

VIII. MANAGING THE ENVIRONMENTAL FOOTPRINT

The concept of sustainable development was first declared in terms of economical management of natural resources with the goals of preserving biodiversity and limiting the abstraction of environmental resources to achieve production objectives. A recurring theme in international negotiations has been on how to combat global warming, in particular through reducing greenhouse gas emissions.

The "eco-responsible" attitudes of companies are encouraged by public authorities that are aware of environmental issues and who produce regulations on the information to be disseminated concerning commitments in terms of corporate social responsibility. The European Union published a Green Paper on the issue of social and environmental concerns in 2001, and in 2010 the ISO 26000⁶⁹ standard defined corporate social responsibility as:

«The responsibility of an organization for the impacts of its decisions and activities on society and the environment, resulting in ethical and transparent behavior that contributes to sustainable development, including the health and well-being of society - takes stakeholder expectations into account - respects existing laws and is consistent with international standards of behavior; and which is integrated throughout the organization and implemented in its relations⁷⁰.»

The emphasis on respecting the environment holds the company's staff accountable to the way they carry out their missions with effects on purchasing policy, productivity (enhanced if production is more conservative in terms of intermediate consumption) and the image of the organization in relation to stakeholders and consumers.

More recently, in June 2012, the ISO 20121⁷¹ standard was defined to apply the principles of responsible management to event activities. FX50-148, a guide published by AFNOR in April 2013, details how to apply this standard, especially for companies with fewer than 50 employees, of which there are many in the performing arts. Le Rencontres TransMusicales de Rennes, which specializes in contemporary music, was the first festival certified for this standard in France in December 2013⁷². The principles of the implementation of a durable approach to development, based on this norm, are indicated in a "declaration of missions and values" write and respond to at least four types of engagement:

- the inclusion of parties that take part in the engagements;
- an attention to regulations, an evaluation of environmental and societal risks, employee training, interactions with suppliers,
- the integrity of running of the association,

⁶⁹ International Standard of Organisations.

⁷⁰ E-RSE, « Définitions de la RSE », http://e-rse.net/definitions/rse-definition/#gs.rzyT_D8

⁷¹ This standard is entitled "Responsible Management Systems Applied to Event Activity - Requirements and Recommendations for Implementation". The approach of the Organizing Committee for the London Olympic and Paralympic Games inspired the development of the document by delegations of experts from standardization bodies from 25 countries and 10 observer countries.

⁷² -C. Herry, *op.cit.*, p. 11.

- transparency⁷³.

As we have already seen, among the 74 respondents to the online questionnaire about the respective importance of the objectives for the programming of the festival, the reduction of the environmental impact was one of the least important goals, with an average grade of 1.86 out of 4. However, attention to their environmental impact was included in their three year horizons. It was, in fact, the objective where the importance over the three years increased the most (+18.5%).

The questionnaire proposed on a scale of 1 to 4, the importance given to actions to reduce the environmental footprint and received 43 responses. Average scores were reported in the tables and an open-ended question asked respondents to specify one or two significant actions to reduce the environmental footprint.

Table 9.1 - average numbers given for actions to reduce the environmental impact

	Actual State (from 4 to 0)	State wished for in three years (from 4 to 0)
Reduced consumption of energy (gas, electricity)	1.51	2.00
Reduced consumption of water (faucets, toilets)	1.43	2.00
The use of reusable products (specifically dishes)	2.36	2.75
Privilege short routes for suppliers	2.79	3.00
Privilege organic foods for catering	2.02	2.43
The organization of selective sorting	2.65	3.03
The reduction of neighbor bothering noise	1.81	2.30
The measure and reduction of carbon emissions for transportation	1.42	1.95
The reduction of greenhouse gasses emitted	1.3	1.76
The preservation of biodiversity around the festival site	1.88	1.97
Communication by the eco responsible people	1.88	2.32
The organization of shuttles to transport the audience	1.62	2.08
Other (to be specified)	-	-

A. Actions involving the environmental footprint

1. Current actions hierarchy

The average numbers put into relief the prevalence of four kinds of action that concerned the politics of the purchases of festivals and the way waste is treated.

⁷³ AFNOR, *Management responsable des activités événementielles — Guide de mise en œuvre de l'ISO 20121*, 2013.

The highest average number (2.79 out of 4) concerned the use and privilege of shorter circuits for the suppliers of the festivals, in resonance with a strategy of local touring as a way to develop local economic partners on the implanted territory. Several respondents referred to short supply routes among their significant environmental practices (festivals 4, 6, 11, 15, 49, 56). One response also included jobs from local employees.

The use of reusable products, notably for dishes, is classed as third in priority, with the average number being 2.36. The removal of cardboard cups and plates is the most remarkable in terms of the bar and any catering/food services. The financial accountability of consumers for the use of the same glass, with the symbolic deposit of caution, during the same event, has become commonplace. Multiple festivals signaled their good ecological practices:

Reusable bottles can be filled at water-taps, reusable bags for lunch packs (festival 18)

Plastic cups that are re-used: people must pay extra to get the glass, if they don't return it, they won't get back the extra they paid (festival 29)

Use of reusable cups (festival 36)

Organic degradable tableware (festival 7)

Promoting the use of organic products in food is an average ranked 4th. The importance attached to this action is positively correlated with the size of the festival, with the average score rising from 1.6 for small festivals to 2.3 for major festivals with a budget of more than € 250,000.

The organization of the selective sorting of the spaces of the festival is ranked on average in the second rank (note of 2.65). Five respondents reported this among their significant ecological actions. Campaigns to raise awareness about selective sorting of household waste, carried out by local authorities, are imitated by festival organizers who try to propose similar sorting systems to make recycling easier. This is important because the volume of municipal waste increased by 40% in OECD countries between 1980 and 1997, and the outlook for 2020 is a further 43% increase compared to 1997 for the OECD and a doubling for countries outside the OECD despite the development of recyclable waste⁷⁴. In 2004, the OECD adopted a recommendation on "Ecological Waste Management".

The median actions

There are four types of actions reported around the overall average of the rankings performed by the respondents.

The conservation of biodiversity on the festival site and the communication about eco-responsible behavior were ranked 5th on average with an identical rating. The two actions go hand in hand since the vigilant attitude of the organizers regarding the effects of the festival on its natural environment should be accompanied by an empowerment of users so that they minimize the ecological impact on the festival site.

Significant ecological actions include:

Educational events on recycling (festival 2)

⁷⁴ OCDE, « Plus de croissance = plus de déchets », *L'observateur*, http://observateurocde.org/news/archivestory.php/aid/272/Plus_de_croissance_plus_de_d_E9chets.html

Internal awareness of environmental issues (respect for the territory) (festival 14)

The reduction in noise pollution is ranked 7th on average with a note close to the previous one. This is governed by legal obligations concerning noise emissions in decibels in order to protect public health. The attention given to this action is negatively correlated with the size of the festival, with the average score going from 2.3 for small festivals to 1.6 for large ones. The organization of shuttles to move the public is ranked 8th. This may involve city-to-city travel for spectators not living near the festival site but also travel between the different venues where a festival is held when it is held in several municipalities in the vicinity. This was the case, for example, during the VolterraTeatro festival in 2015 when the budget allowed for the organization of significant multi-site events in the various municipalities of the Volterra agglomeration. Carpooling was also organized by spectators and volunteers. This action is also often implemented by larger festivals (average rating of 1.9 for budgets starting at € 50,000 and 0.5 for those below). Festivals responding to the questionnaire also detail these practices among their significant actions:

On fait voyager les artistes en transports en commun, même pour les transferts aéroport/gare/lieux du festival ; on met en place des navettes gratuites pour les lieux éloignés du centre-ville lorsqu'il n'y a plus de transports publics ; on communique sur les transports publics et on a mis en place une page dédiée au covoiturage sur notre site web (festival 1).

Co-voiturage, stationnement loin des lieux de spectacle (festival 9).

Organisation de déplacements collectifs (navette + co-voiturage) (festival 17).

Nous incitons les groupes à venir en transports en commun plutôt qu'en bus du fait d'un bon service de ces transports sur les sites du festival (festival 22).

The festival organizes some 35 free buses to take the public from the one place and city to the other (festival 41).

Project for zero impact transportation, with practice of car sharing and use of restored bikes for festival staff (festival 50).

The least usual actions

The least cited priorities of the festivals are those that commit resources to more economical management of natural resources and less pollution. The reduction in energy consumption such as gas or electricity is ranked 9th (score of 1.53). This involves identifying sources of energy loss through a diagnosis of the buildings and equipment used. Thermal insulation and the use of renewable energies require investment, while the optimization of heating systems, sensitization of festival staff, programmed artists and spectators to more energy-saving behaviors lead to a complementary awareness-raising approach. Significant action on more economical lighting was reported by a festival built in connection with a museum:

The main decision we have made concerns the reduction of the energy consumption (electricity) using photocells in almost all the exhibition rooms of the Museum. Lights and videos are automatically switched on when somebody enters those rooms. Moreover, the Museum's theatre has a transparent plexiglass roof so it is naturally illuminated during the whole day and does not

need artificial light. Also in the “Winter garden”, often used for temporary exhibitions, we tend to use sun light when artworks allow it (festival 37).

Festival 60 signals the absence of air conditioning under the marquee. Festival 20, which is of considerable size, also evoked the setting up of a fleet of clean vehicles.

The reduction in water consumption is ranked 10th on average. As with the previous point, this orientation requires an effort to measure water consumption and identify any leaks. Sources of reduction exist with water-saving taps, double-flow chases, the creation of dry toilets, and the choice of a site already equipped with sanitary facilities, possibly with a rainwater harvesting system⁷⁵.

The comparison of the average scores according to the size of the festival brings a nuance on the decisive character of large-scale investments to carry out these actions. There is a negative correlation between the emphasis on reducing energy and water consumption and the size of the budget (ratings of 2.1 and 1.8 respectively for budgets below € 50,000 compared to 1.1 for both notes when budgets exceed € 250 000.) The mobilization of teams to engage in operations to reduce these consumption therefore seems to play a key role.

The average score given to measuring and reducing the carbon footprint of transport is virtually similar to that given for the reduction of energy consumption. Formulas for calculating the carbon impact of its travel are available on internet sites⁷⁶. This is a key point when organizing a show's tours. The reduction of greenhouse gases is ranked last.

2. Projected changes over three years

A narrowing of the gaps between environmental actions

In our sample, the calculation of the rates of change in the average ratings attributed to the three-year horizon and in the survey year (2016) shows projections of actions aimed at reducing inequalities between the objectives pursued.

Currently the least developed equity group has the highest rates of change for future intentions. The rates of change are between + 32% for the reduction of the energy consumption and + 40% for the reduction of the consumption of water.

Conversely, the most usual share group has the smallest increase in the declarations of future actions. The lowest rates of variation are for the preservation of biodiversity on the festival site (+ 5%) and the preferred use of short circuits for suppliers (+ 8%). The relative increase is 14% for the organization of the selective sorting on the festival site, 17% for the use of reusable products and 20% for a privileged use of organic food in the restaurant.

The rates of change are estimated at + 23% for the communication on eco-responsible behavior, + 27% for the reduction of noise nuisance, + 28% for the organization of commuter trips.

⁷⁵ J-C Herry, *op.cit.*, p. 26.

⁷⁶ Par exemple, www.myclimate.org/, <http://calculator.carbonfootprint.com/calculator.aspx?tab=6>.

The comparison of the rates of change according to the level of the budgets indicates a projection of a more sustained commitment in these ecological actions which is positively correlated with the size of the festivals significantly, except for the organization of the selective sorting, shuttles and the priority ecological products in food. The major festivals plan to commit themselves particularly to measuring and reducing the carbon footprint for transport, reducing greenhouse gas emissions and communicating about eco-responsible behavior (+ 90%, + 98% and + 53% respectively).

The means to move forward in a more eco-responsible management

A question was asked of respondents to indicate their experience in advancing on environmental footprint reduction.

The responses indicate an importance of communication in order to increase the ecological awareness of the festival team and its stakeholders. The identification of stakeholders with more economical management of the environmental footprint and the discussion of priority objectives are prerequisites for the development of a more environmentally friendly resource management policy. Internal and external communications influence the effectiveness of the procedures envisaged in the action plan by allowing for appropriation of objectives by the festival team and external stakeholders, which is a potential source of innovation in the implementation of environmental actions. The degree of success of the latter depends therefore on their proximity to the guiding values of the organization and the relay given by the management to the prioritization of these actions in the conduct of the festival.

Thus, the coordination of artistic advisers is highlighted by festival 5, while festival 9 evokes discussions that have allowed progressive changes, festival 30 teamwork, festival 61 work with the local actors of the environment. Festival 20 emphasizes employee engagement and partnerships. This awareness of environmental issues can come from the commitment of a team member:

Joint sensitivity, through training by our civic service which produced a synthesis document on our festival (festival 32).

As the eco-events network advocates⁷⁷, the support of the dissemination of information on environmental issues by an "environment ambassador" can thus promote a better appropriation of the issues concerning ecological benefits by the team of a festival.

The best considerations of the ecological effects can also start a team reflection on their local environmental position:

These came out from organization needs more than because of an environmental consciousness (festival 31)

By experience and following a reflexion on budget, aesthetics, current products, environment (festival 37)

The initiative can be stimulated by the support plans of territorial collectives:

A significant step forward was to be able to benefit from a scheme put in place by the Provence-Alpes-Côte d'Azur Region (AGIR, then AGIR +), which financed the

⁷⁷ Éco-événements, *Eco-conception d'événements et de manifestations : les bonnes pratiques* ; <http://www.eco-evenement.org/fr/Organisation-conception-devenements-et-de-manifestations-40.html>.

implementation of eco-responsible / citizen actions (festival 1).

In certain cases, the initial position of the festival, as well as the choice of site and performance spaces, can be the origin of ecoresponsible management:

The shows happen in domestic spaces, so no special electrical load is allowed. The equipment used by artists is essential and does not clutter (festival 3).

It was always one of the festival purposes that it would be limited to an area that people can or must walk through. There is no venue that is more than 1km from the centre, where more than 90% of the other venues are located (festival 23).

Festival 41 presented an original idea for including audiences in the reduction of the environmental impact of performances by rewarding attention and offering organic, local vegetarian food:

The people are invited for a special treatment as a VIP, with a warm welcome, a drink, more information or introduction on the show, a meal if necessary.

Our café where public and artists lunch together and choose only vegetarian meals with ingredients by only local, biological farmers.

Certain festival teams also organize educational workshops:

To communicate the need to respect environments, we have often organized workshops addressed to children focusing on the use of recycled objects for the creation of original puppets. Moreover, this year, we took part in the national initiative “Mi illumino di meno”, promoted by the programme “Caterpillar” of the national radio station Radio2 (festival 37).

B. The Paradoxes of Live Performances and Attention to Environmental Impact

In 2008, under the direction of the mayor of London, Boris Johnson, a municipal plan for action (*The Green Theater Plan for London*) was started, with the objective of reducing the carbon emissions of London theatres by 60% by 2025, compared to what they were in 1990. This plan, first carried out by the Arcola theatre and then by the Julie's Bicycle Green network, constitutes a reference to approaches taken to reduce environmental impacts in the live performance sector. The document indicates that the principal sources of energy conservation are a more judicious use of the heating and cooling systems in the building and stage space. The improvement of the isolation or use of more economic lighting requires investments but are susceptible to articulating the positive ecological effects with a reduction of maintenance prices and use. This also assumes an engagement of personnel in a position of energetic vigilance as a way to limit waste.

The Julie's Bicycle Green network cites the Festival Republic as a virtuous example of reducing energy consumption through increased use of biodiesel and a rescaling of the number and power of its generators to the strict feeding needs of its festivals in Reading, Leeds, Latitude and BBC Radio2 in Hyde Park⁷⁸.

Another important adjustment variable identified by the London 2008 plan is the development of subcontracting relationships or purchases from suppliers that are more respectful of their natural environment⁷⁹. Eco-conditionality in the choice of suppliers is all the more necessary as the sophistication of the effects of lights and sounds to satisfy expectations in spectacular

⁷⁸ Julie's Bicycle, “Festival Republic: Reading, Leeds and Latitude Festivals”. <http://www.juliesbicycle.com/latest/case-studies/8661-festival-republic-reading-leeds-and-latitude-festivals/>

⁷⁹ Greater London Authority, *Green Theatre. Taking action on climate*, London, 2008, p. 17.

or disturbing scenic images tends to increase energy expenditure.

Two sensitive sources of pollution can be the subject of a paradoxical question: the organization of transport and the management of waste.

1. Organisation of Transportation

According to an estimate of the effects of the major English festivals on the environment in 2014, 65% of the carbon dioxide emissions on the site result from energy consumption and 35% from waste⁸⁰. If public travel is taken into account, the share of carbon dioxide emissions attributable to them is 80%, compared with 13% for energy consumed and 7% for waste disposal at the site⁸¹.

Systemic pressures on travel development

The economic viability of the production of shows implies a high paying audience and the organization of tours in order to amortize the assembly costs. The number of spectators is determined by their willingness to travel and pay as a result of anticipating more sensitive satisfaction gains than monetary and time expenditures. Consequently, the success of a show is accompanied by a greater displacement of spectators residing in more remote municipalities, which generates potentially energy-consuming and degrading transport for the natural environment.

The corporate reputation gains of performing arts companies depend to a large extent on the ability of the performing arts to gain national and international recognition. The survey of the territories and resources of companies in France showed a positive correlation between the degree of dissemination of representations outside the headquarters area, the probability of obtaining a three-year state subsidy in the framework of a convention and the importance of access to the network of state-run, most remunerative and prestigious cultural institutions⁸². Therefore the systemic pressure to produce new shows is strong, and likely to attract the attention of programmers, experts of public authorities, cultural journalists, peers of the profession, as well as opinion leaders in digital networks, and to try to broaden the temporal and geographical scope of the tours.

The reputation of a festival also depends on its ability to attract paying audiences from other regions or countries, as well as national and international programmers and artists to play an intermediary role in the distribution of shows and thus contribute to a densification of the scheduled teams' tours. Consequently, the functioning of the value chain in the live performance stimulates an intensification of the displacement of companies and spectators, potentially degrading to the natural environment.

The movement of companies

A limitation of the environmental footprint results from the choice of the journey having the shortest distance a priori and from the privileged use of public transport by rail or bus as compared to traveling by car or plane when possible. Festival 13 of our sample indicates in its

⁸⁰ Powerful Thinking, *The show must go on. Environmental impact report and vision for the UK festival industry*, 2015, p. 13. <http://www.powerful-thinking.org.uk/vision2025/>

⁸¹ *Ibid.*, p. 25.

⁸² Urrutiaguer et al., 2012, *op.cit.*

good environmental practices the transport of artists by train. Scenery transport should be carried out by vehicles with dimensions that are proportional to their volume and more energy efficient.

One way to achieve substantial energy savings is to build tours grouped in time in the same region. This presupposes a coordination upstream of the programmers to agree on the choice of a common show and its circulation from room to room. This virtuous behavior for its ecological benefits offers an opportunity to reduce the costs of transport of the guest company, which leaves room for maneuver to reduce the price of unit sales of representations. Moreover, the temporal continuity of a tour reduces the cost of resuming the show when actors in the initial distribution, engaged on other projects, are no longer available. This element may justify the consent to a reduction in the supplementary transfer price for the company which benefits from an extension of its series of representations.

The accommodations of the artistic and technical teams invited can limit the negative environmental impacts by privileging their reception in shared apartments or, failing that, in hotels concerned to respect their environment. As far as possible, a walking distance between the place of accommodation and the representative spaces is desirable. However, the prices charged by downtown hotels make this option often difficult for the organizers; The objective is more easily achieved when residents are willing to host the accommodation of artists and technicians. A shuttle system is then to be installed if public transport does not allow to properly serve this place of residence far from the center of the festival.

The displacement of spectators

Spectator travel is a source of carbon dioxide emissions that is all the more important as the festival has an attractive reputation.

The festival team can only carry out an awareness and incentive work so that the festival-goers adopt an eco-responsible attitude. An information policy can be carried out to publicize the modes of public transport enabling access to the festival site by facilitating the dissemination of information on their traffic schedules. Consideration of the latter in the choice of show programming slots can facilitate the choice of this type of travel. The configuration of the festival site is also decisive if it allows traveling on foot to travel from one place of performance to another. A partnership agreement with a bicycle rental agency can make it possible to spread this mode of locomotion more widely. The organization of signage to guide spectators towards these modes of transport is necessary.

Carpooling is an option to be encouraged because of its positive ecological benefits, the reduction of risks on the road, but also the experiences of shared sociability between people attracted by the festival's artistic and cultural project, which is likely to strengthen their satisfaction. In 2012, the English group Festival Republic⁸³, recently distinguished for its environmental actions, opened a reserved car park (Priority Car Park) for cars carrying several people. Financial incentives have been offered by the festivals of this group, offering around thirty free entries to festivals, gifts and backstage tours. Their partnership with the BlaBlaCar digital network from 2014 has significantly increased the number of people transported by carpooling. The encouragement of carpooling⁸⁴ is also a good ecological practice reported by

⁸³ During the creation of *Creative Green Rewards* in the creative industries area in 2017, Festival Republic was awarded the *Best Creative Group* award. <http://www.festivalrepublic.com/news/festival-republic-wins-first-creative-green-awards>

⁸⁴ <http://www.juliesbicycle.com/latest/case-studies/8661-festival-republic-reading-leeds-and-latitude-festivals/>

festival 32 of our sample.

For connections between municipalities that are not well served by public transport, in order to reach the festival site or to travel between distant venues, the organization of shuttles by the festival team can reduce the footprint environmental. The cost of travel may be partially borne by the users of this service. The festival team can also sign partnership agreements with eco-responsible hotels by advising spectators. The European eco-label is awarded to establishments that optimize their management of heating, air-conditioning and water, use ecological products for maintenance and breakfasts.

2. The management of waste

Materials recycling was highlighted in the London action plan of 2008 as a marginal source of savings for carbon dioxide emissions. The most recent English manifesto Festival Vision: 2025 puts forward another vision by attributing to waste the cause of 35% of the carbon emissions in the festivals of the United Kingdom welcoming more than 20 000 spectators. Organic wastes, estimated at 2.8 kg per festival, are reported. This can go as far as the abandonment of tents by campers who have come to attend these festivals.⁸⁵

Communication

Communication needs have grown considerably with the intensification of competition resulting from the strong demographic growth of companies and the creation of shows. Attracting the attention of public funders, cultural institutions, cultural journalists, different types of public requires the dissemination of communication materials with clear and attractive content without distorting the artistic approach in its presentation. There is therefore systemic pressure to significantly increase communication spending in order to increase the value of festival programming, which can have negative environmental effects if editions of flyers, brochures, posters are too large and generate of waste streams.

The development of digital networks opens up a perspective of reducing paper supports in the framework of more interactive communication strategies by involving Internet users in the discussions on the proposed aesthetic and life experiences. However, the effectiveness of messages to arouse interest in their content requires diversification of channels and distribution formats. A disappearance of the paper supports in favor of an exclusive digital communication is thus likely to be counterproductive, especially since the Internet users undergo a strong multiplication of electronic messages which makes difficult the attraction of the attention for proposals of shows or unknown artists.

The reconciliation of communication efficiency and the limitation of negative effects on the environment presupposes a fair balance between electronic media and paper supports. Several eco-responsible recommendations can be recalled: the use of recycled paper, double-sided printing in draft quality, the use of refillable ink cartridges and their recycling, favor vegetable inks. Printing a single document is more economical, but may be less suited to targeted communication tactics on specific groups with differentiated content and language levels.

The dematerialized communication is to be developed with the people who know the festival and have already expressed interest in its artistic and cultural programming. A newsletter can

⁸⁵ Powerful Thinking, *op.cit.*, p. 13, 19-21.

be sent electronically as well as invitations, practical information on the event schedule and site plan. SMS is a useful reminder tool.

The festival's commitment to an eco-responsible policy can be emphasized in the communication if it is important; The organizational image can thus be enhanced with people with ecological sensitivity provided that they perceive this commitment as significant enough. Beware of the green bashing...

The Behaviors of Spectators

A reduction in the sources of pollution caused by the festival-goers requires a proactive attitude of the team of the festival to organize systems of selective sorting and to make people aware of the effects of their behaviors on the environment of the site. The incentive to recycle the products consumed requires a written and oral communication by the organizers and the setting up of collection facilities.

The English group Festival Republic says it has succeeded in reducing the waste from the three festivals under its direction by developing selective sorting devices, distinguishing between recyclable waste, materials that can constitute compost and non-recoverable waste. The distribution of gifts such as free drinks or discounted tickets stimulated festival-goers to engage in recycling activities. The Reading Festival is cited as an example for the construction of a sculpture with used cans and the organization of a contest to guess the number of cans used⁸⁶.

Festival Republic is also committed to a more usual policy of using reusable products. A deposit of £ 2 is requested in return for a reusable glass and is refunded upon return of the glass; A deposit of 10 pence is requested in exchange for a cardboard cup or a PET bottle at the bar. Depositing bags of recyclable waste at collection points is stimulated by the prospect of eventually winning two free seats for the festival⁸⁷.

In the campsites on the festival site, the minimization of the waste left by the festival-goers after their departure presupposes a pedagogical effort which can be based on the distribution of recyclable bags in order to throw there its garbage. A deposit proposal can be made for tents that festival goers do not want to resume in order to reduce the wild abandonment of materials. As the festival 49 of our sample also indicates, the organization of a collection of waste during and after the duration of the event is necessary by involving the festival team and the volunteers.

⁸⁶ Julie's Bicycle, *op.cit.*

⁸⁷ Festival Republic, *Green*, <http://www.festivalrepublic.com/green>.