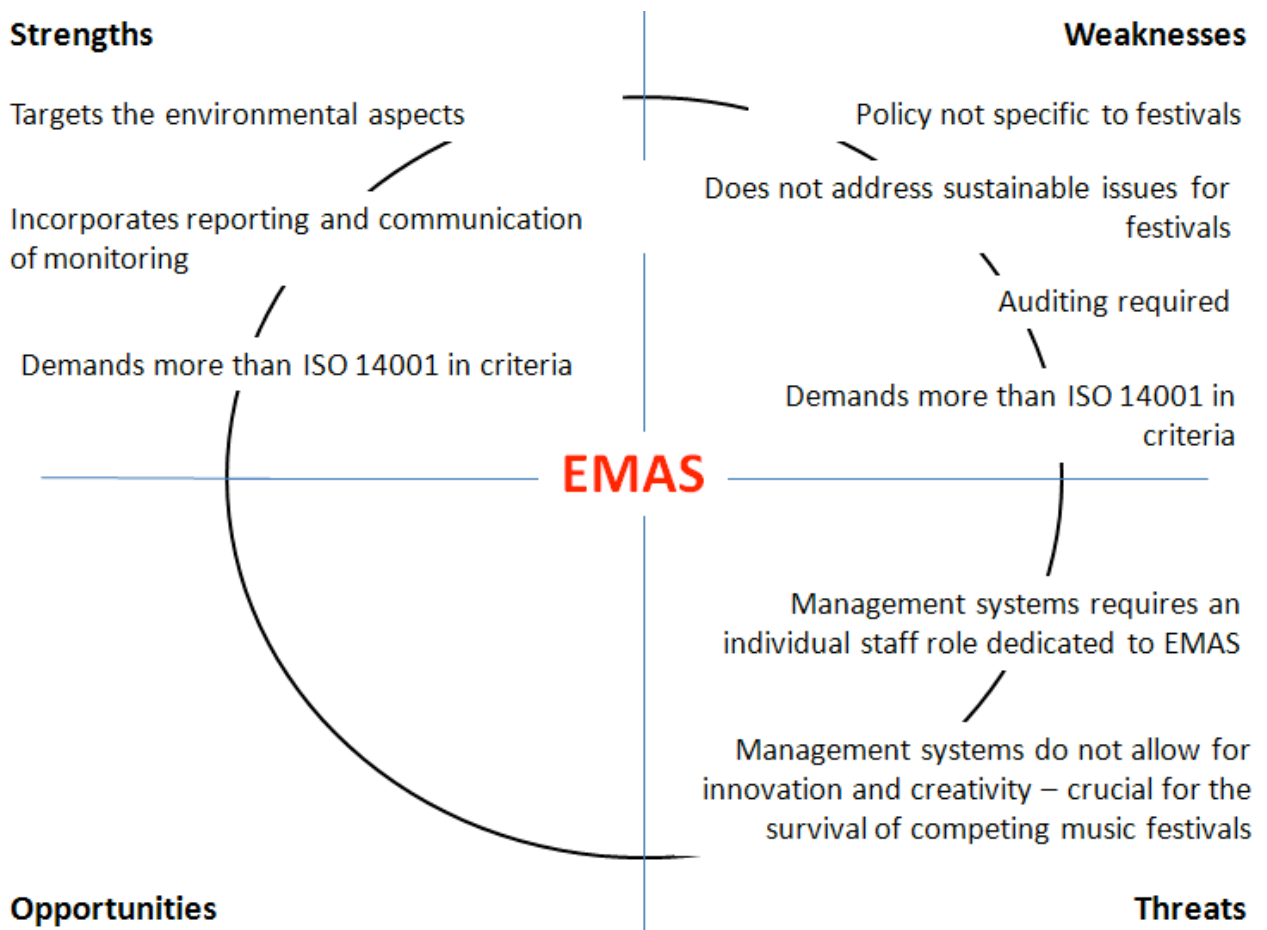
targets countries within the European Union and Economic Area, and is targeted towards all sectors. The scheme is suitable for small and large companies both within the public and the private services. Since 1995, companies have been able to participate in the scheme. It was originally restricted to companies in industrial sectors but has widened its focus in 2001 and participation is now open to all economic sectors including public and private services.

The objective of EMAS is to ensure continued improvement of the environmental performance of public and private organisations by addressing a number of key issues such as the establishment of an environmental management system, the provision of information on environmental performance and an open dialogue with the public and other stakeholders.

The criteria for implementation is the same as that of ISO 14001, however all criteria must be attempted and fulfilled as mandatory therefore the criteria more stringent. The certification process is the same with internal or external audits being conducted however verification has to be done externally. The external audit cycle cannot exceed three years without renewal.

In terms of suitability for music festivals however the certificate is not one normally associated within the industry (neither being recognised by the public nor by fellow festival organisers) therefore the value of the EMAS is less than that of another label or award scheme already established within the festival industry.

Figure 8 SWOT analysis for Eco-management and Audit Scheme



### 5.2.9 GRI G3

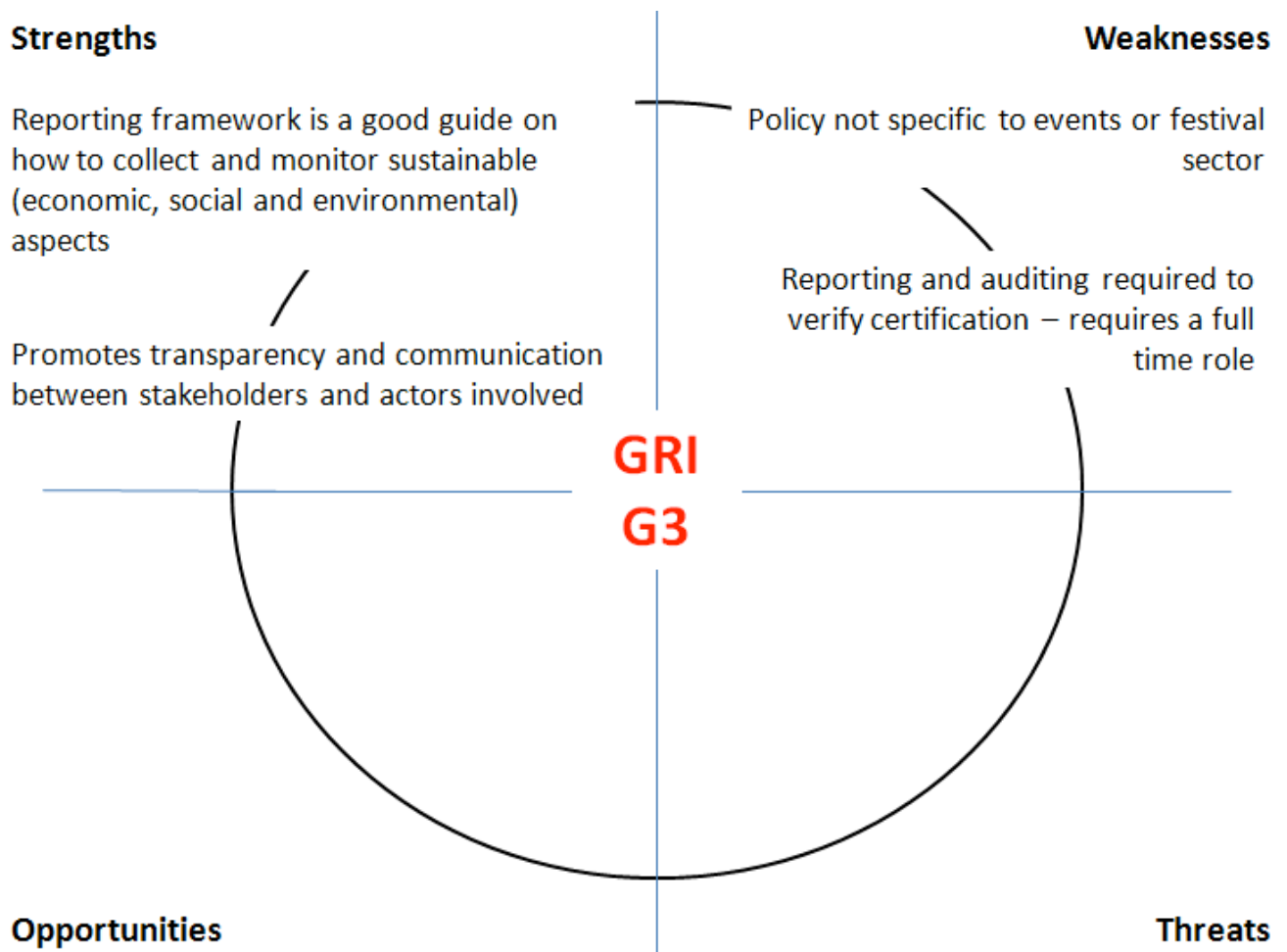
GRI G3 framework was originally designed for global financial businesses with offices and branches operating in several different countries. However it is one of the longer running sustainable frameworks currently in use and this is its large merit. The framework if used by music festivals can act as a guide into what concepts, strategies and areas of business should be considered when operating in a sustainable mode.

The elements or criteria involved in GRI G3 is following the reporting framework which acts as a guide to what elements of the festival business should be monitored and recorded (from environmental consumption and emission rates to community involvement and investment). These elements should be reported with transparency and clarity.

To fulfil the GRI G3 criteria the festival will have to submit to an external audit to verify their performance and successful completion of their sustainability report.

To continue this certification audits will have to be repeated annually to check for continued improvement in all areas specified.

Figure 9 SWOT analysis for Global Reporting Initiative G3 Reporting Framework for sustainability



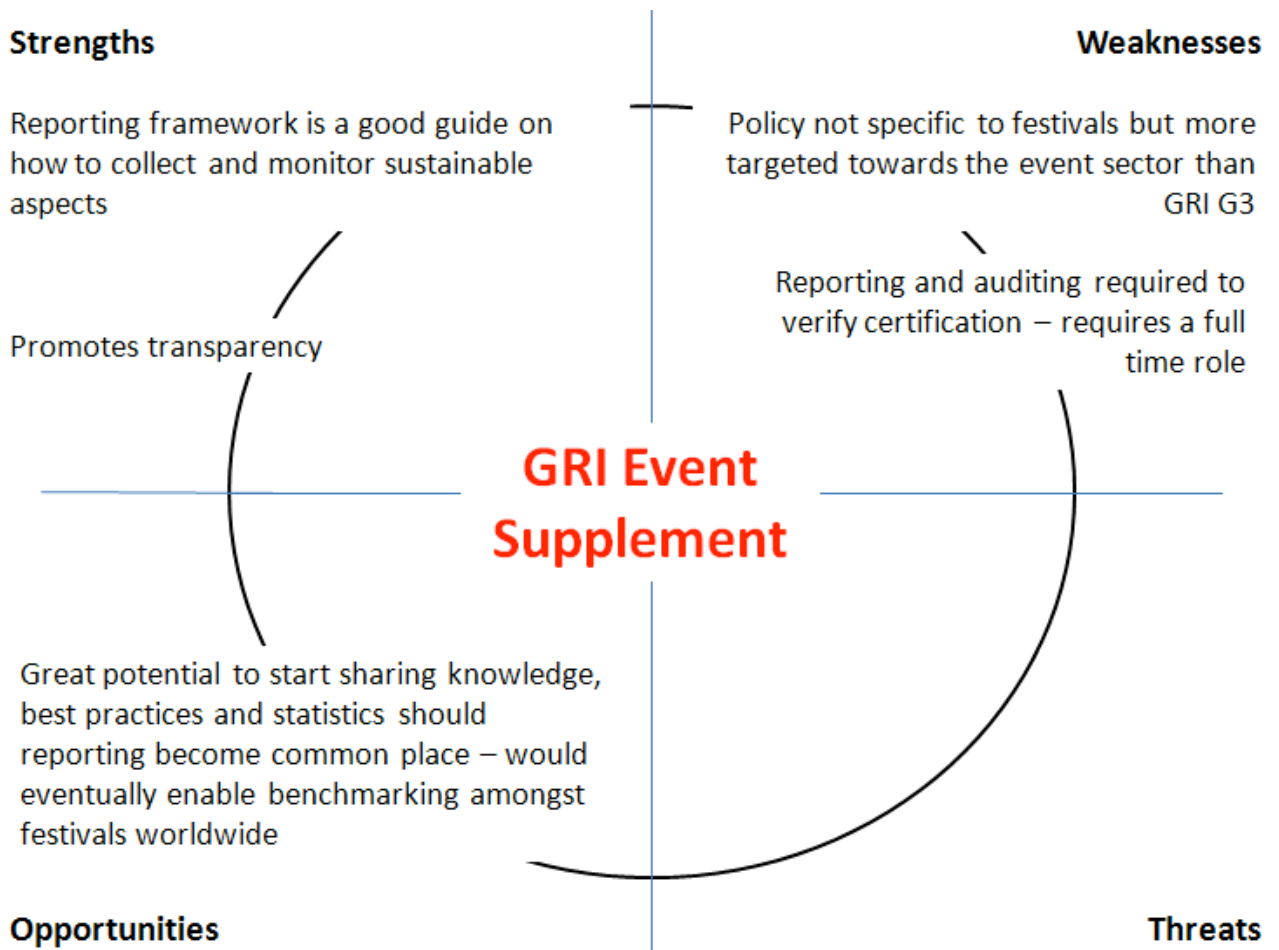
### 5.2.10 GRI Events Sector Supplement

In response to the rapidly growing events industry, GRI has been developing a Sector Supplement to the G3 reporting framework to incorporate the events industry previously fallen between policy cracks – to provide reporting guidance targeted for the events industry which is due for release in 2011. Music festivals are included by not specifically targeted in this voluntary policy initiative.

The framework, when released onto the market, should provide festival organisers with strong guidance as to what should be investigated and communicated in a sustainable and socially responsible company. Even if festival organisers did not go as far as to become certified or to compose reports, sustainable festival production would be greatly advanced simply by following the framework.

The event sector supplement follows the same verification process to award and maintain the certificate as GRI G3.

Figure 10 SWOT analysis for Event Sector Supplement to GRI



### 5.2.11 Sustainable Event Alliance

The Sustainable Event Alliance (SEA) is an international association for events and professionals working on sustainability in event management. They are an industry stakeholder engaged with sustainable event management. Their vision is to unite leading practitioners and to jointly encourage those not currently engaged to join in with the sustainable event movement.

The core objectives of the Sustainable Events Alliance are to:

- Create a space (virtual) where those currently actively involved in sustainable event management practices can network and exchange ideas.
- Engage those currently not involved with sustainable event management, which may benefit.
- Network with programs already in existence internationally.
- Provide access to resources in undertaking sustainable event management.
- Engage events in taking on Environment Management Systems such as BS8901 or public sustainability reporting such as the Global Reporting Initiative (GRI).
- Develop a ‘Sustainable Event Certification’ eco-label, which will be operationally based and audience facing, to sit alongside those such as BS8901 where none already exist.

SEA aims to provide a knowledge bank for events practitioners through the SEA website by offering a portal for networking and discussion around sustainable event management for communicating best practices in sustainable event management across all industry sectors and the supply chain.

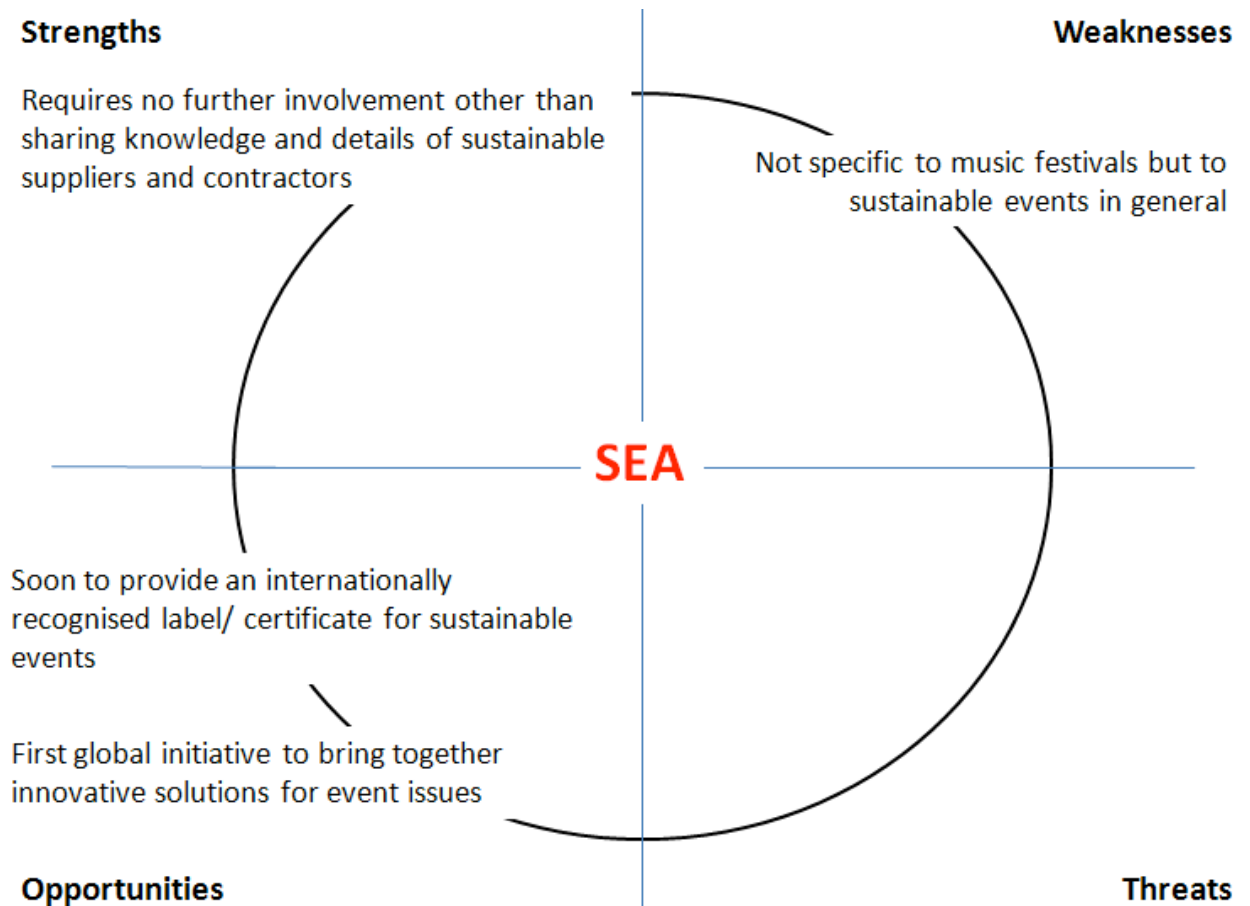
The hope to is to define a supply and demand to reduce impacts of event’s production and open up opportunities for development of sustainable production solutions within the industry.

SEA strives to have event organisers involved in reducing the impacts of their events, to encourage events to use their productions to demonstrate sustainability in action and to encourage event producers to engage audience participation in their sustainability initiatives.

The way in which SEA would be useful and should be utilised by festival organisers is through the online database of sustainable suppliers and contractors specific to the festival’s country. The website aims to be a one-stop-shop and holds links of what sustainable schemes and awards are available in that country should a festival wish to progress towards a green music festival award (i.e. A Greener Festival kite award, 10:10 label or Green ‘n’ Green award) and information as to what carbon calculators and online emission calculators are available and recognised in the same country as the music festival.

*Figure 11 SWOT analysis for Sustainable Event Alliance*





### 5.3 Summary of Chapter

This chapter has looked at a small section of the tools available (or soon to become available) on the market which festival organisers could use to help them achieve sustainable production

of their festivals. As defined by the SWOT diagrams some tools are better at targeting the structure of festivals (a summary given in Table 2 below); the next chapter will try to determine how well these initiatives target the music festival aspects and issues as defined earlier in Chapter 3.

Table 2 An overview on the requirements from the various voluntary policy instruments from festival organisers

	<b>External Auditing</b>	<b>Quantified Target Reductions</b>	<b>Label/ Certificate / Award</b>	<b>Fees Required</b>	<b>Calculator</b>	<b>Bench-marking</b>	<b>Scientific Integrity</b>
<b>Julies Bicycle - IG</b>	X		X	X	X	X	X
<b>10:10</b>		X	X		X		
<b>A Greener Festival</b>	X		X	X		X	
<b>Environmental Handbook</b>							X
<b>Green 'n' Clean</b>			X			X	
<b>ISO 20121</b>	X		X	X			X
<b>ISO 14001</b>	X		X	X			X
<b>EMAS</b>	X		X	X			X
<b>GRI G3</b>	X		X	X			X
<b>GRI Event Supplement</b>	X		X	X			X
<b>Sustainable Event Alliance</b>	X		X			X	X

## 6 Compatibility of Policy vs. Festival Aspects

This chapter compares traditional policy instruments such as ISO and GRI together with festival orientated initiatives and assesses their ability to target and therefore reduce the negative aspects of music festivals.

Table 3 How well voluntary policy instruments target festival aspects

	Transportation	Onsite energy use	Waste Management	Water Consumption	Purchasing and Procurement
<b>Julies Bicycle - IG</b>	X	X	X	X	X
<b>10:10</b>	X	X	X	X	
<b>A Greener Festival</b>	X	X	X	X	X
<b>Environmental Handbook</b>	X	X	X		X
<b>Green 'n' Clean</b>	X	X	X		X
<b>ISO 20121</b>	X	X	X	X	X
<b>ISO 14001</b>		X	X	X	
<b>EMAS</b>		X	X	X	
<b>GRI G3</b>		X	X	X	X
<b>GRI Event Supplement</b>	X	X	X	X	X
<b>Sustainable Event Alliance</b>	X	X	X	X	X

Those initiatives established by festivals and by the music industry – such as A Greener Festival and Julie’s Bicycle – target festival issues more thoroughly. This is expected since the

advice coming directly from the (music and/or festival) industry sector itself would be more targeted to reducing environmental and sustainable aspects than the advice from umbrella policy instruments such as ISO and GRI which only briefly and intermediately target the above issues.

Those initiatives designed by the events industry are the second most effective while the policy instruments designed by ISO are at too broad a level to achieve only minimal reductions in festival issues. ISO 20121 does perform better than the rest of the ISO family however the real question is whether such a voluntary policy instrument will fly – can it, and would, it be implemented in the real world by festival organisers?

## **7 Sustainable Festival Management**

The start of this chapter is targeted to the board for the Working Group ISO 20121 and will give a further detailed review of how the policy instrument will be received, accepted and potentially implemented within the music festival industry, a more specified industry within the umbrella term of event management. General comparisons of the effectiveness of implementation of more festival orientated schemes compared with that of the new Sustainable Event Management policy instrument is then given.

The working draft of ISO 20121 (ISO/TC 250/SC N 052) is referenced here in this chapter.

### **7.1 Review of ISO 20121 from a policy design perspective**

The general terminology of sustainability suggests looking at the longer term strategy or perspective for which music festivals can find to be oxy-moronic due to their short duration and occurrence only once a year. For the young and yet to be established music festival this can be especially difficult as mentioned in Chapter 3 due to the profit margin and investments are often not a priority on management's agenda. However in an effort to solve this potentially blind sighted view of operating season by season in isolation of each other the ISO 20121 draft appears to be stimulating brainstorming and issue identification within the early stages of production, thus incorporating sustainable strategy within the planning stages. Strategic tools require significant changes that must be incorporated at the planning stage of any system – thereby ensuring solutions will be pollution preventative rather than end-of-pipe.

The actual effectiveness of the policy in reducing emissions and negative environmental impacts is very dependent on what the individual organisations decided to include within their policy, objectives and principles. In short if nothing specific regarding substituting materials, fuel or percentages or values for targets and objects are established then it is unlikely the policy instrument will target these issues. The tool is only as strong as the individual organisation's internal commitment. The draft document will provide the means to improve but unless objectives are set or end goal is stated then the policy instrument will have difficulties steering festival production towards sustainable development.

### **7.2 How well does ISO 20121 policy target sustainable aspects?**

The gaps where policy and environmental/ sustainable aspects did not meet appear mostly on the issue of transportation, the policy instrument does not appear to be very strong on this issue. Most festivals tend to shy away from this large CO2 emitter based on the argument that audience travel is beyond the scope of their management system boundaries. A good sustainable management system would enable this transportation issue to be covered, included, given the priority it deserves and hence, dealt with effectively.

To bridge the gap with regards to performance statistical data the ISO standard should come complete with complementary technical document which stipulates what metrics – Key Performance Indicators (KPIs) – to use and how to calculate these. This would enable comparisons to be easily made across the festival industry. However the danger will always be

in the festival's own scope, so statistics can never be viewed in isolation but with knowledge of where the scope's parameters and limitation have been placed.

“ISO 2012 is not, however, a reporting framework, with a list of areas to cover and indicators to measure” Annex E. Reporting is still not a requirement stated explicitly within the guidance tool, however it is insinuated through communication channels for stakeholder engagements.

### **7.3 How well will ISO 20121 perform on the market?**

Currently the likely situation will see companies in the events industry of course adjust their already established 14001:2004 EMS and naturally replace the system with that of ISO 20121. (Or in some cases companies will have begun using ISO 26000 as of more relevance to their industry and may choose to upgrade to the all encompassing triple bottom line ISO 20121 standard). This implementation should be easily and smoothly done as the structures are the same and the processes for identifying issues are similar – the largest difference is the scope for which companies have to consider (i.e the supply chain).

However when it comes to music festivals the success in that market may be a little different. Due to the relatively small nature of the core team of festivals during the off peak season, implementing an ISO standard would be considered too costly, both in terms of outside expenditure for auditing but also in terms of staff availability and resources to manage such a role independently.

### **7.4 Discussion**

For the larger festivals such as Roskilde and Glastonbury operating under and being certified by ISO 20121 is not a priority and may find taking on such a management system too complex; Roskilde particularly because it donates all profits back to the community and charities who were involved in the festival so it doesn't produce a profit. One potential circumstance could arise where festivals may have to become certified is if municipalities and local authorities declare it necessary in order for festivals to qualify for their event license that season. Or a more passive push may come from the musicians and bands themselves. The cultural sector has already benefited from some high profile examples of disclosure, such as Radiohead making their carbon audit on tour public – some of the larger bands could start dictating where they play according to the strength of the festival's sustainability policy and labelling/ certification.

Sometimes even voluntary guidelines are not enough and more action and visible results are wanted. The 10:10 campaign was set up originally in the UK ([www.1010uk.org](http://www.1010uk.org)) in September 2009 and then by popular demand was taken globally ([www.1010global.org](http://www.1010global.org)). Many music festivals have already signed up to this voluntary agreement (which sees some governments and cabinet ministers also registering) which asks for 10% reductions in emissions year on year. This suggests music festivals would like a tangible target to aim for as well as to be seen to be taking responsibility and contributing to the overall climate change strategy of the future (Europa, 2010).

The possible reason why music festivals have been so keen to get on board with this campaign is because it tackles climate change in “bite size chunks”, it gives festivals an opportunity to do more and the campaign is driven by and enforced by the public. The 10:10 logo (a sign the festival has pledge to reduce by 10% annually) is more personal to the public, more identifiable because of the direct nature of audience participation in the delivery of the pledge

as well as the commitment from the festival organisers. In comparison an ISO 14001 or 20121 certification may seem dull, officious and unable to communicate the passion and commitment of actors within the music festival industry to the audience goers and artists in the same way as the 10:10 logo (eco label).

The credibility of certifiers and of the actual certification has, in the past with ISO 14001:2004, been an issue. The reason for this is that the award is not a privately registered trademark and therefore can be given by any consultant or company without having previously been given the okay to audit and hand out (quite genuinely deserved) certifications. This lack of quality control is undermining a good policy instrument and the new ISO 20121 has the potential to run into the same problems. The market appears to have naturally filled in the present gap as to lack of certification for sustainable festivals through eco labelling, award schemes and sustainable certification. Several types are now being used widely across Europe such as A Greener Festival Award (also awarded international), Industry Green (IG) by Julies Bicycle and the 10:10 pledge logo are just a few of the plethora available today. The difference in credibility here is that the labels are registered trademarks and only the body to which the logo is attributed to can assign trained auditors to issue accreditation through stringent criteria.

Again the new ISO20121 has the potential to become systems orientated rather than performance targeted based on social, economic and environmental parameters. With voluntary policy instruments, strict targets cannot be assigned as it would make the voluntary participation redundant and implementation less likely with set performance parameters. Therefore companies themselves should take on the challenge to rise above the minimum requirements that the voluntary guidance tools insinuate. Here is an opportunity for festivals to help their governments meet the country's political emissions targets with regards to climate change policy – i.e. the UK's commitment to the 20-20-20 reductions as detailed in the EU climate and energy package, or the more ambitious Norwegian commitment of 30-20-20.

The lack of government incentives has been felt keenly by the public and the mood is one of dissatisfaction, hence the strong people's movement described earlier in chapter 5. To rectify this, governments should begin to supply supporting mechanisms and infrastructure to help promote sustainable music festival production such as deposit refund bottle and can banks, larger material types to be included in the collection and sorting for recycling depots, sustainable innovation scholarships, knowledge transfer partnerships and to provide training and education for the implementation of sustainable development in the music festival industry. Crucially governments should support the continued coalition of the NGO's which existed to help develop the new standards as a good overseer of the initial stages of policy implementation.

## **8 Conclusion and recommendations**

In this chapter the thesis culminates in the conclusion of analysis and discussion by providing some suggestions and solutions on how policy instruments can help music festivals target sustainable management and development. Chapter 8.1 has conclusions and recommendation for the Working Group Committee. Chapter 8.2 provides the answers to the research question and is aimed specifically at the audience of festival organisers.

### **8.1 Suggested revisions to draft 20121**

The standard should include a suggestion for companies who wish to go beyond compliance could choose to follow through their ISO 20121 sustainable event management system with annual reporting. This would encourage the sharing of statistical data, technologies and best practices and help build up a database of emission trends within the music festival industry. Reporting would also enable benchmarking and create transparency and trust within the organisation, the public and stakeholders.

A further revision would be to see more effort and clear guidance placed upon audience travel emissions reductions to help music festivals effectively cut down their negative environmental and sustainable aspects.

Clear wording and phrasing when writing the standard (Lopez, 2006 and Ahmad; 2009) with explicit definitions stipulated was a strong recommendation and advancement on work done by ISO 14001:2004 and should be considered for the writing of sustainable event management.

An explanatory guidance document should supplement the new standard, ideally with case studies to give working examples and clarification in implementing sustainable management systems (Lopez, 2006).

Education and training should be supplied ahead of the standard entering the market (and continuously thereafter) so the uptake and execution of sustainable event management is understood and smoothly implemented with little extra cost to festival organisers.

Integration of the socio-ecological aspects of the triple bottom line will cause sustainability to become naturally inherent in the management systems framework.

The standard should be performance orientated and target based for real measurable reductions to be made on festival environmental issues. Indirect aspects should also be included within the scope of the standard up and down stream of the supply chain.

Stakeholder identification and communication should be a priority for a strategic and longer term plan to be devised and implemented. Governments (regional to local municipalities) as relevant and important stakeholders should recognise the opportunity to incorporate music festivals into their 20-20-20 targets, by providing financial support and incentives for innovative solutions to find overall emission reductions, increased energy efficiency and uptake of renewable sources.

Reporting with transparency, which means a balanced view of the successes and the failures, would promote knowledge sharing and provide a platform for individual organisations to measure their efforts against the market, i.e. benchmarking. Reporting should also act as a



form of regulation with organisations being able to be viewed by their peers, the public and the media, without the need for certifiers as in ISO14001.

Credibility was considered an important issue for ISO 14001 as 3rd party creditors could not be regulated and so the standard of ISO accreditation could potentially vary quite widely (Lopez, 2006). For companies and organisations to be able to benchmark against one another should encourage a race to the top by promoting the leaders while identifying the laggards in need of additional support (consultants, education, financial, etc). Public access to these reports will provide opinion and general knowledge of performers which in itself is a very good driver for festival organisers' continual improvement.

Review of the new ISO 20121 standard, after release onto the market, should be considered earlier than is usual due to the fast pace development of new ideas, theories and even technologies, the iterative needs of businesses and because of continually updating legislation for the environment. Through the development provided by feedback and best practices explained through case studies, the standard should perhaps prepare the process to update itself as early as 2015.

The coalition of NGOs, festival organisers and practitioners in the field that united to help develop ISO 20121 should continue its support, once the standard has been introduced onto market, through education, training for certification bodies and sharing and collection of festival statistics and environmental technology.

The lack of an accompanying implementation guide, such as ISO 14004 was to ISO 14001, is a little concerning. There seems to be a great opportunity being missed here to incorporate and list all the supporting and supplementary systems currently in place which would compliment ISO 20121 but which cannot strictly be recommended by ISO.

The guide could be utilised to illustrate implementation guidance through case studies and best practises and here it may become a useful document (or appendix) to include complimentary guidance tools such as IG, 10:10, or be a link to websites to download green criteria specific to the music festival industry (as suggested by A Greener Festival). This complementary guide could also be the place to suggest following up ISO 20121 implementation (and accreditation) with GRI Event Sector Supplementary sustainable reporting. A paragraph could express the desire to see statistical environmental data shared and further research collaborated on and where this information can be forward to – JB would be the likely choice as the parent hub for this database.

The Working Group Committee, through an extensive collaboration for the development of the new sustainable event management systems have the makings of a robust and integrated management system with secure sustainable principles. However the actual uptake by the festival industry looks set to be small due to their unique human resources structure and business framework which operates often only one event all year.

## **8.2 The research question answered**

The research question posed earlier in Chapter 1 led to a review of several European voluntary policy instruments, designed by a variety of sources from International Standards Organisations, to European Festival Organisations, to not-for-profit organisations based in the UK. All of these were reviewed to determine what schemes worked, if they worked in their entirety or whether smaller concepts or parts thereof were more applicable to music

festivals at reducing their negative aspects. The research question is stated again below as a reminder of the aim of the thesis investigation:

***“Which voluntary guidance tools, aspects or concepts thereof, are best suited to help the continued improvement of sustainable production of music festivals?”***

The following concepts and parts of voluntary guidance tools have been identified as helping music festivals towards sustainable production:

Verification and annual **renewal** or **maintenance** of certification/ label/ award is crucial to the continued improvement of festival issues. Annual renewal – or as is in most cases, per season/ event – suits the business and operating structure of festival organisations.

Manageable **targets** is the large plus point with the 10:10 initiative as all the other voluntary schemes do not quantify targets. With the stipulated 10% reductions in GHG emissions (and this 10% improvement can be applied to other aspects such as waste, transportation and security etc.) this drives forward the need to monitor and measure their festival consumption rates. Once the baseline has been established, festivals can be confident in being able to calculate a 10% reduction or saving from last season, brought about by strategic planning within the early stages of festival production.

Any online tool, services paid or calculator utilised should provide **scientific integrity**, as a good investment, as well as making for a strong business case. Scientific integrity means that great lengths and research has been undertaken to determine appropriate scope and parameters for calculations, CO<sub>2</sub>e and statistical averages utilised in festival emission calculations. JB has achieved scientific integrity through its vast collaboration and collation of data and with every new festival adding in data from their event the festival statistic are continually updated to provide finely tuned averages and more meaningful results. JB is the leader in the field of collecting festival emission (and environmental aspect) data with the means of producing benchmarking figures, as up until recently individual festivals were uncertain whether their reduction performances were of poor or good standards relatively speaking.

A **logo or initiative** which inspires and drives enthusiasm and **behavioural change** as well as being able to engage the audience members of a festival goes far in reducing negative festival impacts. The 10:10 campaign and peoples movement is a good example of where the individual feels empowered to make a difference and that they have support and guidance to carry on this behavioural change even when relaxing at a festival.

**Guidance documentation, sustainable criteria** and support is most effective at targeting festival issues when it is written by festivals for festivals as is such the case of A Greener Festival and the Environmental Handbook (even if it is written from a Norwegian perspective). In this sense SEA is aiming to collate region specific guidance for festivals and events to more easily target regional and cultural specific issues.

At the moment there is no one initiative which incorporates all the above concepts promoting sustainable festival production and so currently the market model is to use two or three initiatives to complement each other. Examples often being A Greener Festival Award for the green criteria, auditing and certification in combination with Julie’s Bicycle IG tool for scientific integrity and the emissions calculations; or 10:10 campaign which offers manageable targets along with JB IG tool to calculate the emission savings.

### **8.3 The Sustainable Future of Music Festivals**

For any music festival making the decision to follow a sustainable method of festival production should know that changes undertaken early on in the conceptual and planning stages tend to invoke the greater success of sustainable strategies.

Many festivals today, large and small, still do not consider operating in a sustainable manner as an item on the business agenda. Some festivals choose to subtly operate in a green fashion behind the scenes so as not to overload and hence dull public perception of environmental concerns (Roskilde). Others choose to incorporate some environmental features within their operating systems, such as recycling, but do not actively advertise themselves as green or sustainable.

Like most other industries and sectors developing and adjusting to outside drivers for sustainable change, the greatest driver of all is that of competitive edge. In the music festival industry where the market is saturated by so many different festivals all competing for the same audience, innovation and creativity is crucial for survival. To win over the environmentally conscious public (De Montfort, 2009) festivals may well have to start incorporating strong and active roles in responsible festival production, for soon sustainability will no longer be just a trendy competitive edge but the standard norm, and for those festivals slow on the uptake to get involve may find the market much harder to break into at a later stage when competitors have settled in and made their niche (Orsato, 2009).

### **8.4 Recommend further research**

It would be interesting to compliment and further the research data for this thesis through a full review of BS 9801 which also constitutes a large basis for the new ISO 20121. The merits and pitfalls of this standard, even in its infancy, would be of great value and insight.

Another area of interest and potential further investigation would be on the methods and types of sustainable certification. As previously mentioned the quality and credibility of 3<sup>rd</sup> party certifiers was in doubt as there were no means to monitor or control the quality. So therefore an investigation into the benefits of an environmental labelling system over the traditional ISO certification would be of great interest. What would be a more effective method of quality control in obtaining green credentials for environmentally aware and sustainably practicing music festivals?

Further research into the primary environmental issue regarding music festival – audience transportation – would go a long way in targeting sustainable production development. In what ways can policy instrumentation better tackle this huge environmental problem? Should more weight be given to the improvement of this aspect before accreditation is awarded thereby in a form of command and control steer improvement areas?

Research into how sustainable production is able to be incorporated and promoted within the unusual business structure (small core team to sudden explosion of several thousand volunteers) of music festivals which employs actors, traders and contractors from the very small scale (individual) to large well established firms and everything in between, while still keeping the innovation and cultural feel of the festival alive, would be no small achievement and of great interest to the author.

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# Appendix A

De Montfort University SGP Survey 2009 – a double-sided leaflet

Finally, please can you tell us a few things about yourself – this information will be treated in confidence and you do not have to answer any of the questions if you would rather not. Please mark your answers with X

22. Are you  Male  Female
23. Please indicate your age - mark with X
- 1  16 or under 2  17-22 3  23-28 4  29-34 5  35-44  
 6  45-54 7  55-64 8  65-74 9  75 or over
24. Do you have any dependent children?  Yes  No
25. If yes how many children have come with you to the festival?
26. Do you consider yourself to have a disability?  Yes  No
27. Are you (please X one category only)
- 1  In full-time paid employment 2  In part-time paid employment  
 3  Self-employed 4  A full-time carer/parent  
 5  Unemployed/seeking work 6  A school/college student  
 7  Retired 8  Other

28. What is/was your occupation and sector?
29. What do you consider to be your ethnic group?

Thank you for taking the time to fill out this questionnaire. Please return it to a member of the research team or leave it in the Prize Draw box in the Information Tent.

Secret Garden Party Survey Prize Draw 2010, if you would like to enter the prize draw for TWO tickets for SGP 2010, please complete the section below. Winners will be notified by 31 August 2009. Please enter me in the prize draw.

Name

Address

Post code

Day time telephone number

Your email

Your details will be used solely for the purposes of the prize draw and will not be used for any other purposes. However, if you would be willing to be involved further with this research then please X

Secret Garden Party (SGP)  
 AUDIENCE QUESTIONNAIRE & PRIZE DRAW

De Montfort University, Leicester is undertaking research on behalf of the Secret Garden Party into the beneficial impact of the festival for the area, its audiences and artists. We would be grateful for your help in providing information that will contribute to the research. All information provided in this questionnaire remains confidential and the research is being carried out in accordance with the Market Research Society's Code of Conduct. Thank you for your time. The prize winners will receive two tickets for Secret Garden Party in 2010. Please fill in the boxes with an X

1. Why did you choose to attend SGP? Please select (with an X) all reasons that apply
- 1  Its music programming 7  Introducing friends/family  
 2  Art Pieces 8  Being introduced by friends/family  
 3  Action Camps and Participation 9  It's convenient  
 4  General Performance 10  Special occasion with friends/family  
 5  General Vibe 11  Other
- 6  Education/Learning

2. How many people have come with you to the festival? Please X relevant box

- 1  None 2  1 3  2 4  3-4 5  5-7 6  8+

3. How did you hear about the Secret Garden Party? Please X all relevant boxes

- 1  Local press 2  National press 3  TV 10  Friend/Family told me 4  National Radio  
 5  Local Radio 6  Web: MySpace 7  Web: Artist/Facebook/Friend 8  Web: Industry/Festival site 9  Web: SGP site  
 11  Search engine 12  Random web banner 13  SGP Press advert 14  SGP leaflet 15  Other

4. How long will you attend the festival? Please X relevant boxes.

- 1  All days 2  Thurs 3  Fri 4  Sat 5  Sun

5. How would you rate SGP for the following? Please X the relevant box for each question

	Excellent	Good	Average	Poor	Bad
For its publicity?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
As a cultural event?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
For its music programme?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>
For its production values?	1 <input type="checkbox"/>	2 <input type="checkbox"/>	3 <input type="checkbox"/>	4 <input type="checkbox"/>	5 <input type="checkbox"/>



13 Please indicate the extent to which you agree/disagree with the following statements by putting an X in the relevant box for each question. As a result of attending SGP:

	Strongly Agree	Agree	Neutral	Disagree	Disagree Strongly
I feel more positive in my opinion about this festival	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5
I feel more positive in my opinion about this area of England	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5
I feel more inclined to attend other similar events/festivals	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5
I have become more interested in the arts	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5
I have felt safe whilst at the festival	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5
I would recommend this festival to my friends/family	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5

14 Are you aware of the partners for SGP?  Yes  No **14a** If yes, which?

15 What is your home postcode i.e. where you live for most of the year?

16 Is this where you travelled from to the festival?  Yes  No

17 Please estimate the total distance (return journey) you will have travelled to attend SGP

18 How did you get here? Please indicate your main form of transport by selecting just one box (X).

1 <input type="checkbox"/> Lift share (you organised)	2 <input type="checkbox"/> Lift share (via SGP Facebook)	3 <input type="checkbox"/> Own car	4 <input type="checkbox"/> Live-in vehicle
5 <input type="checkbox"/> Festival Coach	6 <input type="checkbox"/> Other coach	7 <input type="checkbox"/> Train	8 <input type="checkbox"/> Taxi
9 <input type="checkbox"/> Motorcycle	10 <input type="checkbox"/> Bicycle	11 <input type="checkbox"/> On foot	12 <input type="checkbox"/> Plane
13 <input type="checkbox"/> Other	<input type="text"/>		

19 If you travelled to SGP by car please indicate: **19a** Car/lift share?  Yes  No **19b** If yes, are you?

1 <input type="checkbox"/> Petrol	2 <input type="checkbox"/> Diesel	3 <input type="checkbox"/> Hybrid	4 <input type="checkbox"/> No	5 <input type="checkbox"/> Car owner/driver
6 <input type="checkbox"/> Passenger	<input type="text"/>			

20 How important are Green issues for you? Please mark your choice with X

1  Extremely  2  Somewhat  3  Neutral  4  Not Very  5  Not At All

21 What can SGP do in respect of reducing its environmental impact?

6 How would you rate SGP for its childrens/family programme? Please X your choice.

Excellent	Good	Average	Poor	Bad	Don't know
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

7 Did you attend SGP last year?

1  Yes  2  No  3  Just this year  4  3-4  5+

9 Have you attended any other festivals during the past year?

1  Yes  2  No

10 Where have you stayed during the festival? Please indicate the number of nights.

Number

1 At home?

2 Hotel/B&B?

3 Boutique camping?

4 Live-in vehicle?

5 Family/Friend?

6 Campsite

7 Other?

12 General comments e.g. What makes SGP special or unique as a festival for you?

11 In the course of attending SGP how much do you think you have spent? Will spend? Please indicate your expenditure for as many categories as possible.

1 Petrol	£ <input type="text"/>
2 Taxi	£ <input type="text"/>
3 Public transport	£ <input type="text"/>
4 Off-site food	£ <input type="text"/>
5 Off-site drink	£ <input type="text"/>
6 On-site food	£ <input type="text"/>
7 On-site drink	£ <input type="text"/>
8 Off-site shopping	£ <input type="text"/>
9 On-site shopping	£ <input type="text"/>
10 Festival tickets	£ <input type="text"/>
11 Other entertainment	£ <input type="text"/>
12 Childminding	£ <input type="text"/>
13 Accommodation e.g. campsite, hotel	£ <input type="text"/>
14 Car parking	£ <input type="text"/>
15 Other	£ <input type="text"/>



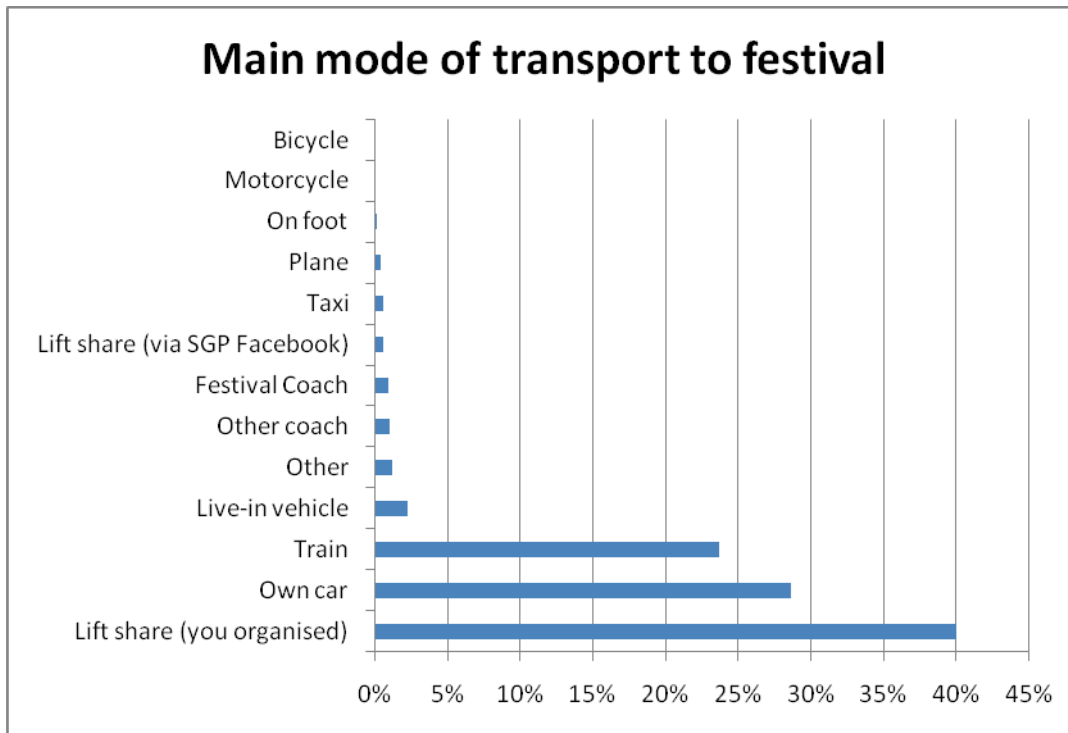
## Appendix B

Travel Results – extract from De Montfort University Survey 2009

### 5. Where people travelled from and how

In recent years the environmental impact of festivals has become an important political and cultural issue. Many festivals are taking steps to reduce their environmental impact through changing their own practices and seeking to influence the attitudes and behaviours of those who attend. A selection of questions were therefore included in the questionnaire that have generated information of interest of the organisers. This is summarised here as:

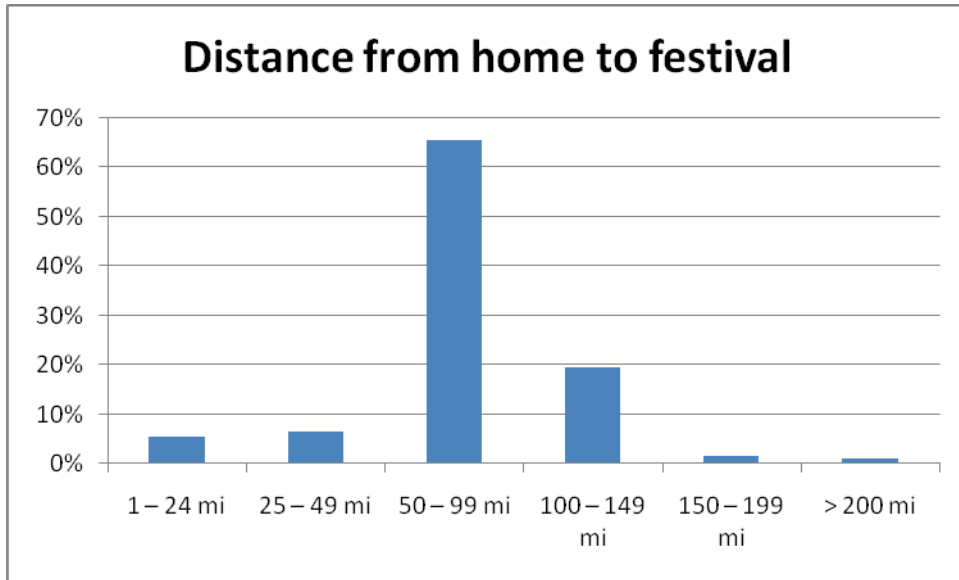
- Transport to/from the festival
- Festivals and their environmental impact
- Comments on how SGP could improve its practices further



69.2% of respondents came to the festival by car. Encouragingly, 40.6% by some sort of car share arrangement.

The average distance travelled is 72 miles, or 115km (one way). This accounts for 65.7% of respondents. The post code analysis noted above is consistent with this as it reveals that 45% have London postcodes whilst only 2% are from the PE area. The relative population densities are one factor but so is the employment profile of the present audience with its concentration on those employed in the creative/cultural sector.

Around 22% of the audience travelled more than 100 miles (160km), while 12% of the audience travelled less than 50 miles (79km). Reducing the dependence on respondents who have travelled a long distance will contribute to lowering the festival’s carbon footprint. The travel factor is the single most important feature in all festivals. Increasing participation by those who live locally is one way of achieving the reductions that all involved in festival organisations and licensing are seeking.



The above figures are the distance for a single journey

### Post code analysis (sample for three destinations)

	Frequency	Percentage
<b>London</b>	<b>731</b>	<b>45%</b>
Brighton	113	7%
Peterborough	36	2%
Other	765	46%

Transport: the next biggest category was those coming by train (23.7%). These would however have had to make the final stages of the journey by taxi from St Neots, Huntingdon or Peterborough. This will have been a welcome source of income for local taxi companies but the large number of comments about this highlights how respondents would prefer some sort of coach/bus shuttle service at times of arrival and departure. This would also be better on environmental grounds.

## Appendix C

Environmental Results – extract from De Montfort University Survey 2009

### 6. Festivals and their environmental impact

Asked about the importance of Green Issues for them, respondents answered:

	Frequency	Percentage
Extremely	776	41.2%
<b>Somewhat</b>	<b>927</b>	<b>49.2%</b>
Neutral	143	7.6%
Not Very	26	1.4%
Not At All	13	0.7%

90% of the audience indicated that they considered green issues ‘somewhat’ or ‘extremely’ important. This is self evidently a group of people who express a strong interest in the environment and are concerned that their participation in a festival should not cause damage. Views also shared by the organisers.

Respondents were offered a chance for ‘free’ comments on this topic, about 30% chose to do so. Thematic analysis reveals several areas where the respondents feel that SGP could do more, the main one being in the area of more overt recycling activity including distribution of bags, better bins, signage: broad operational activities.

The second most frequent response was to ‘provide free composting toilets’. However, this may be attributed to the fact such toilets were available but at a cost of £2 for their use. Respondents understood that not only were they more comfortable but also more eco-friendly.

As previously mentioned, audience members arriving by train had to take a taxi to the festival site. 10% of the audience made a suggestion here that more coaches could be organised, many of which specifically mentioned a service from the local train station.

	Frequency	Percentage
<b>More / better recycling</b>	<b>296</b>	<b>34.4%</b>
Free composting toilets	154	17.9%
Renewable energy	109	12.7%
More coaches	92	10.7%
Pretty good as it is	80	9.3%
Don't know what to suggest	63	7.3%
No plastic bags / cups	63	7.3%
Use less plastic	3	0.3%

However, a significant number of people expressed the view that SGP was ‘already doing a good job’ or they were not sure to suggest at all (16.6%).