

Written evidence submitted by Julie's Bicycle

8 December 2020

Submission to the future of UK music festivals inquiry on supporting festivals to reduce their environmental impact by Julie's Bicycle

About Us:

Founded in 2007, Julie's Bicycle is a UK-based and internationally recognised charity working to catalyse and support local and international climate and environmental action in the arts and creative community. Julie's Bicycle has been the contracted partner to deliver the Arts Council England environmental reporting and support programme since its introduction in 2012.

www.juliesbicycle.com

Julie's Bicycle is a co-initiator and holds the secretariat of **Vision 2025**, an outdoor events network and pledge with over 100 event signatories launched in 2015 to tackle event-related greenhouse gas emissions; chaired by Chris Johnson (Shambala Festival/Kambe Events) and a steering group that includes representatives from the Association of Independent Festivals, Festival Republic, Association of Festival Organisers, Production Services Association, National Outdoor Event Association, Nationwide (Mobile) Caterers Association, and Without Walls (outdoor arts).

www.vision2025.org.uk

Julie's Bicycle is also one of the co-initiators of **Powerful Thinking**, a network founded in 2011 that brings together festivals and power suppliers to provide resources on managing outdoor event power efficiently and work towards Europe's critical net zero emissions targets.

www.powerful-thinking.org.uk

This submission has been assembled with input from and on behalf of both the Vision 2025 and Powerful Thinking steering groups, however not all points may be fully endorsed by all individual steering group members or Vision 2025 pledge signatories.

1. EXECUTIVE SUMMARY

- 1.1** This submission focuses on how festivals can be supported to reduce their environmental impacts, and the risks to festival environmental sustainability initiatives in 2021.
- 1.2** COVID-19 and the resulting loss of a year of trading income has compounded many of the challenges faced by festival organisers and the event production supply chain in addressing environmental impacts, especially where investments are voluntary (rather than policy driven). There is an opportunity to ensure a green recovery in the festival sector through key targeted investments and policy interventions. On the other hand, with festivals facing additional financial pressures from both COVID-19 and Brexit and few policy incentives, without external support and environmental requirements built into recovery,

voluntary environmental budgets and action will be vulnerable. Action to reduce environmental impacts will stall, or may even reverse.

1.3 This submission outlines several key asks to Government on **how festivals can be supported to reduce their environmental impact**, including:

- **Linking further Cultural Recovery Funds or investments to minimum light-touch environmental requirements for when events are able to resume**, supported through a centrally resourced coordination, reporting, and support role to ensure these conditions could be met by festival organisers.
- Publication of long-awaited strategies by BEIS and Defra on issues that directly impact festivals, including a roadmap for the decarbonisation of Non-Road Mobile Machinery (i.e. generators that outdoor festivals rely on for power) and better clarity and standards on bioplastics and compostable packaging (further detail below Par 3.5).
- Establishment of a central pot of green recovery **innovation seed-funding for environmental action-research projects and technologies** for the benefit of the whole festival sector; and improved access to low- or zero-interest loans and grants for investment into zero-carbon-emissions technology for festival suppliers and venues.
- Creation of a central government **'public green space electrification'** infrastructure fund, potentially modelled on the Active Travel Fund, to support local authorities in installing mains grid power connections in public green spaces that are frequently used for outdoor events.

It also outlines some specific additional suggestions in specific impact areas.

1.4 The submission outlines the current state of environmental action in the UK festival industry to show that pre-pandemic, environmental sustainability was an issue with rising salience in the festival sector, with many events already on a collective journey to understand and reduce their environmental impacts, supported by existing networks and experts.

1.5 Through appropriate support, festivals have the potential to make a cultural contribution to the UK's climate plans as laboratories for change, places to test new innovations and technologies for a net zero future, and, with their reach of over 5 million people every year, can help shift behaviours and attitudes around food and transport at a time when the Climate Change Committee highlights that well over half of emissions reductions required to reach net zero in the UK require some level of behavioural/societal shifts, and far greater public engagement with action on climate change is needed¹.

¹ Net Zero – The UK's contribution to stopping global warming. Climate Change Committee (2019) p.193-194 <https://www.theccc.org.uk/publication/net-zero-the-uks-contribution-to-stopping-global-warming/>

2 UK festivals and environmental impact: possible impact of COVID-19

[What are the risks to festivals taking place in 2021 and beyond, and how can these be mitigated?]

2.1 The Vision 2025 Outdoor Event Industry Green Survey 2020² finds that:

- **Despite the pandemic, event organisers remain committed to environmental action**, with **one in three** saying their experience of this year has made environmental sustainability a **higher** priority.
- There is widespread concern about how the financial fallout from this year's season will impact events' ability to invest in environmental initiatives, whether longer-term shifts (like audiences being wary of public transport) will harm chances of progress, and how to plan for continued uncertainty.
- For those already planning to implement **less** ambitious sustainability plans, the main reasons are overwhelmingly a **lack of budget** and a **lack of staff resource** – though many respondents are citing high levels of uncertainty.

Four in five event organisers identify the internal commitment of the company/staff/festival team as the leading driver of environmental action. Local Authority requirements rank low as a driver: declarations of climate emergency and central Climate Change Act targets are not yet translating into policy signals or incentives on the ground. This leaves environmental action vulnerable post-COVID-19.

2.2 Lower capacities, additional infrastructure and staffing for social distancing will impact events' margins, reducing their ability to invest in solutions to reduce environmental impacts where these are more expensive than alternatives on the market.

2.3 Where key team members have been furloughed, and/or where ongoing uncertainty means event planning timelines are shortened, this will put additional pressures on already limited staff resource to implement new practices.

2.4 Having faced a full year with no or severely reduced income, many outdoor event suppliers - power, waste management, etc. - will lack the ability to make capital investments in new technologies to support their client events to reduce impacts (e.g. new LED lighting, battery technology, electric or more fuel efficient fleet).

3 How can festivals be supported to reduce their environmental impact?

3.1 DCMS has not had a (publicly available) climate change roadmap or plan since the DCMS Climate Change Plan 2010-2012.³ *'Integrate Net Zero into all policy making'* has been identified by the Climate Change Committee as a key priority for all government departments in its progress report to Parliament in 2020.⁴ However, the Cultural Renewal Taskforce has not been

² Vision 2025 Outdoor Event Industry Green Survey 2020. (Vision2025 & Julie's Bicycle). Results to be published later in December. Over 50 respondents representing more than 100 UK outdoor events and festivals with a combined audience of around 2,000,000 people.

³ DCMS Climate Change Plan 2010-2012. <https://www.gov.uk/government/publications/dcms-climate-change-plan-2010-12>

⁴ Reducing UK Emissions: 2020 Progress Report to Parliament <https://www.theccc.org.uk/publication/reducing-uk-emissions-2020->

given a specific remit to consider a 'green' recovery. This despite the endorsement of over 750 leading cultural figures, artists, and organisations of Julie's Bicycle's letter to Secretary of State Oliver Dowden calling for a Just and Green Cultural Recovery in June 2020, including Nile Rodgers; Merck Mercuriadis, CEO of Hipgnosis Songs Fund; Gilles Peterson, Founder of Brownswood Recordings; musicians Beth Orton, Brian Eno, Jon Hopkins; the Association of Independent Festivals and the Association of Festival Organisers; Melvin Benn, MD of Festival Republic and many more.

3.2 Key recommendations to ensure a 'green recovery' in the festival sector and support festivals to reduce their environmental impact:

- That any further **Cultural Recovery Funds or investments in the festival sector are linked to minimum light-touch environmental requirements for when events are able to resume**, supported through a centrally resourced coordination, reporting, and support role to ensure these conditions could be met by festival organisers.
- Acceleration of long-awaited strategies by BEIS and Defra on issues that directly impact festivals, including a roadmap for the decarbonisation of Non-Road Mobile Machinery (i.e. generators that outdoor festivals rely on for power) and better clarity and standards on bioplastics and compostable packaging (further detail below paragraph 3.5).
- Creation of a central government '**public green space electrification**' infrastructure fund, potentially modelled on the Active Travel Fund, to support local authorities in installing mains grid power connections in public green spaces that are frequently used for outdoor events. This would reduce emissions and reduce air pollution (from generators and transport of generators and fuel).
- Establishing a central pot of green recovery **innovation seed-funding for action-research projects** on sustainability for the benefit of the whole festival sector (with projects to be chosen with an existing festival network like Vision:2025, who have the understanding of what technologies and services are needed and where key challenges for festival organisers are).
- Working with festival organisers on a campaign to facilitate and celebrate rail travel to events in 2021 and 2022 to help build consumer confidence and avoid a 'rebound' of audience travel into private vehicles.

3.3 The sector would benefit from a new DCMS Climate Change Roadmap with specific cross-cultural stakeholder groups including festivals to identify how DCMS (working with other Government departments) can support the sector to meet the UK's legally binding Climate Change Act targets in the medium to long term. This might look at:

- Options **for integrating minimum environmental requirements in the event licensing and/or site permitting system**. Requirements could be relatively light-touch in the first instance, take into account event size, and become more specific and targeted in future years.
- **Centrally resourcing a programme of skills development, training, and support to measure, monitor, and manage key environmental impacts**, to support festivals to meet any environmental requirements. The benefit of a centralised support and reporting

programme is the establishment of benchmarks, greater information exchange, and potential to identify targeted innovation opportunities and investment.

- **Using public procurement to drive change and investment in the event supply chain** by setting more stringent environmental criteria for key event contracts being procured by local authority and HMG event officers, and events directly financially supported by Government investment such as the 2022 Commonwealth Games.

3.4 Existing precedents:

- **Arts Council England Environmental Programme:** A small number of music festivals that are part of the Arts Council England National Portfolio are already subject to environmental requirements as part of their funding agreements and must report centrally on key environmental data indicators, and put in place an environmental policy and action plan.⁵ Julie's Bicycle provides a helpdesk service for reporting organisations, and reports back on sector impacts and data analysis every year. National Portfolio Organisations also benefit from support through the programme, delivered in partnership with Julie's Bicycle, including free training sessions and guides on key environmental topics, a set number of one-to-one support sessions, and bespoke support for larger funded organisations to put in place science-based greenhouse gas emissions reduction targets. The programme has yielded evidenced energy use reductions, improved staff well-being, and greater engagement: half of participating arts organisations now commission creative work on environmental issues, and a quarter engage with their local authorities on tackling local environmental challenges.⁶
- **Green Deal Circular Festivals** This collaborative network of 19 European festivals (including 3 UK-based festivals) is centrally supported and funded through the Dutch Ministry of Infrastructure and Water Management to develop research and trial circular economy approaches to food, energy, mobility, water, plastic, and other materials with a target of creating a model for fully circular festivals by 2025.
- **City of Amsterdam Event Sustainability Guidelines Criteria:** meeting these is a condition of obtaining an event permit for events held on public land e.g. using mains grid electricity, generator use to be justified and only permissible in combination with battery/hybrid systems; submission of energy use data to the local authority within four weeks after the event. The City of Amsterdam has installed public electric power points at key event locations to support events to meet the requirements, and is also centrally funding 'slim energy plan' audits for events.⁷
- **The Report of the Arts and Culture Recovery Taskforce** in Ireland identifies '*Addressing the Environmental Impact of Arts, Cultural and Event Activities*' as one of ten key priorities and requests €5 million over three years, resourced through the Departments of Environment, Climate and Communications and the Department of Tourism, Culture, Arts, Gaeltacht, Sports & Media, to develop an environmental reporting, training, and support programme (partially modelled on the Arts Council England/Julie's Bicycle partnership) administered through an independent body.⁸

⁵ Arts Council England Environmental Programme <https://www.artscouncil.org.uk/resilience-and-sustainability/environmental-programme>

⁶ Arts Council England Environmental Report 2018/19 https://juliesbicycle.com/resource_hub/resource-acereport1819/

⁷ Guidelines for Sustainable Events 2020. City of Amsterdam (2020)

https://assets.amsterdam.nl/publish/pages/921583/guidelines_for_sustainable_events_2020.pdf and Guidelines for Sustainable Events - Small Scale. City of Amsterdam (2020)

https://assets.amsterdam.nl/publish/pages/921583/guidelines_for_sustainable_events_small-scale_2020_1.pdf

- **Music Moves Europe:** the final round of pilot music-industry-directed funding under the current EU Creative Europe budget is €2.5 million to ‘support a sustainable music ecosystem’; one of three core themes is supporting a ‘green recovery’.⁹ It is expected that environmental sustainability will be a key theme in the next Creative Europe budget 2021-2027 after the European Parliament overwhelmingly adopted French MEP Laurence Farreng’s report on *Effective measures to ‘green’ Erasmus+ , Creative Europe and the European Solidarity Corps* in September 2020.¹⁰ Note UK creative businesses will no longer have access to Creative Europe funds after the UK exits the European Union so will not benefit from these changes, and the sector is still awaiting clarity on a UK replacement fund.¹¹

3.5 Key interventions in specific environmental impact areas to support festivals to reduce their environmental impact:

3.5.1 Energy: Diesel use in generators at events (not just festivals) equates to nearly 1.5 per cent of total UK diesel use and over eight per cent of all ‘red’ diesel [fuel used in off-road vehicles and machinery] use.¹² To achieve Climate Change Act net zero targets, outdoor event power will need to be fully decarbonised through a combination of electrification (mains grid connections for event sites), deployment of mobile battery power technologies, and potentially limited deployment of green hydrogen.

In its 2020 progress report to parliament, the Climate Change Committee identified the development of “*a clear plan to develop near-zero emission non-road mobile machinery (NRMM) for applications where these are not yet available and increase deployment for NRMM applications where options are already available*” as a priority for BEIS.¹³ Music festivals urgently need this policy roadmap to plan for sector investments, support the development of new technologies where these are not yet available, and drive investment in related sectors that can better drive economies of scale (e.g. construction).

3.5.2 Resource use and Waste: One immediate issue will be to ensure licensing and other authorities are aware that reusables continue to be safe to use with best-practice hygiene systems in place¹⁴, and work with festivals to implement these processes rather than asking event organisers to revert to single-use serviceware due to a misplaced perception that this is ‘safer’.¹⁵

Two thirds of event organisers are confused about bio-plastics¹⁶ and ‘lack of clarity on the right

⁸ Life Worth Living: The Report of the Arts and Culture Recovery Taskforce (2020) <https://www.gov.ie/en/press-release/4769e-arts-and-culture-recovery-taskforce-report-published/>

⁹ Music Moves Europe Preparatory action 2020: Innovative support scheme for a sustainable music ecosystem. European Commission 2020 <https://ec.europa.eu/culture/calls/music-moves-europe-preparatory-action-2020-innovative-support-scheme-sustainable-music-ecosystem>

¹⁰ Adoption of Laurence Farreng’s Report calling for “greening” the EU Culture and Education Programmes (2020) <http://democrats.eu/en/news/adoption-of-laurence-farreng-s-report-calling-for-greening-the-eu-culture-and-education>

¹¹ The Federation responds to today’s Spending Review, Creative Industries Federation (2020) creativeindustriesfederation.com/news/federation-responds-todays-spending-review

¹² UK Events and Diesel Use: Responding to a Public Health Emergency. Hope Solutions . (2019) https://issuu.com/hopesolutionservices/docs/uk_events_and_diesel_use_factsheet

¹³ Reducing UK emissions: 2020 progress report to parliament. Climate Change Committee. (2020). <https://www.theccc.org.uk/publication/reducing-uk-emissions-2020-progress-report-to-parliament/> p.30

¹⁴ Over 125 health experts defend safety of reusables during COVID-19 pandemic. Greenpeace (2020) <https://www.greenpeace.org/international/press-release/43730/reusables-safety-covid-19-health-experts-statement/>

¹⁵ The Sustainable Event Alliance ‘Reusables’ Hygiene at Events seeks to address this <https://thrive.sustainable-event-alliance.org/global-reusables-at-events-hygiene-standard/>

¹⁶ Vision 2025 Outdoor Event Industry Green Survey 2020. (Vision2025 & Julie’s Bicycle). Results to be published later in December.

thing to do' is one of the key challenges faced by many organisers in the absence of clear, evidence-backed standards.

The UK government ran a public consultation on standards for bio-based, biodegradable and compostable plastics that closed in October 2019 - although the consultation aimed to 'publish a response to this call for evidence within 12 weeks of it closing' this has still not been published over 12 months onwards.¹⁷ Better regulations and standards on 'bioplastic' product labelling to help event organisers (and other businesses, and the general public) navigate material choices and claims about 'biodegradability' that cannot currently be verified are urgently needed. Otherwise, there is a risk that single-use plastic bans and restrictions will simply shift environmental burdens to other materials.

Alongside this, the festival sector would benefit from a stakeholder taskforce bringing together the festivals, hospitality, and waste industry (potentially resourced through WRAP) to create a sector-wide approach to on-the-go food serve-ware, cups, and packaging, working with waste management contractors and treatment facilities to identify the optimal solution(s) based on current infrastructure available in the UK (e.g. current lack of industrial composting capacity to handle compostable packaging waste from events), and ensuring upcoming UK resource legislation (e.g. on Deposit Return Schemes) takes into account the needs of the festival sector. This might also look at taxation of single-use packaging and serve-ware and consider rebates on reusable serveware use and additional more granular issues and recommendations.

3.5.3 Travel and Transport: Audience travel can be responsible for around 80% of a festival carbon footprint.¹⁸ The majority of greenfield festival audiences continue to travel by car (80%+). Based on audience surveys between 2007 and 2017, the proportion of Association of Independent Festivals audiences travelling by train fell from 18.3% to 7.9%.¹⁹

Festivals will benefit from wider government investments into encouraging active travel, improving public transport (especially regionally), reducing private car dependency, and supporting the build-out of electric car charging capacity (including accessible funding and investment schemes to support owners of frequently used urban and suburban event sites to invest in car parking infrastructure for electric vehicles).

COVID-19 continues to have a significant impact on passenger rail journeys in the UK, with passenger figures across the network rarely rising above 40% of usual capacity since the start of the pandemic.²⁰ There is an opportunity for a government-backed public campaign in 2021 (or when festivals are able to resume) to build consumer/audience confidence, celebrate UK festivals, support domestic tourism, and encourage people back to the railway network by facilitating steep passenger discounts for festival ticketholders. 43% of festivalgoers say discounted public tickets would be a strong incentive to use the train.²¹ This kind of campaign would be reinforced across the continent, as the European Union is expected to designate 2021 as the European Year of Rail.²²

3.6 Access to investment and innovation finance, and the potential for positive spillover effects

¹⁷ Standards for biodegradable, compostable and bio-based plastics: call for evidence. BEIS & Defra (2019)

<https://www.gov.uk/government/consultations/standards-for-biodegradable-compostable-and-bio-based-plastics-call-for-evidence>

¹⁸ The Show Must Go On 2020. Vision 2025 & Julie's Bicycle (2020) <https://www.vision2025.org.uk/report-download>

¹⁹ AIF Ten-Year Report 2008-2018 <https://aiforg.com/wp-content/uploads/AIF-Ten-Year-Report.pdf>

²⁰ Transport use during the coronavirus pandemic, Department for Transport, 2020

<https://www.gov.uk/government/statistics/transport-use-during-the-coronavirus-covid-19-pandemic>

²¹ AIF Ten-Year Report 2008-2018 <https://aiforg.com/wp-content/uploads/AIF-Ten-Year-Report.pdf>

²² European Year of Rail 2021 – informal agreement with the European Parliament <https://www.consilium.europa.eu/en/press/press-releases/2020/11/12/european-year-of-rail-2021-informal-agreement-with-the-european-parliament/>

3.6.1 The festival supply chain should be supported to invest in low-emissions technology (e.g. mobile battery power systems, electric plant and vehicles) for hire to events through Enhanced Capital Allowances, and better access to low-interest finance and loans.

3.6.2 Urban festivals taking place across arts and cultural venues are dependent on the operators of these buildings to have access to financing or capital investment grants for energy efficiency and zero carbon investments e.g. heat pumps. Challenge in securing upfront investment for energy efficiency have subsisted since the failure of the Green Deal for Businesses. The newly announced Public Sector Decarbonisation Scheme should be extended and could be more explicitly targeted at eligible cultural venues.

3.6.3 Shoring up 'green' R&D capacity for UK businesses and SMEs who serve the festival supply chain through targeted funds and initiatives will become increasingly important as the UK leaves the European Union and may not benefit from continued access to Research & Innovation funds like Horizon Europe that will have the EU Green Deal targets as a key focus.

There is an opportunity for festivals to play a key role in green innovation where supported to do so. Some examples:

- EverywH2ere is a 'demonstration-to-market' project using European festivals as trial grounds for new hydrogen power generators, supported by the Fuel Cells and Hydrogen 2 Joint Undertaking which receives support from the European Union's Horizon 2020 research and innovation programme, Hydrogen Europe, and Hydrogen Europe research.²³
- INNOFEST is supported through European Regional Development Funds in the Netherlands, and helps facilitate start-ups to 'test' innovative green technologies at music festivals as they are the perfect 'living labs'.²⁴
- The 85,000 capacity Roskilde Festival in Denmark hosted a food stand in 2019 serving Round Goby, an invasive fish species in Denmark that has a devastating impact on local species including shrimp and clams. To date, there is not a significant commercial market for Round Goby as it is difficult to prepare – the stand at Roskilde is part of a larger project trialling new uses for the invasive species. The initiative was funded through the Green Development and Demonstration Programme grant-making scheme run by the Danish Ministry of Food, Agriculture, and Fisheries.²⁵
- *Into the Great Wide Open* is a 7,000 capacity festival taking place on Vlieland, one of the Wadden Islands in the Netherlands. Through its *Lab Vlieland* initiative the event is working closely with the municipality to use the festival as a testing ground for sustainable solutions for the island year-round, including energy, waste management, and mobility.²⁶
- The UK's 200,000 capacity Glastonbury festival has partnered with the University of the West of England since 2015 for researchers to trial and develop their PEE POWER® system on-site, which converts urine into enough electricity to power lighting or charge mobile phones, while sanitising the urine and producing plant fertiliser as a by-product.

²³ EverywH2ere <https://www.everywh2ere.eu/>

²⁴ Innofest <https://innofest.co/>

²⁵ Sortmundet kutling på Roskilde Festival <https://mst.dk/service/nyheder/nyhedsarkiv/2019/jun/sortmundet-kutling-paa-roskilde-festival/>

²⁶ Lab Vlieland <https://labvlieland.nl/>

The system is being commercialised and introduced to off-grid areas in the global south, and the overall aim of the project is to improve lives in refugee camps and in areas of the world with no sanitation or electricity.²⁷

4 Background: UK festivals and environmental impact: state of play pre-COVID-19

4.1 Major promoters have made leading environmental commitments, including Live Nation's Green Nation commitment to reduce greenhouse gas emissions by 50% by 2030, and ending the sale of single-use plastics at all owned and operated venues and festivals by 2021.²⁸

4.2 There are now over 100 UK outdoor events signed up to the **Vision 2025 Pledge**²⁹ to reduce festival sector emissions by 50% by 2025 including:

- Reduce waste where possible and aiming for 50% (or more) recycling rates by 2025.
- Reduce reliance on fossil fuels where possible and aiming to reduce annual diesel consumption by 50% (or more) by 2025.
- Work with audiences, suppliers and artists to positively influence travel choices and reduce travel-related emissions.
- Work with the supply chain to improve accountability and the sustainability of food sourcing.
- Work together as an industry to share experiences (positive and negative) about changes we make, sharing best practice and working toward industry standards where appropriate.
- Measure key impacts using credible methods in order to measure progress.
- Share information to enable (anonymous) annual reporting for the industry.

4.3 While progress was made on waste volume reduction between 2015-2018, driven by widespread adoption of reusable cups and similar initiatives, sector-wide progress on diesel use reduction was notably slower and has barely changed in the same period, despite evidence and resources from *Powerful Thinking* showing individual events can achieve up to 40% fuel use reductions through better energy management.³⁰

4.4 Using environmental impact benchmarks for UK greenfield music festivals with camping, derived from festivals reporting voluntarily through the Julie's Bicycle CG Tools carbon calculators or through the Julie's Bicycle Creative Green Certification³¹, and festival attendance figures published by UK Music, we estimated a total music festival GHG impact of 24,261 tonnes CO₂e from energy consumption (7 million litres of diesel) and waste (25,800 Tonnes) in 2018³².

²⁷ Pee Power technology returns to Glastonbury Festival for fourth year <https://info.uwe.ac.uk/news/uwenews/news.aspx?id=3953>

²⁸ Live Nation Green Nation 2019 <https://www.livenationentertainment.com/2019/05/live-nation-sets-sustainability-goals-for-concerts-and-live-events-as-part-of-ongoing-green-nation-program/>

²⁹ Vision 2025 Pledge <https://www.vision2025.org.uk/pledge>

³⁰ The Show Must Go On 2020. Vision 2025 & Julie's Bicycle (2020) <https://www.vision2025.org.uk/report-download>

³¹ Benchmarks have been derived from the data from UK camping music festivals spanning 2017 - 2019. In each case the most recent available year of data was selected. Diesel sample size: 20 UK festivals. Waste sample size: 16 UK festivals. Water sample size: 19 UK festivals. These benchmarks are derived from a sample of festivals voluntarily reporting either through Julie's Bicycle Creative Green Certification or the free Creative Green Tools, and may therefore indicate a performance that is better than the average festival as it is drawn from environmentally engaged events.

³² The Show Must Go On 2020. Vision 2025 & Julie's Bicycle (2020)

Audience travel to music festivals within the UK could be responsible for a further estimated 130,000 T CO₂e every year.³³

Impacts are significantly higher when the whole outdoor event industry is considered - e.g. including outdoor arts, sporting events, carnivals and parades, fairs, exhibitions, etc. Hope Solutions estimates that the UK outdoor event industry uses ~380 million litres of diesel annually - resulting in 1.2 million Tonnes CO₂e.³⁴

Similar benchmarks are not available for city-based festivals that take place across different building-based venues, as a majority of data is held by venue operators rather than festival organisers.

4.4 State of environmental action among outdoor events before COVID-19 based on responses to the annual Festival Industry Green Survey³⁵ in 2019:

- Two thirds of events had a sustainability coordinator or someone responsible for environmental initiatives in their team
- 1 in 4 events had a dedicated sustainability budget
- 1 in 5 events introduced a *new* partnership with an environmental charity or campaigning organisation in 2019
- Between 2015 - 2019, there were reported increases in the proportion of events that monitor their fuel use and generator loads, use some renewable energy on site, put in place minimum food standards, promote more sustainable modes of travel, and verify and understand what kind of waste management plant their waste goes to.³⁶

4.5 Beyond the Vision:2025 pledge, the festival community was engaged with a growing range of public-facing initiatives to shift environmental attitudes and behaviours:

- Drastic on Plastic: three-year pledge from over 60 Association of Independent Festivals member festivals to eliminate all single-use plastics from their festivals by 2021.³⁷
- 'Take Your Tent Home and Say No To Single Use': consumer-facing campaign by the Association of Independent Festivals, aimed at festival-goers and also calling on major retailers to stop marketing and selling 'festival tents' as single-use items, to help address the nearly 900 tonnes of plastic waste from tents left behind at AIF member festivals in 2018.³⁸
- Ecolibrium: Energy Revolution: project tackling the impact of audience, artist and supplier travel by engaging them in reducing transport emissions and balancing unavoidable emissions (13 million travel miles to date) with donations that are invested

³³ The Show Must Go On 2020. Vision 2025 & Julie's Bicycle (2020). Estimate based on most recent travel mode breakdowns reported by festivals, most recent average reported car occupancy rates of 2.9, and using average return distance travelled to greenfield events from prior Julie's Bicycle research and UK Music figure of 4.9 million festival visitors. Does not account for international visitors.

³⁴ UK Events and Diesel Use: Responding to a Public Health Emergency. Hope Solutions (2019) https://issuu.com/hopesolutionservices/docs/uk_events_and_diesel_use_factsheet

³⁵ The Show Must Go On 2020. Vision 2025 & Julie's Bicycle (2020)

³⁶ Industry Green Survey releases 5-year headlines (2019) <http://www.powerful-thinking.org.uk/industry-green-survey-releases-5-year-headlines/>

³⁷ Drastic on Plastic, Association of Independent Festivals (2018) <https://aiforg.com/initiatives/drastic-on-plastic/>

³⁸ Take Your Tent Home, Association of Independent Festivals (2019) <https://aiforg.com/initiatives/take-your-tent-home/>

directly into renewable energy projects like solar panel installations on UK school buildings.³⁹

- 8th Plate: project initiated by NCASS (the Nationwide Caterers Association) and A Greener Festival to salvage leftover edible food from festivals and redistribute it to organisations that provide meals for vulnerable people. In 2018, 15 participating festivals saved 12 tonnes of surplus food (28,000 meals).⁴⁰
- Festival Republic's Zero-Waste Festival-Goer: asking festival-goers to make environmental pledges in return for rewards such as appearing on the main festival screen.⁴¹
- UK-based 20,000 capacity Shambala Festival went fully meat- and fish-free in 2016. One in three attendees reported reducing their meat and fish intake at home after the festival (not counting those who were already vegetarian/vegan).⁴²

³⁹ Energy Revolution. Ecolibrium <https://ecolibrium.earth/energy-revolution/>

⁴⁰ 8th Plate. A Greener Festival <https://www.agreenerfestival.com/8th-plate/>

⁴¹ Reading Festival Zero Waste Festival Goer <https://www.readingfestival.com/news/zero-waste-festival-goer>

⁴² Meat & Fish-Free Shambala <https://www.shambalafestival.org/essential-info/meat-fish-free/>