

# Julie's Bicycle Practical Guide:



## Touring

The arts and creative industries are ideally placed to lead on environmental sustainability; with creativity and inspiration they can champion a greener economy, energy efficiency, challenge our reliance on fossil fuels, make creative use of otherwise wasted materials and open new ways to greener production and living.

Sustainable Touring: Version 2015

# Julie's Bicycle Practical Guide: Procurement

## What this guide will cover

This guide is designed to assist you in understanding and reducing the environmental impacts associated with your touring productions and performances. Divided into subject headings: before the tour, on tour and after the tour, it will cover topics including: efficient routing, sustainable accommodation and liaising with venues.

## Who is this guide for?

This guide is written for any decision-makers involved before, during, or after a tour; particularly production managers, operations managers and artistic directors.

## What this guide will not cover

This guide focuses specifically on the touring aspect of productions. It will briefly touch on topics such as merchandise, communications and designing a sustainable production, however if you require further in-depth information on these particular areas, please refer to Julie's Bicycle Practical Guides on Procurement; Marketing and Communications; and Productions and Exhibitions.

Further art-form specific information, case studies, and support can be found on the Julie's Bicycle website: [www.juliesbicycle.com](http://www.juliesbicycle.com)

## Creating the Conditions for Change

There are four key stages to taking action on environmental sustainability:



- **Commit:** put in place the structures, resources, policies and responsibilities necessary to support and action your initiatives.
- **Understand:** understand your impacts and establish systems to measure and monitor them continually.
- **Improve:** implement an action plan to reduce your environmental impact.
- **Communicate:** Involve your team, suppliers and audiences; share and exchange knowledge with others.

Your key ingredients are **knowledge, skills, time, and enthusiastic people.**

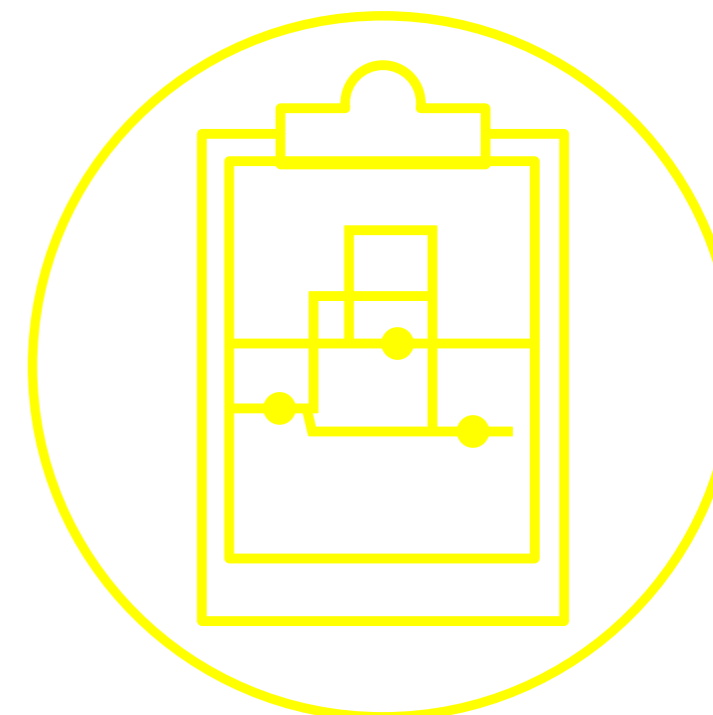
Your success at integrating environmental sustainability into your workplace is often dependant on the internal culture of your organisation and the resources available to you.

Without people buy-in, you will at best limit, and at worst fail, to achieve your goals. It's important that the whole organisation should be involved in the process; this is an opportunity to test new ideas, build support and use existing experience.

And finally, some dedicated, even if modest, budget is also helpful!

## Before the Tour

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## Introduction

Touring is one of the main ways our exhibitions, shows, talks, gigs and performances reach audiences across the world, and often plays a big part of an arts organisations and artists' work and income. However the carbon emissions, fuel resources and air pollution from the transport associated with touring any kind of production can also be one of the largest sources of an organisation's carbon footprint.

Climate change, and it's associated impacts including increased extreme weather events and rising sea levels are already affecting and will continue to have an impact on touring opportunities, routes and transport (and audience travel). Increasing volatility of the price of oil and continually rising fuel costs will also have a significant effect on a sector dependent on transport.

We need to find a balance between the two by integrating environmental considerations into our planning stages. This will allow us to make a positive impact on the venues and events at which we perform and exhibit and on the new audiences reached. In the longer term, we need to create a cultural change where the success of our projects are not dependent on touring, and to devise more sustainable methods of reaching our audiences.

You will make most of your decisions about how the tour will run at the early stages of planning, and this is a great opportunity to 'lock in' environmental considerations into your infrastructure. This planning stage is the ideal opportunity to influence positive change from the get-go and great for involving all team members and collaborators in the process at a stage where their interventions can have an important positive impact. The number of people who need to be involved and their level of involvement will depend on the type and scale of your tour, but to successfully 'green' your tour you will need effective support, co-ordination and communication between everyone involved.

- Establish what you want to achieve from the beginning, and how everyone can contribute to your goals
- Designate someone to liaise with each of the venues/spaces on your tour on issues of sustainability
- Use digital communications (Skype/video-conferencing) as much as possible, to reduce travel involved with face-to-face meetings, when planning the tour

## Designing the Tour



Your production design decisions play a large part of the tour's environmental impact. This is an opportunity to design out, or in, methods that reduce this impact by minimising freight and energy demands of your production. This will require collaboration between artistic directors, technical and production team members in order to create a flexible production design.

A flexible production design will create more venue and location booking options, which will open up more opportunities for you to minimise your freight and energy demands when routing the tour. By minimising these demands you can significantly reduce emissions, as well as potentially reduce transport costs.

By creating flexible show designs that allow you more venue options, you will open up more opportunities when routing the tour.

The following are some tips to designing a flexible production:

- Design sets, lighting rigs, etc. to minimise freight and the number of dedicated crew required on the road to set them up safely
- Use local venue lighting rigs, PA, etc. as much as possible
- Set yourself a 'transport' budget – e.g.; if you are touring by road, aim for a limited number and/or size of vehicles
- Employ local crew and performers wherever possible and reduce tour entourage as much as possible

Plan your tour so that the essentials travel with you and everything else is waiting for you at each venue. You can do this by working with your venue/location to source sets/costumes/props/equipment/services locally

- Use local green suppliers and contractors where possible
- Consider having sets made locally in each venue/location, this is a good alternative to hauling big sets around the world, and is good for the local economy!
- Set an energy or carbon budget for lighting design
- Also consider the environmental impacts of the production itself: it makes sense for the work that you're touring to be as green as possible too. See the Julie's Bicycle Practical Guide: Productions and Exhibitions for more detail on sustainable sets, costumes, materials, etc.

It may seem risky to source significant parts of your show or crew locally, especially for more complex large tours. However, by doing this, you will reduce the number of people you have to transport between locations as well as boosting the local economy of each site you visit. Liaise closely with your venues to find trusted crew and equipment options. By doing this, you will build a large network of stakeholders in different locations.

### U-N-F-O-L-D, Exhibition Touring

Cape Farewell's U-N-F-O-L-D exhibition has toured extensively since 2010, and features the work of over 20 artists, all of whom have visited the High Arctic on one of the organisation's trademark voyages. Touring a huge body of work about climate change raises environmental issues of its own.

Artist Sam Collins was aware that the exhibition needed to be transparent about its own impacts, and decided that the exhibition would only ever tour by ship. This reduced emissions by up to 25 times compared to air freight. Detailed instruction packs were made in local languages that the exhibition visited so that local installation teams were hired to assemble the works, ensuring no one had to travel with the artwork. Collins designed bespoke transport packaging for the artwork that was reusable, made exclusively of timber, and created no unnecessary waste. The timber suppliers also stamped each piece of wood with where it had come from. The shipping containers were fitted with GPS devices that tracked their travel miles, and this was translated into carbon emissions. Both this carbon tracking information and the timber containers were assembled as an artwork themselves, as Collins' contribution to the exhibition. In doing so, Collins created the context for audiences to think about importance of understanding carbon emissions, and our impact on the environment, whilst also encountering the complex ideas engendered by the other artworks in the exhibition. [www.capefarewell.com](http://www.capefarewell.com)

### Radiohead, Lighting Touring System

Radiohead used what they believe to be the first exclusively LED lighting touring system. The system used 140A 3phase (420A in total) when turned on fully, although LEDs rarely draw full power. Even when they are, it's a fraction of traditional stage lighting demands. Radiohead's lighting system demonstrate how a forward thinking band and production team can drive technological innovation: digital lighting company i-pix designed and produced a brand new fixture for Radiohead's lighting designer Andi Watson to use on tour – within a demanding timescale of just five weeks, and the whole project came in within a budget which had initially been set for a conventional lighting system. [www.juliesbicycle.com/latest/case-studies/2431-radiohead](http://www.juliesbicycle.com/latest/case-studies/2431-radiohead)

### The Last Post, Kilter

Kilter is based in Bath and known across the country for their cutting-edge theatre techniques. They lead by example creating low carbon performances that also promote sustainable living. Artistic director, Oliver Langdon, says, "We find interesting places like allotments, cemeteries, cycle paths or old buildings and use those sites (and the people and things we find there) to create our shows. We want to connect with our audience in a new way." Kilter's work is often in the open air and their audiences are on foot, travelling around the show and interacting – "so they're really involved in the work we create." For their touring show The Last Post, Kilter converted a Luton box van to tour and host the performances. "18 bums squeeze onto 18 seats in our bespoke van-atorium, known as Mobile Sorting Office 451" The Last Post continues to develop Kilter's pioneering low carbon working practice from rehearsal to production. All sets, props and costumes are second-hand, recycled, re-used and sustainably sourced. Energy requirements for performances are derived from a collapsible wind turbine. Touring one vehicle to small community audiences reduces the number of car-trips made into cultural centres. [www.kiltertheatre.org/theatre/2012-the-last-post/](http://www.kiltertheatre.org/theatre/2012-the-last-post/)

## Mapping the Best Route



Think about the places you want to visit, and plan out the shortest routes between them. Often managers will want to organise tour dates to minimise travel time and distance, for the sake of the artists. Luckily, the most efficient and cost-effective routes are also like to have the smallest environmental impact, so this is a win-win.

Considerations such as venue availability, extra dates and artist's commitments are needed when planning an effective route, so it's good to start planning your tour and its route as early as possible.

- Use online map tools to plan out the shortest/quickest routes between places and/or fill in gaps where they are far apart
- When presenting work, identify other opportunities in the same geographic region
- Liaise with promoters or venues to minimise exclusion zones where possible
- Avoid travelling for one-off performances, particularly international air travel
- Avoid one off stops or major detours e.g. for press events
- Increase performances per tour, as this can reduce the need to tour again in the near future
- Working with touring consortiums can enable you to tap into resources in different locations such as sets, crew, performers and venues

By increasing your planning time, you will have to time to research new venues, establish new relationships and reach out to new audiences, whilst at the same time rationalising better tour patterns.

### Julie's Bicycle's Creative IG Tools

The Julie's Bicycle's Creative IG Tools are a unique suite of carbon calculation tools designed specifically for creative and cultural organisations to help you measure your carbon footprint. There is a Tool for Touring, which allows you to see your carbon impacts on a total tour or per-performance basis.

The Creative IG Tool for Touring can also be used during the tour planning stages to analyse the carbon implications of choices of route, number of performances, number of crew on the road, and mode of transport and freight, and will help you make environmentally informed decisions about the way the tour will run.

<http://www.juliesbicycle.com/services/ig-tools>

### Demand-based Touring Models?

Touring destinations are generally decided based on available opportunities and projected demand/ticket sales. Demand is estimated based on historical knowledge of a place or venue, current level of success of the touring company, artist or exhibition, and the popularity or success of similar shows in the region. While experienced professionals are often very good at getting this right, new touring models emerging that are starting to allow us to make decisions based on more direct data.

In the simplest form, this can mean analysing website or social media analytics to pinpoint geographical regions from where an artist or company seems to attract a lot of interest. More sophisticated models allow crowdsourcing of shows and demand prediction – through demand campaigns, or fans actually pledging to buy tickets before a show is confirmed.

The environmental implications of these potentially disruptive new models could be negative, if crowd-based models result in more one-off performances in far-flung locations. They could also be positive, if data is used to find more opportunities for better routing on tour. They can also be used to ensure that the maximum number of spectators is reached (rather than audiences travelling long distances because a show isn't touring anywhere near them, or a show touring somewhere needlessly) depending on how we use and respond to them.

### The Touring Network, the Tourbook

Tourbook is a project by The Touring Network. The Touring Network exists to see rural touring be a central, celebrated and indispensable part of the cultural life of Scotland. They are committed to bringing live performances of the highest quality to all areas of the Highlands and Islands of Scotland. Through their touring scheme they are able to support performances in under-represented geographic areas and genres. Tourbook has been created as an online platform that connects rural promoters with each other and provides a space for performers to promote their shoes. It helps you find and book shows, connect with other promoters, share skills and stay up to date with relative news and events.

[www.tourbook.org.uk](http://www.tourbook.org.uk)

## Choosing Your Venues and Working with Them :



Capacity, cost and availability are key factors in choosing a venue, however you should also consider the following prior to booking and after confirming:

- Is the venue location easily accessible for its audience? Does it have good access to public transport? Audience travel is the largest source of carbon emissions for any production, and this is often a problem for rural venues or big shows that attract audiences from further away
- Research local travel operators or explore organising extra public transport services at each venue and synchronise services with the start and end of performances
- Liaise with venues to offer only a limited number of car spaces to encourage car sharing and use of public transport
- Work with the venue, promoter or ticket agent to offer a combined performance and public transport ticket
- Choose venues that provide bike racks or bicycle storage
- Does your venue have an environmental policy? Ask to see this, and check whether they have Julie's Bicycle Creative Green or other environmental certifications or awards
- Speak to the venue(s) about using their in-house equipment or what you can source locally to avoid unnecessary transport
- Find out if you will have access to sufficient mains power, to avoid using diesel generators
- Ensure recycling facilities are provided backstage (as well as front of house)

### Green Riders

A green rider sent out alongside hospitality and technical riders, or green clauses included in existing riders, are great tools to encourage greater communication between artists, touring companies, promoters and venues about your environmental aims and objectives, and more joined up working on sustainability.

A green rider would include reasonable requests you expect the venue to address to reduce the impacts associated with hosting your performance or exhibition. Clauses can address waste/recycling, energy, catering, and marketing, as well as providing audiences with information on public transport etc. You can download a sample rider to adapt to your needs from the Julie's Bicycle website.

[www.juliesbicycle.com/resources/green-rider](http://www.juliesbicycle.com/resources/green-rider)

### Orchestra Age of Enlightenment: Musicians Marathon

The OAE is an organisation committed to a sustainable future. March 2012 was Green Month. They planned and carried out a UK based education concert tour 'Anthem for a Child' with environmental issues taking priority. As part of this, some of the players and staff pledged to complete miles of activity to raise money for the project for example running and cycling to the venues. As well as this, some of the players travelled by train instead of driving separately. They also included Green Riders into their Orchestral contracts to ensure the artists, venues and promoters works on engaging their audiences with environmental awareness.

<http://www.oae.co.uk/green-oae/>

## Planning Transport



Transport is frequently the largest source of carbon emissions on tour (excluding audience travel).

- Within Europe, use ground transportation for production equipment rather than air freighting as much as possible. Switch from road-freight to rail-freight for your sets, costume or artworks
- When undertaking inter-continental tours, plan enough time before or between shows to use sea freight rather than air freight to transport production equipment/sets
- The same goes for staff, crew and artists – travelling by sea, rail, or road is greener than air travel. In particular avoid short-haul flights
- When booking touring vehicles such as splitter vans or sleeper buses, choose models with fuel-efficient and low-emissions engines and pick the smallest vehicle size appropriate to your needs. Speak to suppliers about what they have available
- Choose tour buses that require lower rated power supplies: 32amp, 3phase bus uses six times the power of a 16amp single phase bus
- If you are hiring a driver, look for someone who has undertaken sustainable driving/fuel-efficient driving training
- Use public transport rather than cars or buses whenever possible
- If you need to use cars, try to organise car sharing, to reduce the number of trips on the road.
- Use taxi firms that provide hybrid or electric cars
- Plan transportation of sets/artworks/equipment to use space efficiently, minimise vehicle or container size, and ensure that journeys are made with a full load
- When packaging sets/artwork try to use as little packaging as possible and ensure all packing materials are reusable and recyclable

### JØKoToUR, Sustainable Touring

Jøkleba has a history of combining musical exploration with conceptual ideas and will on this tour bring a visual world of sustainable future architecture and urbanism. The tours in 2012 investigated the implementation of improvised visual scenography, sound imagery and a visual production of architectonic elements, which formed the basis for their eco-tour in 2014. The JØKoToUR started in Bodø, north Norway, went all the way to Istanbul, returning via France to the UK and by boat back to Norway. All transport related to the concerts used transport with zero or ultra low CO2 emissions. This meant that whichever venue was reachable by (electric) train was preferred. Other destinations were reached by use of electric cars or buses. Concerts that were not reachable by means other than flights or petrol-based transport were not considered. Read about their experience here: [www.juliesbicycle.com/latest/blog/jokotour-the-norwegian-trio-jokleba-on-tour-in-europe](http://www.juliesbicycle.com/latest/blog/jokotour-the-norwegian-trio-jokleba-on-tour-in-europe)

### Dream Think Speak, Sustainable Touring

Dream Think Speak create and produce the work of Tristan Sharps and is internationally recognised as a pioneering creator of site responsive performance. In 2013 they developed an Environmental Policy for the company. As part of this they increased their storage by 75% to minimise waste and ensure that the sets, costumes and equipment can be reused.

Through donating to charity shops and engaging recycling services such as scrap metal recycling and the Shaw Trust. They employed a transportation company Luckings (responsible for transporting all sets and equipment from their Brighton storage in Kent to and from London and Newcastle) that uses a fleet of new vehicles that have greater fuel efficiency and therefore reduce omissions. They also ensured that all venues were accessible by public transport or bicycle and that public transport routes were featured on all marketing materials. DTS partnered up with Brighton and Hove Buses and Southern Rail to highlight to audiences that they could get to the Malthouse Estate (The Rest Is Silence venue in Shoreham-By-Sea) via train or bus.

[www.dreamthinkspeak.com](http://www.dreamthinkspeak.com)

## Handlebards, 2000 Miles Cycling Tour

"Sustainability is a running theme within the Handlebards Company from the creative production to the touring. Throughout the summer of 2013 and 2014 we took to our bikes cycling around the UK and Europe covering 2000 miles. On four bikes, we carried all the necessary sets, props, costumes and camping equipment to perform Shakespearean plays. At most venues we arranged to be accompanied by a live local band. In 2015 we will be working with designers and engineers to integrate the bikes into the show, powering lighting and mechanical contraptions, and also generating electricity to charge phones and laptops as we cycle. Throughout our entire tour we used one tonne of carbon emissions (through using the ferry). If we had chosen to use cars whilst on their tour, we would have managed to use 52 tonnes of carbon emissions. When working with local musicians, we put a callout up on local musician forums and groups for each venue. We've now got a great working relationship with many of the bands we've worked with over the past two years, and they often suggest new artists to us. Our network just keeps growing and growing!"

Paul Moss, Executive Director: Peculius  
[www.peculius.com/handlebards](http://www.peculius.com/handlebards)

## Britten Sinfonia, Responsible Touring

Britten Sinfonia is one of the worlds most celebrated, pioneering and forward thinking ensembles. As well as having residencies at the Barbican, Norwich, Brighton and Cambridge the orchestra also tours regularly, performing at major UK festivals including Aldeburgh and the BBC Proms. The orchestra's growing international profile includes regular touring to Mexico, South America and Europe. As touring is a major part of their practice, they integrated it into their environmental policy. They endorse responsible touring that encourages their orchestra and staff to use greenest mode of transport to reach the tour destination and whilst on the tour itself.

[www.brittensinfonia.com/site-documents/Environmental\\_Policy.pdf](http://www.brittensinfonia.com/site-documents/Environmental_Policy.pdf)

## Booking Accommodation



- Look for hotels holding environmental certification or awards
- Consider the accommodation's proximity to your venue to minimise local transport impacts
- Where appropriate, book staff, artists and crew into twin rooms rather than single rooms
- Encourage them to stay with friends or family on the road where this is possible
- For longer-term accommodation, rented accommodation can be both cheaper and have a lower environmental impact than hotels

Here are some accreditations to look out for:



Green Tourism Business Scheme (GTBS) (U.K.) The GTBS is the national sustainable tourism certification scheme for the UK. It is the only green tourism certifier validated by Visit Britain, through the International Centre for Responsible Tourism.



The Green Start programme is a framework for any tourism business wishing to make an initial commitment to green tourism. It's designed to provide operators with a springboard to accreditation by one of the VisitBritain validated accreditation schemes. By adopting Green Start, a business is signalling to visitors that it recognises the importance and value of sustainable good practice.

## Maximise Impact



Use your time on tour wisely!

- Arrange meetings and networking events to coincide with dates and locations on your tour, especially if you're travelling abroad, so you won't have to re-visit places in the near future
- Use the tour to take your education and outreach projects to new people and places
- Maximise your presence alongside performances – connect with academic and community organisations, and/or explore digital broadcasts

## Live Broadcasts and Presentations?

With the advent of better digital connectivity, new ways of presenting work and performances digitally have emerged. While there are obvious questions around audience experience to consider, these can be powerful ways of reaching new audiences and potentially reducing the need for audiences and/or productions to travel long distances.

National Theatre Live! broadcasts British theatre live from London stages to cinemas across the UK and around the world. The Royal Opera House similarly live broadcasts many of its performances to screens across the world. Digital Theatre works with different theatre companies to capture performances for the screen, which can then be rented online or downloaded.

There are also an increasing number of technology start-ups focusing on the live music market. Living Indie film and live stream indie, pop, and rock gigs in HD with chatrooms running alongside. Shows are also archived for later viewing. Many artists are also organising their own film crews and using platforms like Ustream to broadcast live to an online audience. Mixify Clubcast uses a two-way HD live stream using webcams and big screens at both ends to connect DJs performing sets from home or other locations with audiences in clubs elsewhere on the globe.

After Dark is a project first premiered at Tate Britain, which allows audiences to remotely take control of robots roaming around the gallery at night or watch what the robots are seeing via a live feed. The Google Cultural Institute's Art Project is working with galleries and museums across the world on high-quality digitization of their collections, which can be viewed for free in high resolution by anyone with an Internet connection.

## Catering



- Consider your hospitality rider. Only ask for quantities and things you are actually likely to consume, especially fresh food with a short use by date
- Prioritise locally sourced, organic, and seasonal produce and vegetarian over meat-based products.
- Request washable plates, cutlery, etc. or compostable/ recyclable serving ware
- Look into giving team members a reusable/refillable water bottle and work with venues to ensure everyone will have access to refill points backstage
- Choose caterers who consider their environmental impacts
- Work with the venue/promoter to choose green and ethical suppliers for food and drinks that will be sold to audiences

## Merchandise and Marketing



Consider environmental sustainability when planning your tour merchandise and marketing (or when liaising with venues and promoters on marketing).

- Choose products and suppliers that have strong ethical and environmental credentials
- Ensure all printed materials have recycled content and/ or use FSC-certified paper and are printed using non-toxic and biodegradable inks
- Use electronic publicity material as much as possible instead of printed materials
- Choose clothing made from organic cotton, or other sustainable materials such as bamboo fibre or recycled PET bottles and dyed using plant-based dyes

For more information, see the Julie's Bicycle Practical Guides on Procurement and Marketing and Communications.  
[www.juliesbicycle.com/resources/procurement-guide](http://www.juliesbicycle.com/resources/procurement-guide)  
[www.juliesbicycle.com/resources/marketing-communications-guide](http://www.juliesbicycle.com/resources/marketing-communications-guide)

## Communicate with Your Audiences



Audience travel is the largest source of carbon emissions for any performance or exhibition. This may be out of your direct control, but might be under your influence, and you can encourage them to travel more sustainably in communications before the event.

- Promote walking, cycling, public transport and car sharing
- Provide public transport information on your website, on tickets, and as part of marketing materials
- Host a travel carbon calculator on your website so that audiences can choose the mode with the lowest emissions
- Communicate environmental actions you'd like your audience to make, such as recycling
- Investigate partnerships with campaigns, charities or NGOs working on environmental issues

### Jack Johnson, AllatOnce Campaign:

Throughout the 2013-2014 tour, Jack Johnson and his crew used their website as a platform to launch their 'AllatOnce' campaign to communicate to their audience the measures they were taking to reduce their environmental impact. This was a 'social action' campaign where they emphasised the power of people and community to become culture changers. The Jack Johnson website outlined their actions, aims and objectives and then linked into their campaign website for more detailed information and how to connect and make a positive change in your local and world community. This was a platform for audience members, communities and non-profit groups were about to connect, take environmental action and receive awards. Within this they had a mini campaign 'Capture your Commitment' where audience members were photographed with their green pledges, these photos were then uploaded onto the campaign site. AllatOnce also promoted Sustainable Local Food Systems and Plastic Free initiatives. At the end of the tour they published a document that outlined their's and their audience's successes throughout the tour.

[Allatonce.org](http://Allatonce.org)

### Empowering Audiences, 'Cheese'

Working with pedal-power specialists Magnificent Revolution, theatre company fanSHEN customised four gym machines to generate energy to power their production of Cheese (September 2013). The machines were placed in London gyms not far from the performance venue in Oxford Circus, and were linked to a battery which stored energy as people used the machines to get fit. Each night, the batteries were transported to the performance venue and used to power the show. Each person contributing to the energy generation process was able to measure their workout in terms of household energy usage, for example: 'You've now generated enough electricity to have boiled a kettle for two cups of tea,' and got discount on their ticket to see Cheese, depending on how much power they pedalled. fanSHEN documented the whole process of customising the machines, developing the show and researching resources available for making their work more sustainable via a dedicated blog, [www.peddalingpower.wordpress.com](http://www.peddalingpower.wordpress.com), and organised three post show talks focusing on environmental themes relevant to the show and their energy generation experiment.

[www.fanshen.org.uk/current/cheese](http://www.fanshen.org.uk/current/cheese)



## On Tour



### On the Road



When you get on the road, most of the environmental impacts of your tour will already be locked in as a result of planning, but there are still some things you can do on a day-to-day basis:

- Use refillable bottles and tap water wherever possible
- If refillable bottles are not possible, bring a Sharpie and label every bottle with a name. Insist that crew, cast and staff finish one bottle before opening another, rather than leaving half-drunk bottles
- Share food and do group shops to minimise waste
- Use recycling facilities backstage where they are provided and dispose of cigarettes in ashtrays
- Turn off lighting and air conditioning in dressing rooms when they are not required
- Turn off equipment after a sound check where feasible
- Do not leave vehicles idling or work with your driver if you have one to minimise the amount of idling
- Use venues' dressing rooms and facilities where possible so you don't need to leave tour buses running. If you do need them powered up, hook them up to shore power where available
- In hotels, turn off lights/electronics/air conditioning/heating when you leave the room, close the curtains during the day to help keep the room at an even temperature, take advantage of linen/towel reuse policies if you are staying for multiple nights, and check that taps are tightly shut off to avoid water loss from dripping taps
- Use public transport where possible for local ground transport. If cabs or hired cars are unavoidable, request hybrid or electric vehicles

The Dave Matthews Band reportedly saved the equivalent of an estimated £5758 on a single tour just by using fewer (or no) plastic water bottles for the band and crew.

[davemattthewsband.com/](http://davemattthewsband.com/)

## After the Tour



### Measure Your Impacts and Evaluate



Measure the actual carbon impact of your tour using the Julie's Bicycle Creative IG Tool for Touring. Compare the real numbers with your estimates from before you set off if you used the Tools during planning. If they are very different, why is that?

By adding your touring data to the Creative IG Tools, you are also contributing to the development of sector-specific benchmarks which will help us form a better understanding of the carbon impacts of touring and their implications for the industry.

- Take some time to write a brief post-tour evaluation on your environmental sustainability initiatives, and ask the following questions; what went well and what could be improved? Which venues were the most impressive in terms of their green credentials and willingness to collaborate? Did any hotels stand out? What opportunities are there and what can you build on for future tours?
- Share any relevant feedback with all concerned stakeholders

### To Offset or Not to Offset?



We would only consider offsetting a 'last resort' to be used once all efforts to reduce carbon emissions have been made. If you do decide to purchase carbon offsets, make sure you use a properly accredited and certified offsetting scheme.

See the Julie's Bicycle Factsheet on Offsets for more information [www.juliesbicycle.com/resources/offsets-factsheet](http://www.juliesbicycle.com/resources/offsets-factsheet)

### Maximise Resources



- Dispose of any sets, costumes, or other leftover materials from the tour sustainably through donations, sharing networks, or recycling
- Put anything re-usable in storage where possible for future tours. Join or establish partnerships and mechanisms with other organisations for sharing production resources
- Ensure any hired equipment is properly packaged in order to reduce the risk of damage on the way back to the supplier. Reuse the packaging that was supplied and don't use too much tape on cables

## Further Reading and Resources

[Julie's Bicycle Creative IG Tools](#)

[Julie's Bicycle Benchmarks](#)

[Julie's Bicycle Practical Guides](#)

The following guides would be useful to read alongside this:

- [Procurement](#)
- [Marketing and Communications](#)
- [Team Engagement](#)
- [Audience Travel](#)
- [Greening the Office](#)
- [Productions and Exhibitions](#)
- [Green Mobility](#)

[Julie's Bicycle Factsheet on Offsetting](#)

[Luckings Transportation Company](#)

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# Julie's Bicycle

SUSTAINING CREATIVITY

## Julie's Bicycle

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