



Live DMA Roadmap

Towards ecological policies in the live music scenes in Europe

We are all aware of climate change and the human impact on global warming and biodiversity loss. Whether it is through warning reports, climate strikes, or alarming signs that we can already experience, recurring accidents or weather conditions, we know that we must all change our practices to sustain a liveable world before the end of this century.

Facing the emergency, how to not feel terrified, unqualified or powerless?

From individual to collective action

Since its creation, **Live DMA is working towards positive approaches, to highlight good practices and support live music scenes through their challenges.**

From 2020, Live DMA started to [collect resource and good practices among the European live music scene on ecological sustainability](#). The Digital Safaris on Sustainability give live music professionals from all around Europe the opportunity to virtually visit live music scenes that work in an ecological way. From catering to sustainable building, up to the mobility of the audience and artists, the inclusive actions put in place or the way they manage waste, the Digital Safaris are a place for exchange of concrete tips on how to think and act in a sustainable manner in a live music venue, club or festival.

At the same time, Live DMA members expressed that, although accessing and sharing knowledge and experiences are crucial to support the music professionals and volunteers in their transition, **we need to take collective measures to initiate a structural change in our sector and request more political actions with a common voice.**

The climate crisis is a global issue interlinking individuals, companies and policy makers responsibilities. Although we do not all have the same capacity, power nor impact, we are all embedded in a close relationship. Live DMA's roadmap on ecology aims at turning a triangle of inaction, into a virtuous circle.

The triangle of inaction relies on assigning the responsibility on others:

Individuals rightfully claim that their impact is limited, that large companies are the main polluters and that governments should lead the change with restricting rules on them.

Industries claim that they respect the applicable law and that they offer what consumers want.

Policy makers trust companies, they rule based on what they claim they have been elected for, and fear that coercive measures would be unpopular.

The average of a European carbon footprint (7.2t.equ CO₂) must decreased by approx.75% to respect the 2t.equ CO₂ to limit the global warming as stated in Paris agreement. How much can, or should, individual action contribute to this goal? We have compiled a list of a dozen relevant actions of the sole will of an individual, by aggregating "small everyday gestures" and more ambitious changes in behaviour (eating vegetarian, no longer flying, systematically carpooling, etc.). These actions are all achievable without any investment. We then looked at what it was possible to hope for in terms of reducing the carbon footprint if a French person jointly and systematically activated all of these actions, every day of the year. It appears that the drop would be around -25%. This maximalist hypothesis has the merit of bringing to light two important results: first, the impact of individual action is not at all

negligible – provided that we are not confined to symbolic and marginal actions. Among the most impactful individual actions, switching from a meat diet to a vegetarian diet alone represents a reduction of around 10% in an individual's total carbon footprint. But it is clear that even generalized "heroic" behaviour cannot allow a sufficient reduction to meet the 2°C objective of the Paris Agreement. To win the battle, we have to go beyond the single individual link and reach a collective level of action. Alongside efforts in the private sphere, which will have to take place anyway, it is also essential to obtain system (notably as a citizen or as a company employee) the triggering of a much more radical and profound change than what is being undertaken today.

[translated from [CARBON4 Report](#), 2019]

To turn it into a virtuous circle, Live DMA, as European association representing mainly small and medium sized enterprises and non-profit organisations from the live music industry, commits to support them adapting their practices while maintaining economic viability, and advocating for adapted but still restrictive rules for the sector.

The music industry's transformation relies on involved professionals and qualified experts who will be the driving-forces to enrol and empower their peers, to reveal their capacity to make effective change, not only as citizens, but as a mass of liable decision-maker along the music value chain.

Let's act now

Sustainability is a paradigm for thinking about the future in which environmental, societal and economic considerations are balanced in the pursuit of an improved quality of life. Live DMA's roadmap on ecology is inscribed into a sustainability approach, which means also considering some social and economic indicators.

These objectives will be implemented through:

- A task force to bottom-up recommendations and build up a joint advocacy strategy.
- Peers learning for professional and volunteers to empower them with solution-based methodologies, relying on their peers' experience and an analysis of the most suitable and impactful actions adapted to the specificities of the live music sector.

We expect the following impact:

- Improve cooperation with policy makers and participate to improve the democratic life with contributions based on the general interest.
- Participate in a snowball effect on the whole live music chain, cooperate with partners and contribute to fair and sustainable practice codes.
- Raise awareness towards audiences and contribute to the development of a sustainable live music industry.

Key milestones:

- Task force launched in June 2022
- An internal sustainability policy and action plan available by the end of 2022 for the Live DMA networks' activities.
- Peers learning for live music professionals to start in 2023.

WHAT WE CAN LEARN FROM CARBON FOOTPRINT REPORTS

Carbon footprint calculators tend to become a must-do when cultural operators engage themselves into an ecological transition. Carbon footprint reports help to identify the main areas of carbon emissions of an organisation and monitor its evolution through the years, when the analysis is repeated annually, to measure the impact of the decisions taken within the organisation on ecological initiatives.

Carbon footprint calculators give precious indicators for the live music venues, especially when they can also foreshadow the most effective solutions to reduce their emissions.

However, the live music venues are specific organisations and tailor-made carbon footprints calculators remain expensive for them. However, when comparing the results of the carbon footprint reports available, we can identify recurring conclusions and draft global trends to inform the live music scenes across Europe. In this way, European cooperation and exchange of knowledge can benefit the European live music venues.

Some Live DMA members, national associations for live music venues, clubs and festivals, are providing tools for their members to measure their impact and support solutions.

- Dansk Live (DK): the climate calculator (“klimaberegner”), developed by World Perfect, allows festivals and concert organisers to make calculations in the areas of waste, water, transport and energy. By introducing the data runs, organizers can not only get an overview of the places that weigh heavily in the climate and environmental accounts, but also measure the development of consumption through annual calculations, and optimize potential solutions from year to year.
- FEDELIMA (FR) is working on a programme to calculate the carbon footprint of a panel of 15 organisations in the music chain (venues, festivals, labels, promoters) to sort the results per typology and draft a plan of action accordingly.
- LiveKomm (F) ClubTopia is the result of many years of great cooperation with the BUND Berlin and the Clubcommission. The current project is also supported by the University of Sustainable Development Eberswalde and funded by the Berlin senate for the environment, transport and climate protection. The project connects experts of nightlife and sustainability to encourage Berlin’s cultural operators and users to become more sustainable and in particular, more climate friendly. They offer:
 - **Round tables for a green club culture:** Club and party organisers come together with the aim of developing an eco-friendly code of conduct for their nightlife activities.
 - **The green club guide** provides all the information – from waste-reducing measures, to energy efficiency and improved mobility. In addition to that, we are available for workshops (in German, English or French) and presentations to transmit their knowledge.
 - **Energy Consulting:** After an on-site visit they gather information to measure the venue’s carbon footprint and research climate friendly alternatives.
 - **Future Party Lab and ideas competition:** Their design thinking labs and workshops bring together experts of nightlife and sustainability to shape the future of sustainable clubbing. The ideas competition will highlight and award the best ideas that come up during the innovation labs.

These initiatives are very necessary and very good examples on how to produce collective knowledge and develop methodologies to support the sector through its green transition. They demonstrate that carbon footprint calculators are at the core of the transition process. **When facing the climate change emergency, people want to make informed decisions to avoid green washing actions, and have a real impact. Moreover, public policies are drafted upon facts & figures, so it is crucial for the live music sector being able to provide concrete information revealing its specificities and needs in terms of support.**

Still, shall we recommend a systematic use of carbon footprint analysis for every music venue or festival? As said before, the carbon footprint tools remain expensive, and mostly public, large private or subsidised organisation can access them. They request time and some staff capacity to fill them in and monitor internal tools to follow-up the emissions over the years. In that sense, they address mainly professional organisations and are less-accessible for voluntarily run organisations. Determining access to public funding based on the use of these tools would then be excluding. Additionally, carbon footprints also have their grey zones. It is difficult to get the full picture of who's "owning" which emissions, especially on touring. The scope of the carbon footprint calculator is also crucial to avoid misleading results. On technics for instance, renewing the venues' light equipment for LEDs will reduce considerably the carbon footprint results in terms of energy consumption while it might not be the eco-friendliest solution on the long-term, comparing to non-LED equipment mutualisation, if the scope of the carbon footprint also considers the production and recycling of the equipment.

This is why, based on the existing knowledge, we can go through the main conclusions of the carbon footprint analysis already done by the live music venues in Europe to draft some basic recommendations to their peers. We will continue to explore the results of on-going carbon analysis, using comparative indicators and sorting them by venues typologies (number of visits, number of activities, legal status, etc.) to create groups of peers and facilitate the identification of the most relevant actions based on each typology. Still, carbon footprint tools should not be fantasized. If they provide relevant indicators and information to feed strategic decisions, they do not provide the turnkey solutions. The following chapters underline the main ecological challenges identified through carbon footprint analysis, and aim **at being the basis of a peers training programme to exchange and develop our members' capacity on the most suitable and effective solutions.**

AUDIENCE MOBILITY

Roughly half of the carbon emissions of live music venues rely on audience mobility. To tackle this main issue, live music organisers are pressuring local governments to develop public transportation or bikes nearby the venues and clubs as well as free public transportation included in the concert ticket. This challenge can be further emphasised by modern urban challenges which pushes live music venues and clubs from the city centres to fringe areas where public services are less developed. It can be a major issue for venues in rural areas as well, without proper public transport offer.

However, even in city-centres, a large public transport offer does not seem to completely solve the problem. Audiences seem to prefer the use of the car for two main reasons:

- It allows more flexibility and less stress at the end of the concert when considering missing the last ride. For club nights, it often remains the only option if you are not willing to stay up until the first early tram/buses/metros.
- Car provides a feeling of security unmatched with walking home or using late public transports.

For the live music organisers to bypass this challenge, possible options can be to develop earlier shows, such as after-works, but the options remain limited, especially for club nights. Some events and venues

also encourage carpooling, or home-walking groups on their social media's channels. Several initiatives are also flourishing to set-up a night-walk with live music organisers and local policy makers, to better understand where and how the insecure feelings are created in the public space at night, in order to implement new actions to improve safety.

Going further...

We need to explore this section further, based on the following criteria:

- Variable 1: urban/peripheral/rural areas. To what extent the geographical area is a condition to consider separate solutions?
- Variable 2: events capacity and scope of attraction (artistic programme). The size and the number of events per year will automatically increase the audience carbon footprint of a venue. More importantly, the scope of attractiveness of a venue or an event seems to be the most influential indicator. Considering inputs from the festivals: "in a festival like the Vieilles Charrues (FR), which brings together more or less as many people as Dour (BE), the 3% of the public arriving by plane represents half of the emissions of all the festival-goers" (Music Declares emergency France). These first indications seem to indicate that we must re-think events and regional policies based on territorial attractiveness and re-assess the financial viability of live music events at local level, [as concluded in a European cooperation project led by Periscope](#). How to create new touring routes relying on the grid of local music scenes?

ARTISTS MOBILITY

Artists footprints represent between 10 and 20% of the venues carbon footprint, but it represents a more visible part of the public debate on sustainability, and it can have a large impact in terms of awareness (or bad buzz).

On one hand, it is better to make the artists circulate than to move audiences to attend shows. We also have to consider European geographical disparities: If the Netherlands are very well served by rail networks, connections with Norway are made more by plane, and the size of the country leads to long distances to be covered. Moreover, travelling by train with the music equipment can become really challenging: multiple connections, limited luggage capacity, unreliable timetables... It also represents an additional charge for venues who have to rent more equipment.

On the other hand, more and more artists are willing to adopt more sustainable practices on touring which should enable cooperation between the different parts of the music chain. At the same time, important gaps remain in the artistic sphere in terms of practices, and the question of ecological artistic mobility quickly meets the question of fair remuneration and working conditions for the artists and their staff: in 2021, Clean Scene and Resident Advisor released a report ["last night a DJ took a flight"](#) looking towards alternative futures within the dance music industry, with the idea to ban private planes and exclusivities. Exclusivities represent not only a dilemma in terms of ecological footprint, but also in terms of gaps in terms of artistic remuneration, financial pressure and unfair competition between live music organisers.

Going further...

- Map exclusivities practices and their impact on touring conditions for the live music scene.



GREEN RIDERS

Green riders are collective agreements between technicians, artists and promoters to host an artistic performance.

[The European Jazz Network developed a green rider in 2015 with Julies' bicycle](#), and the rider will be updated by the end of 2022. In the meantime, the rider was experimented through a pilot tour, trying to implement all the conditions from the green rider.

Among the different bullet points of the green riders, vegetarian catering is one of the most efficient and cheap way to reduce the venues carbon footprint. Still, it can be difficult to implement those riders, and it requires mediation between organisers, artists managers, and touring agencies. It is the difficult part and it is part of the organisers' responsibility, similarly to the sound levels and other "environmental rules" implementation. In the end, green riders are mostly a useful practical tool to communicate between the concert parties (artists, managers, promoters, organisers) about the green charter and responsibility when hosting an event.

Going further...

- Debunk the right from the wrong.
Ex: are eco cups really sustainable?
Ex: should I equip my venue with LEDs?

BUILDING AND ENERGY

It is difficult to compare and create standards at European level. National geographies and policies have a direct impact on the results, and live music professionals have to deal with it without so much other opportunities. For instance, the carbon emissions on energies will appear lower in countries using nuclear energy (from 1 to 4). Indeed, while the use of nuclear power presents other environmental challenges, it emits very little carbon, unlike the energy mix of other European countries, which depends heavily on fossil fuels (natural gas, oil, coal) and is therefore a major emitter. Also, concerts organisers rarely own their building. It is usefully owned by public authorities or private investors, which implies individual strategies to improve the ecological management of the building on its own.