

Green Touring Guide

A guide for musicians, agents, tour managers, promoters, venues, and booking agencies



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This guide was written for

- Performers,
- Agents,
- Tour managers,
- Booking agencies,
- Promoters,
- Venues,
- and all persons involved in the organization and execution of a tour.

Chapter legend



Quick guide to measures

Low-cost implementation:



Quickly realized:



High communicative impact:



High environmental impact:



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About the authors

The Green Touring Guide was compiled by students from the Popakademie Baden-Württemberg in collaboration with the Green Music Initiative and kollektiv. It was written in consultation with booking and management agencies as well as representatives of labels. In addition to having written this guide, this group is also the initiator of the Green Touring Network.

1 Foreword

Alternatives for climate change

On December 13, 2015, the majority of governments worldwide finally agreed on a globally binding climate agreement at the climate summit in Paris, which limits global warming to a maximum of 1.5-2.0°C (UNFCCC, 2015). It was a move that is as momentous as it is necessary. This demonstrates that it is not only the vast majority of scientists who recognize the fact that climate change is a threat to mankind (BMUB, 2015), but also international politics. Even countries like Saudi Arabia, whose main source of income is crude oil, are on board. This agreement was only possible because there are now viable alternatives to fossil fuels, which are currently the status quo. Remaining with Saudi Arabia as an example: This country sees itself as a future leader in the field of solar energy; after all, its oil reserves will be exhausted at some point.

Business as usual is not an option

Two surveys initiated by the United Nations and the European Commission show that a large percentage of the world population also views climate change as a threat to their own livelihoods (EU KOM, 2015; WWViews, 2015). Hence, for many people, there is no alternative to combating climate change — continuing as before is not an option.

This has resulted in more intensive joint efforts being made to formulate detailed plans and measures, which are in fact being put into action. When doing so, it is important to concentrate on the areas in which most of the greenhouse gases detrimental for the environment are generated. These are:

- agriculture,
- the generation of power and heat, and
- the transportation sector (Rahmstorf & Schellnhuber, 2007).

What does music have to do with climate protection?

The aforementioned climate-related circumstances are not just abstract. Rather, they are a part of daily life both in private routines and when on tour. Just a few minor or major changes can contribute to less greenhouse gases entering the atmosphere and contributing to the global increase in temperature, as well as the resulting environmental catastrophes such as flooding, hurricanes, droughts, and heat waves.

So it's just muesli, tents, and acoustic gigs from now on?

Green touring does not mean that from now on, all distances should be traveled by train, all amplifiers be thrown out, all meals replaced with spelt muesli, and that musicians need to sleep in tents. Instead, it means that even with just a few prudent measures in many areas, touring can even become more comfortable for musicians and in some cases cost less and make the live experience more intense for fans (in a positive way!). What we are talking about here are better alternatives! Admittedly, it does take some getting used to, but it's something that can be done step by step.

The medium is the message

Even if all major musicians were to significantly reduce their carbon footprint while on tour, the immediate positive impact on the global climate would still be rather small. After all, the music industry's emissions in no way compare to those of other sectors, such as the automobile or pharmaceutical industries. So why start here? The strong motivation that led to the compilation of this Green Touring Guide is based on the fact that musicians are prominent role models for many people, or are at least the center of a great deal of attention. If my favorite indie band from the UK has its shirts manufactured in a manner that is fair and ecological, then I as a fan might look closer at the origin of my clothes the next time I go shopping. Naturally, it would be a little creepy if all musicians were to start touring Germany and the world in "Heal the World" fashion, and this is not at all what we are aiming for.

Instead, we believe that persons and companies involved in tours are experienced enough to communicate the issue of going green in a manner that is appropriate for each performer. Discreet messages, such as entries in the tour log about tasty regional eco-beer from the Uckermark, can contribute just as much to people in society rethinking their decisions as big gestures, such as announcing that performances will only take place in clubs with green power from now on.

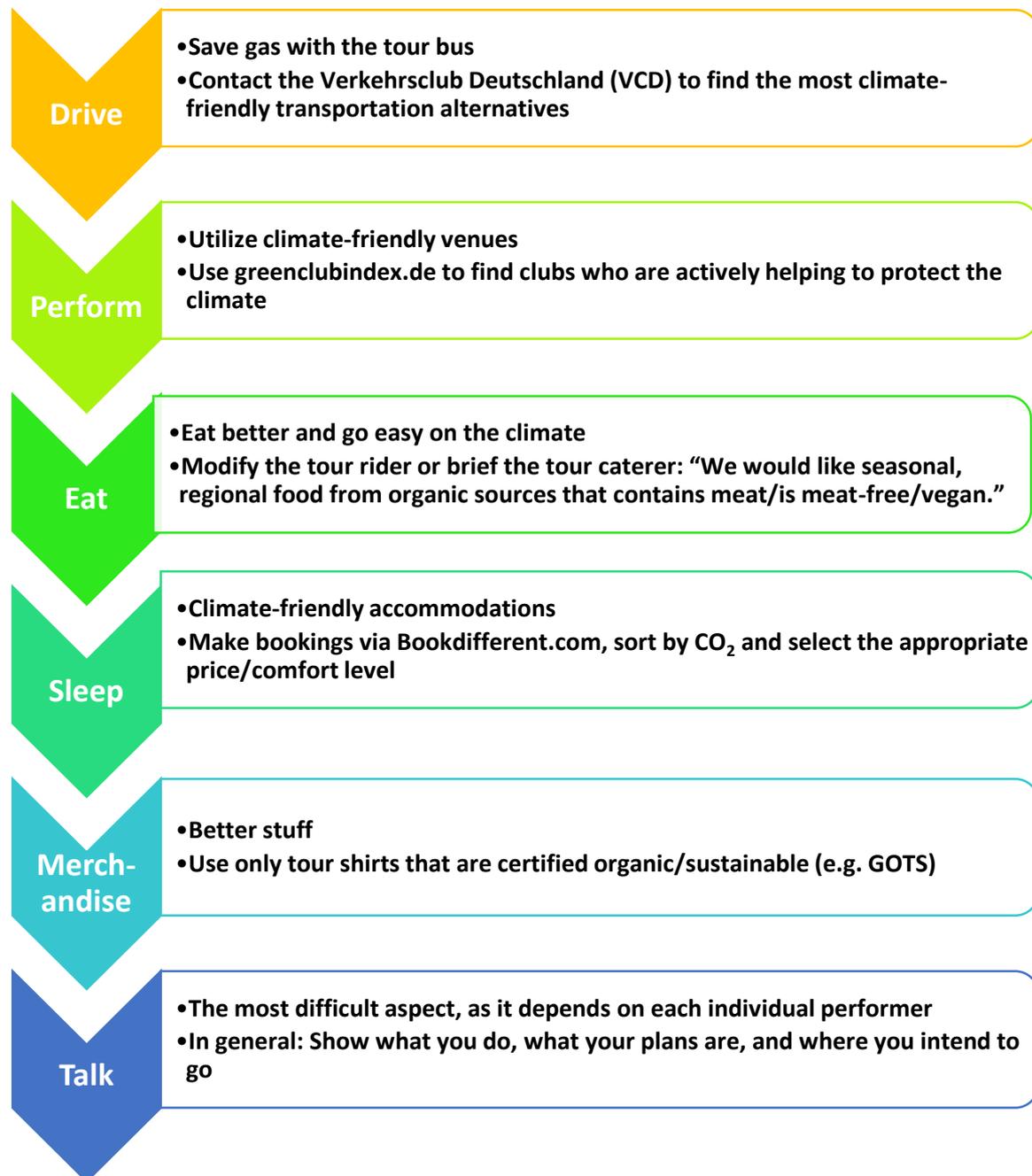
The Green Touring Guide

With this guide, we wish to point out possibilities and tools for reducing the carbon footprint of a tour and how this can be communicated without being suspected of "greenwashing". It contains suggestions and inspirations for rethinking the way things are done — and we hope that it will also prepare readers for a music sector that is undergoing a great deal of change.

The authors:

Jan Christian Polanía Giese & Julian Butz

2 Get started now — Seven steps for green touring



3 Climate change and touring

Climate change refers to a change in the earth's climate, regardless of whether this change is caused by mankind or not. Over the past 100 years, the average temperature on the earth has increased by approximately 0.85°C (BMUB, 2015)⁵. By the year 2100, an increase of up to 6.5°C is expected if nothing is done to counteract climate change.

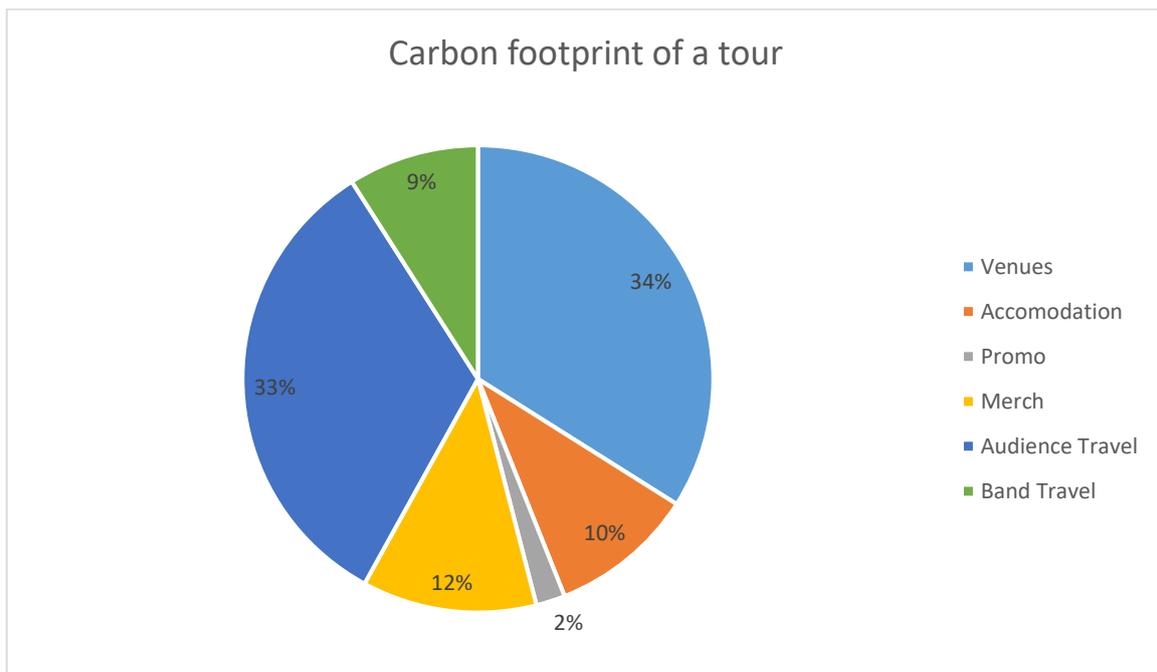


Figure 1 Carbon footprint of the 2014 We Invented Paris tour (source: author's diagram)

This would have catastrophic consequences for mankind, and would change the earth as we know it significantly. The expansion of deserts, heat waves, droughts, floods, an ice-free north pole, and the scarcity of water and food would make life on this planet significantly more difficult.

It is extremely likely that the increase in temperature is due to a greenhouse effect caused by man (BMUB, 2015).

Humans release a large number of greenhouse gases such as carbon dioxide (CO₂) and methane. This results in the sunlight which is reflected by the earth's surface leaving the atmosphere only slowly, thereby causing the earth to heat up, like in a greenhouse.

⁵ Here is a brief overview of the effects of climate change (in German): www.bmub.bund.de/fileadmin/Daten_BMU/Download_PDF/Klimaschutz/ipcc_sachstandsbericht_5_synthese_bf.pdf

Mankind's greatest influence on the greenhouse effect is via the combustion of fossil fuels during the generation of electricity and heat, as well as through the use of airplanes, cars etc. Furthermore, the production of food in agriculture also plays a significant role (Rahmstorf & Schellnhuber, 2007).

Naturally, music itself is not bad for the environment. But at a concert, festival, or on a tour, a large number of aspects are involved that can be detrimental for the climate.

As can be seen in Fig. 1, the main sources of emissions are the public traveling to the location and the emissions of the venue itself. In figures, this means that for each individual fan who visits a concert, 5kg of CO₂ is generated. For a medium-sized gig, this would add up to a total of around 1.5 metric tons (Siegle, 2012). This corresponds approximately to a one-way flight to New York (Atmosfair, o. J.). To put these figures in a German context: In Germany, 74.4 million tickets were sold (Statista, 2014) for music events in 2013. If we assume that each visitor results in 5kg of CO₂, this means that a total of 372,000 metric tons of CO₂ were released. This would equal 248,000 flights to New York.

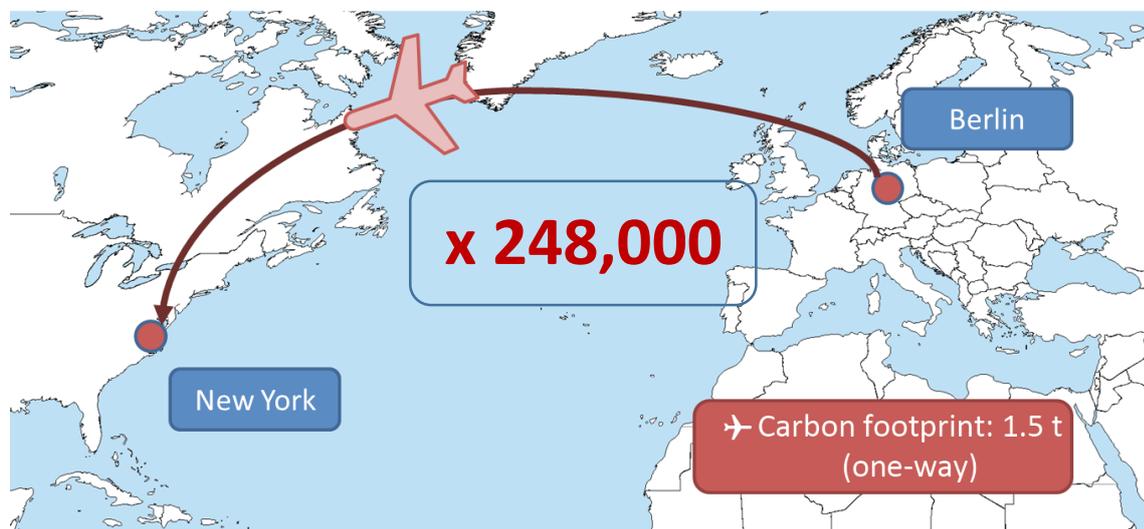


Figure 2 CO₂ emissions of one concert equal that of a one-way flight from Berlin to New York. If all concerts in Germany were added up, this would equal 248,000 flights. (Source: Author's own diagram; calculations: (Atmosfair, o. J.))

Carbon offsetting

Climate compensation or carbon offsetting describes the option of compensating for the CO₂ emissions of a particular activity at another location in a manner that results in lower financial costs. Hence, a company could purchase certificates that affirm a certain amount of CO₂ savings. The proceeds from these certificates are then used to e.g. support reforestation projects. However, because this does not result in lower emissions and the amount of greenhouse gas emissions remains the same, this option is seen as a secondary climate protection measure.

4 Basic information about the Guide

Environmental and climate protection are already a matter of common sense in the German festival scene as well as internationally⁶. However, in the touring sector, this is not at all the case: Green touring is still in its infancy. The reason for this was identified in numerous interviews with bookers, event promoters, as well as the musicians themselves. However, the challenges stand alongside a great many opportunities — not only for the environment, but also for tour budgets. Last but not least: Concert visitors could also benefit from this. There are already a few pioneers who have successfully implemented a number of Green Touring measures.

4.1 The challenges

Fear of high additional costs.

“Green touring takes up a lot of time and is expensive to implement.”

There are many measures where this is not at all the case. The low-cost measures are labeled as follows:  and those that require little time to implement, as such: 

Unknown terrain.

“Climate protection is a complicated issue, and it's hard to know when to start, if at all.”

Man-made climate change is a scientifically proven fact. The most important measures for counteracting it are labeled as follows: 

What are the benefits?

“What do we get out of it? After all, our main job is to make music!”

Relevant economic advantages are possible, but are not the focus of many measures. Instead, the media-related advantages and the boosting of one's image are more important here. Particularly visible measures are labeled as follows: 

Suspicious of “greenwashing”

“A performer's image is always at risk. When we start with green touring and announce it, we'll have critics breathing down our necks!”

With enough transparency and honest communication regarding the actual goals achieved, you knock the wind out of critics' sails. In order to avoid being labeled as an eco-fanatic (raised green pointing

⁶ Here is a small selection of green festivals: <http://www.greenmusicinitiative.de/best-practise/festivals/>

finger), customized and smart communication is necessary. This is where the Guide comes in by providing basic pointers and inspiration in the form of case studies.

4.2 Target groups

Apart from measures which are expensive and difficult to implement, there is also a large number of activities that can be realized with a small or no budget. Hence, the Guide is not only written for bands that play at major venues, but also musicians who make an appearance in smaller clubs.

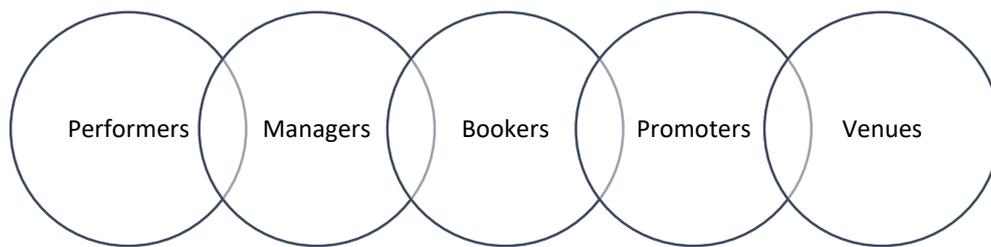
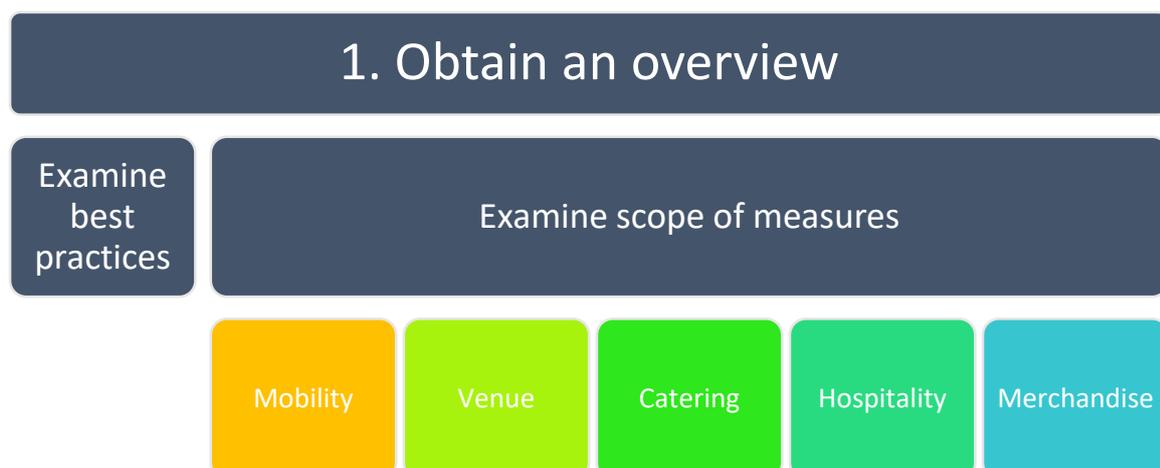


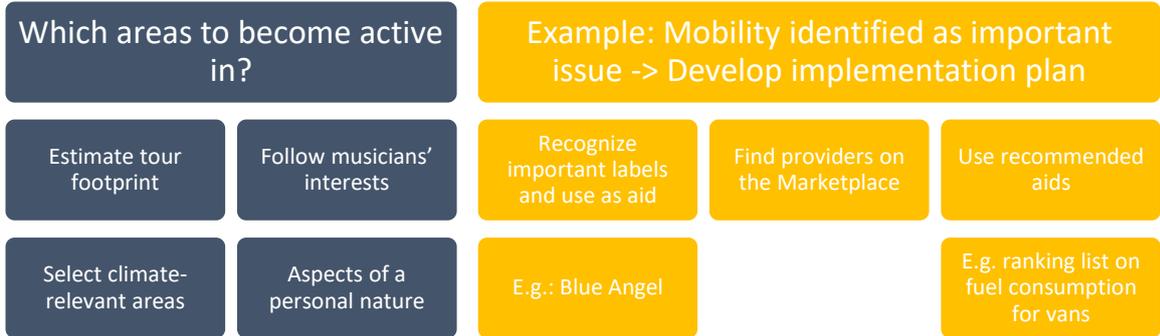
Figure 3 target groups of the Green Touring Guide (source: author's diagram)

4.3 How to use the Guide

The following explains how the Guide can be used with the help of an example. In the chosen example, a decision is made in favor of a more efficient transportation strategy. Depending on the intention, a number of the steps described can also be skipped.



2. Plan (with musicians)



3. Implement & communicate



4. Compare & communicate

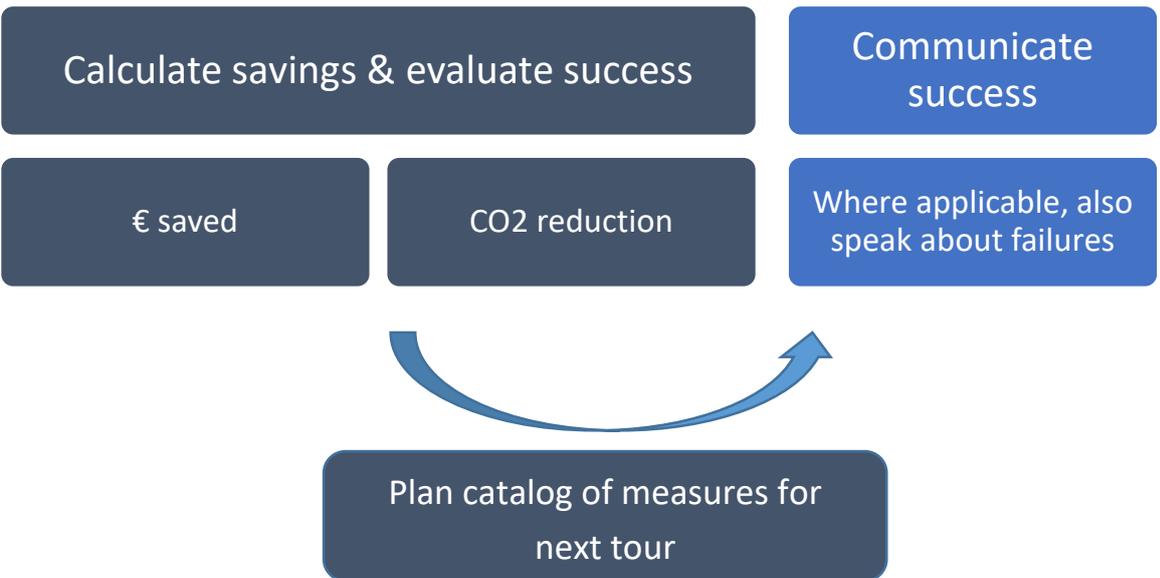


Figure 4 Guide design (source: author's diagram)

5 Best practices: Looking at what others are doing

5.1 Radiohead – The pioneers

2007 was a special year for Radiohead: The British band led by singer Thom Yorke not only made a huge impact with their pay-what-you-want model for their album “In Rainbows”, but was also the first major musical act to have detailed CO₂ measurements taken of their own tour activities. By doing so, they put the concept of “green touring” on the map for the international media and music creators for the very first time.

What initially sparked Radiohead into examining their own ecological footprint were concerts in America where the atmosphere was fantastic, but which almost caused Yorke to permanently discontinue his tours: The front man was fundamentally put off live shows by the many flights, the massive number of fans who arrived by car, and the excessive consumption of resources (Adam, 2006). Fortunately, the band chose to take a much less drastic step instead of completely withdrawing from live tours — namely a green perspective.

The first thing Yorke and the Radiohead management did was commission the sustainability agency “Best Foot Forward” with compiling a carbon footprint based on values from previous US tours. In addition to the band and crew, it was also to consider travel to the location and the consumption of visitors, which Yorke predicted to be the biggest factor. The 2003 theater tour (in city centers) and the 2006 amphitheater tour (at isolated venues) (Best Foot Forward, 2007) served as the basis for the evaluation.



Figure 5 Radiohead Live (source: Michell Zappa, Radiohead in Amsterdam, CC-BY-SA-2.0)

5.1.1 Overview of the results

(Best Foot Forward, 2007)

- Amphitheater tour: 9,073 metric tons of CO₂ (12 shows)
- Theater tour: 2,295 metric tons of CO₂ (19 shows)
- The fans generated 86% of the CO₂ emissions of the theater tour and 97% for the amphitheater tour.
- The CO₂ emissions of the fans resulted mainly from the fact that they arrived en masse by car
- Most of the emissions generated by the band & the crew came from traveling
- Merchandise & catering accounted for approx. 5% of the emissions
- Rehearsal, pre-production, tour setup and equipment barely registered

During the course of the data collection, scenarios for future tours were already being compiled, e.g. traveling by ship, domestic travel by train, festivals instead of headliner shows... Which of these were actually implemented?

Radiohead went on a concert tour with a comprehensive environmental concept (Triple Pundit, 2008) for the first time in 2008, which they aptly called “**Carbon Neutral World Tour**”.

5.1.2 Measures: Fan travel

- Concerts exclusively in cities/urban areas with good public transportation
- Fans were asked to use public transportation (communication via media partners)
- Earlier admission for concertgoers with public transportation tickets
- Appeal to fans coming by car to carpool
- CO₂ calculator and information on climate change on online channels and ticket purchase links

5.1.3 Measures: Transportation & shipping

- Rental of two local equipment sets (lighting, video, gear) for Europe and America
- Use of local rental sound systems for each tour country
- Reduction of shipping weight from a former 20 metric tons to one metric ton (only 12 antique guitars and some odds and ends in luggage)
- Use of trucks with biofuel and vans with the most efficient machines
- Use of the most efficient routes and avoiding crew flights

5.1.4 Measures: Energy, light & sound

- Venues were requested to purchase green power from local providers (many venues switched completely to power from renewable sources due to the Radiohead show)
- Retrofitting of light show to 100% LED lighting (called an “LED Forest”); highly praised light show with a positive effect for the band and the environment
- Use of local digital consoles, making it possible to save and use plug & play for sound settings, thereby avoiding having to transport the console
- Re-using half-empty wireless microphone batteries for non-critical or private use

5.1.5 Measures: Communication

- Transparent communication of the motivation, the footprint results, and the green measures via their own channels and third parties (e.g. sustainability blogs)
- Inclusion of fans in the issue, thereby sensitizing and encouraging them to change things in their daily lives as well
- Educating and including the entire crew, collective celebration of green ideas (“Our light designer Andi Watson took the ecology concept to the maximum!”)

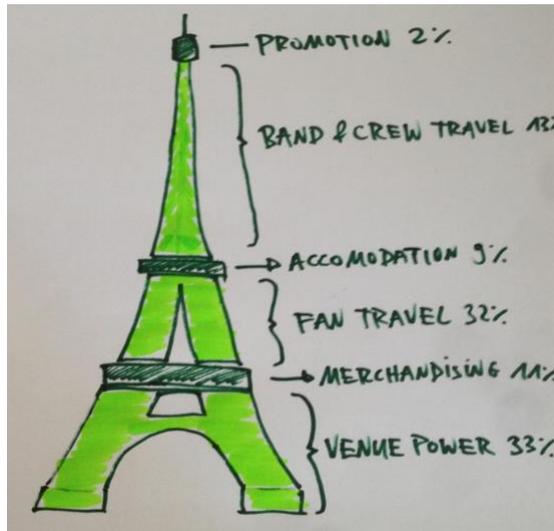
With the “Carbon Neutral World Tour”, Radiohead impressively proved themselves to be forward thinkers where green touring is concerned, and proved that entertainment and climate protection can indeed go hand in hand. Although the analytical approach may exceed the means of a great many performers, Yorke’s approach — with a focus on actual CO₂ reduction instead of going green for the sake of it — provided important input for the overall live performance market, including for smaller-scale performers and agents looking for inspiration on how to contribute to climate protection.

5.2 We Invented Paris: Piquenique Acoustique for the environment

We Invented Paris is an example of how a local indie band can also take the Radiohead route on a small scale. This performer collective led by Swiss singer Flavian Graber has existed since 2010, and since then has made a name for itself as a creative do-it-yourself cell with unusual concert campaigns such as the “Couchsurfing Europe Tour” or the “Speedgigs” (30 gigs in one day).

In summer 2014, the Paris inventors came together with the Green Music Initiative (GMI, 2014) and a student-run project group from the Popakademie Baden-Württemberg to come up with an suitable environmental concept for their live shows. For this purpose, the recently completed “Rocket Spaceship Tour” (35 concerts, 12,000 visitors) was examined closely to obtain a carbon footprint that was as accurate as possible. Subsequently, it was — true to the name of the band — visualized in a diagram shaped like the Eiffel tower.

5.2.1 Carbon footprint of We Invented Paris:



Promotion	≈ 0.6 t CO ₂
Band Travel	≈ 4.1 t CO ₂
Accommodation	≈ 3.1 t CO ₂
Fan travel	≈ 10.5 t CO ₂
Merchandising	≈ 3.6 t CO ₂
Venue power	≈ 10.8 t CO ₂
Total emissions:	≈ 32.6 t CO₂
Per show:	≈ 0.93 t CO ₂
Per visitor:	≈ 2.7 kg CO ₂

Figure 6 WIP carbon footprint
(source: We Invented Paris)

5.2.2 Almost a metric ton of CO₂ per show?!

It is hard to imagine how much that is, considering that carbon dioxide is a gas. However, if we assume that one metric ton of CO₂ requires a volume of 556.2m³, which corresponds to a cube with sides that are 8.22m long, the scale becomes clear. 32.6 metric tons (total for the We Invented Paris tour) corresponds approximately to the CO₂ emissions of a festival lasting several days with 3,000 visitors.

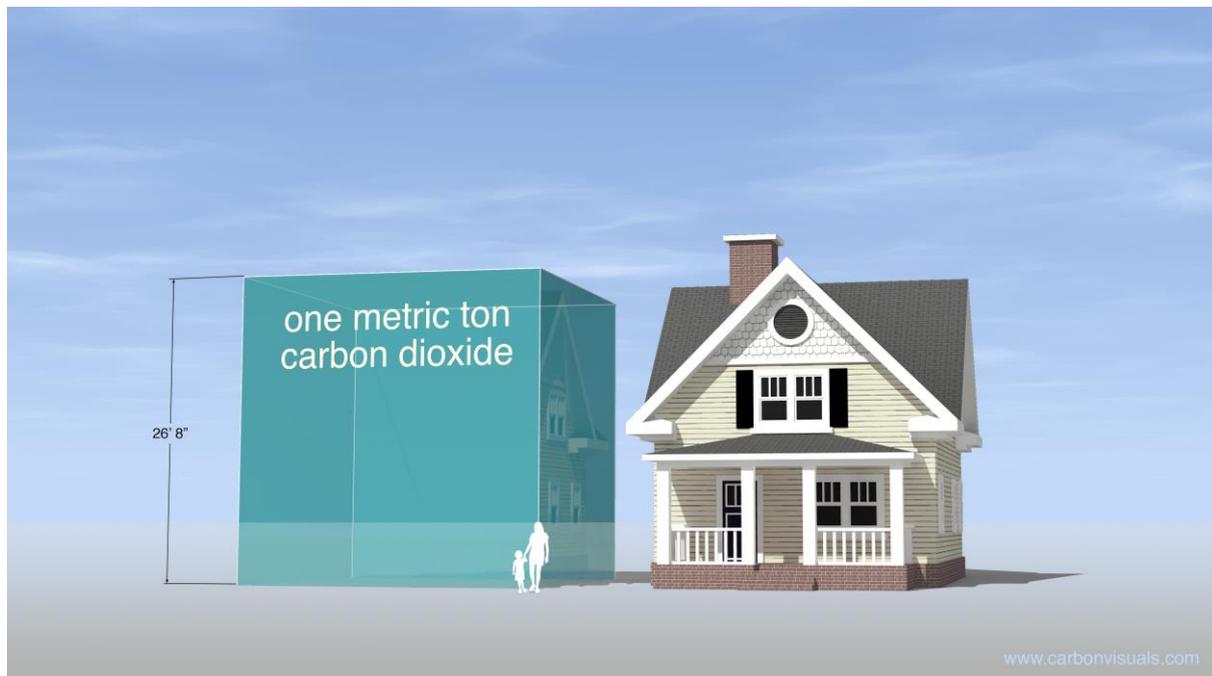


Figure 7 How much is a metric ton of CO₂?
(Source: Carbon Visuals; Actual volume of one metric ton of carbon dioxide gas, CC BY 2.0)

5.2.3 Development of a green touring concept

Based on the footprint, a sustainable touring concept for We Invented Paris was developed in the next step. The goal was to compile a catalog of green measures which the band could actually put into practice step by step. By the 2014 fall tour, a great number of measures had already been successfully realized.

When booking venues, locations from the Green Club Index received preference, and the routing was planned efficiently (no zig-zags, no off days). The technical rider was adapted in all environmentally relevant areas (“green rider”). The request for green power and organic catering was very well-received by the promoters! Cooking was done together with fans and there were healthy lunch packages on the road instead of salty snacks. Tour promotion took place almost exclusively digitally, and only small series of posters were printed on environmentally friendly paper. Furthermore, the band’s merchandise was produced under fair conditions — a step that an increasing number of performers are taking that is as social as it is ecological, and one that more and more music fans recognize and appreciate.

But how can all this be communicated!? We Invented Paris came up with an ingenious solution to call the rather unwieldy issue of “green touring” to the attention of fans and place it in a positive light: During their appearance at the 2014 Southside Festival, the band invited fans to “Piquenique Acoustique”, a combination of an organic breakfast brunch and an acoustic concert. This spectacle took place on the “Green Camping” grounds of the festival. Farmers from the region provided fruit, vegetables, bread, yogurt, and barbecue ingredients, 500 music fans turned up and listened with rapt attention — and at the same time the issue of climate change was broached and sung about casually, as that was also the day We Invented Paris released their single “Polar Bears”. Climate protection can be fun, too!



Figure 8 Piquenique Acoustique by We Invented Paris at the Southside Festival (source: Daniel Lenk)

5.3 Clueso – DIY climate protection

Sustainability is unheard of among German performers, you say? Certainly not! Seed only plays in halls that use renewable energy, Die Ärzte compensates for its emissions with reforestation, and even Philip Poisel and Revolverheld engage in environmental management. One of the biggest German performers for whom climate protection is a matter of course is Clueso. A native of Erfurt, Germany, he and his “family” from the shared apartment in Zughafen deal with this issue with pleasant calm and

make no big fuss about their green activities. However, Clueso is really a master when it comes to green touring!

Starting with the studio, where a great deal was built using recycled materials, to the use of LED lamps (Vogel, 2015) and the climate-friendly cup system: As little as possible should go to waste.

Clueso can count on support from his environment, which “reflects a lot on things and attempts to do things in a manner that’s cool” (Clueso). Thanks to the structure at Zughafen, which unites the management, tour management, and ticketing in a single building, innovative ideas can be realized a lot quicker than is the case with other performers, who need to convince one partner after the other of the green idea. This convincing legwork is not necessary with Clueso — here, ecological habits have long since become part of daily touring operations. This becomes clear when you take a glance at the measures that Clueso has been implementing for years.

He makes it a point to support local organic catering businesses, consumes mostly vegetarian dishes (and when there’s meat, only the “really good stuff” will do), and even brings along his own cook when on tours, who purchases on-site local ingredients. His stage outfits are tailored by an environmentally conscious designer who works with ecological providers. Even his fan shirts are of the highest quality; they are produced under fair conditions and consist 100% of organic cotton (Loosen, 2015). Printing takes place right in Erfurt. In addition to being sold at the merchandise stand, Clueso products are also sold via Fairtrade stores. Clueso is an ambassador for fair trade and categorically rejects advertisements for “odd companies”. This makes him likeable, just like the fact that he has been collaborating with Viva Con Agua for many years.

When it comes to sustainability, Clueso relies on friends instead of large companies. This is where roommates become green consultants. This example shows that you can already do a lot on your own, and that this issue can be brought to fans’ attention even without large-scale campaigns.



Figure 9 Clueso live (source: Andreas Lawen, Fotandi (Own Work), Clueso Rock Am Ring 2015, CC-BY-SA-3.0)

5.4 Jack Johnson – Green touring around the world

When green touring is mentioned, the name Jack Johnson is often heard. And not without good reason! For many years now, the singer-songwriter hailing from Hawaii has been going on large-scale tours where the focus is explicitly on sustainability in production. On his homepage, the performer communicates in a detailed fashion which measures were taken and where exactly CO₂ was saved (Jack Johnson Music, o. J.).



Figure 10 Jack Johnson live (source: Josh Rhinehart, Jack Johnson, Bonnaroo08 jackjohnson2, CC BY-SA 3.0)

In 2014, Jack Johnson implemented green measures in the following areas:

Water: Disposable bottles were completely banned from tour activities and replaced with refillable water dispensers. These were available everywhere. Fans too could bring their own containers and obtain water at water stations free of charge.

Trash: The goal of the tour was to produce no trash where possible. Hence, only recycled materials were used. Biodegradable products were composted.

Travel: Trucks for the tour were fueled with biodiesel. A “Jack Johnson Ride Sharing” program was created. This encouraged fans to carpool, organize buses, or to travel to the shows by bicycle.

Catering: Contact was established with local farmers who took care of catering locally. This made it possible to ensure that the catering provided organically grown food.

Merchandise: The merchandise was manufactured completely out of sustainable products, whereby the focus was on using recyclable materials!

6 Successful implementation

6.1 A short introduction to environmental management

The best way to have a properly planned green touring campaign is to follow an environmental management process. (However, if you wish to simply browse through the topic or would like to rapidly implement a few measures in a pragmatically minded fashion, simply skip this chapter.)

An environmental management system differs from economic management processes solely in its goal. From the perspective of a band/management:

6.1.1 Plan

- Obtaining an overview - Where are we now?
 - Which aspects of a tour result in the most emissions?
 - Approach: Measure the exact CO₂ emissions, e.g. with the help of the IG Tools (see p. 22).
 - Which environmental measures might the band and others already be implementing?
- Determining requirements - Where do we want to go? What do we intend to achieve?
 - Each person and every performer has his own ideas regarding the environment and sustainability.
 - Opinions within a band should be discussed and subsequently a summary of the expectations formulated.
 - Setting goals (including long-term ones)

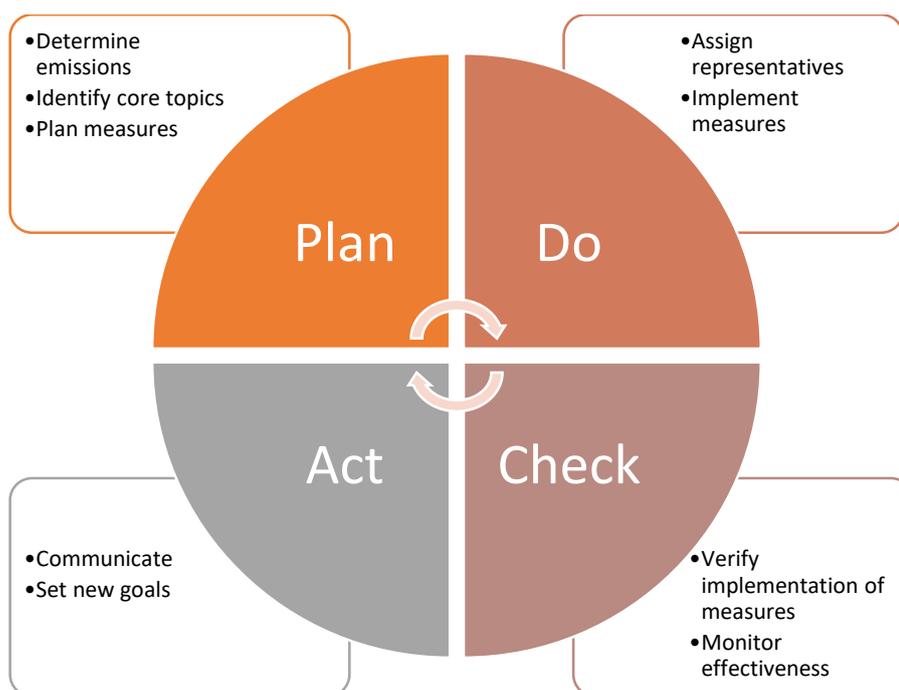


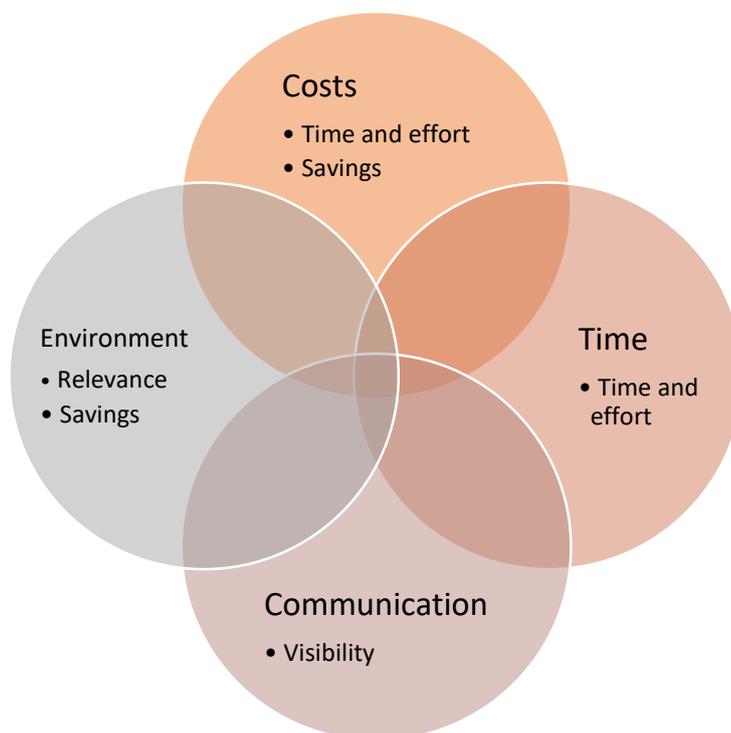
Figure 11 The environmental management cycle (source: author's diagram)

6.1.2 Do, check & act

- Assign representatives for certain areas
- Implement the measures as planned
- No later than by the end of the tour, verify if the planned measures
 - were in fact implemented
 - actually achieved their desired effect
- Begin communicating
 - what was done
 - what worked
 - where improvement is necessary
- Communicate all points internally. Before releasing information to the outside, it is vital that it be reflected on and plans be made on how exactly to communicate it.
- Finally: Formulate new goals and/or work on old goals that were not achieved — it is not possible to do everything at once, everything has to be done step by step (Sounds for Nature, 2013)

6.2 Categorizing and selecting measures

The following chapters introduce a wide range of different measures. However, they differ significantly in terms of their positive effect on the environment and their media impact, as well as in terms of the resources required.



Figures 11 Decision-making spheres (source: author's diagram based on (Bilabel, 2015))

6.3 Navigating the label jungle — How can I recognize environmentally friendly products?

There is a wide range of product labels which differ from each other in terms of quality and informative value. Hence, it is easy to get lost, and sometimes you might not know if what you are doing will even be good for the environment in the end. At the moment, the European Commission is tidying up the jungle of labels as part of a comprehensive initiative⁷. However, until that happens, you will need to know how to navigate it some other way. In the individual chapters, selected labels will be presented that, in the opinion of the authors, are highly informative and point out environmentally friendly products. For further information on this topic, please consult the following independent websites:

www.label-online.de (operated by the consumer advice center)

www.siegelklarheit.de (operated by the federal government).

6.4 Helpful instruments – Measure and monitor the carbon footprint of a tour with carbon tools

The British environmental organization Julie's Bicycle is a pioneer in the field of green touring, and publishes scientifically well-founded reports and guidelines in this area at irregular intervals (Julie's Bicycle, 2010, 2015c). Furthermore, Julie's Bicycle also developed a tool which allows users to easily measure the carbon footprint of a tour or an event: The Industry Green Tool (IG Tool) (Julie's Bicycle, o. J.). The carbon footprint refers to the total quantity of carbon dioxide (CO₂) emissions generated directly or indirectly during all activities related to a tour. In addition to CO₂, there are also other emissions detrimental for the environment generated during various activities. However, they are converted to their equivalent CO₂ value. For example, methane is 16x as detrimental to the environment as carbon dioxide, which is why 1 kg of methane is converted to 16 kg of CO₂. This tool, which was originally developed for British bands, offers a good overview of the major emission sources on a tour when used. It also allows multiple tours to be compared with each other and improvements to be displayed, and can be found here:

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

⁷ The information provided comes from the environmental footprint initiative of the European Commission, which aims to create more transparency and clarity in the field of sustainable consumption. More info: http://europa.eu/rapid/press-release_IP-13-310_de.htm



-  Test New Tool, Music ☰
-  test, Music ☰
-  Cool Club, Music ☰
-  Radiohead 2003, Music ☰
-  WE invented Paris Spring, Music ☰
-  Club Dummy, Music ☰
-  Green Tour Dummy, Music ☰

[+ set-up a new report](#)

WE invented Paris Spring

February 2014 - April 2014 - Probe Szenario

Show results: Total values

Overall Results	
Total	10.9 tonnes CO ₂ e
Show power	
Total	5.7 tonnes CO ₂ e 16200.0 kWh ⊞
Indoor	5.7 tonnes CO ₂ e 16200.0 kWh
Outdoor	0.0 kg CO ₂ e 0.0 kWh
Accommodation	
Accommodation	2.8 tonnes CO ₂ e 85.0 hotel room nights ⊞
Hotel	2.8 tonnes CO ₂ e 85.0 hotel room nights
Friends/rented	0.0 kg CO ₂ e 0.0 hotel room nights
Personnel Travel	
Total	2.4 tonnes CO ₂ e 9500.0 km ⊞
Freight Travel	
Total	0.0 kg CO ₂ e ⊞

[Download results as CSV](#)
[Download entry data as CSV](#)

Figure 12 IG Tool screenshot (source: <http://www.juliesbicycle.com/services/ig-tools>)

7 Mobility



Figure 13 (source: Francois Schnell, A cyclist in Tyrol (Austria), CC BY 2.0))

The largest amount of CO₂ generated as part of a tour comes from the kilometers traveled. Naturally, the band itself is also responsible for a fair percentage of this, as it needs to travel across the country, and travels a lot by car or bus. However, most of this comes from “audience travel”, i.e. fans who travel to the band’s shows. It is important to find an environmentally conscious solution both for one’s own travel needs as well as those of the fans.

7.1 Measures: Band

7.1.1 Choice of transportation

- Transportation hierarchy: Whenever possible and reasonable, the following hierarchy should be adhered to when selecting the means of transportation.
 1. Traveling by train (night train on longer routes)
 2. Car or tour bus
 3. Taking a plane



The fact that flying results in a great deal of CO₂ emissions is known even to small children. But what do the emissions values look like when various means of transportation are compared? The German Federal Environment Agency (UBA, 2012) published a diagram (Fig. 14) on this which compares the CO₂ emissions:

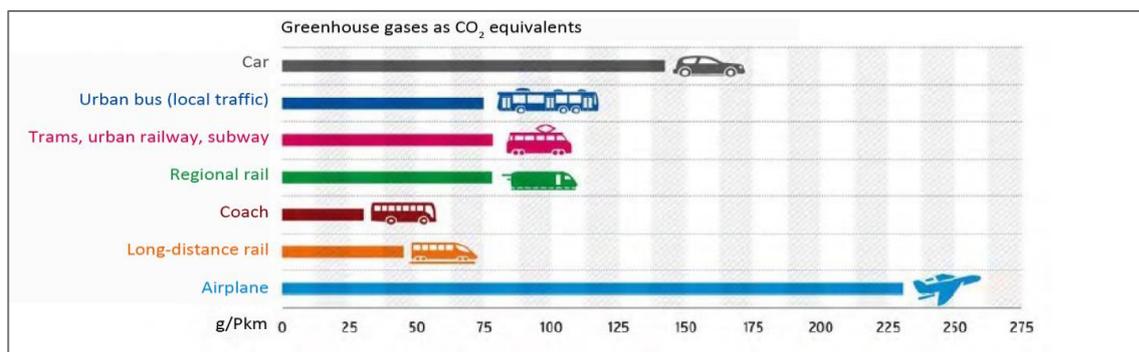


Figure 14 Comparison of emissions for various forms of passenger transportation (UBA, 2012)

The diagram allows an initial and quick comparison of means of transportation based on their CO₂ emissions, and shows that e.g. a flight results in five times the CO₂ emissions of a train trip. Naturally, the emissions per tour also depend on the capacity utilization of the corresponding means of transportation.



Julian Hölscher, Handshake Booking

- “Many of our bands have the backline provided on site and now travel exclusively by train. Taking the train is great: Comfort and environmental protection. Domestic German flights are strictly out of the question for us.”
- Performers: (among others) Balbina, Berge, Akua Naru, Jasmin Tabatabai, Meret Becker, Kadebostany

7.1.2 Thrifty vans

- During long-term planning of a tour and where the choices on offer are wide enough, a van with a low gasoline/diesel consumption should always be chosen. This not only protects the environment, but also saves on costs.
- How can these thrifty vans be found?
 - Use a rental agency/car sharing provider that e.g. has been awarded the “Blue Angel” and only has the most efficient models on offer.
 - The Verkehrsclub Deutschland (VCD, 2014) has released a CO₂ ranking for vans: https://60plus.vcd.org/fileadmin/user_upload/60plus/versorgen/140325_vcd-uebersicht_transporter.pdf
 - Simply ask the car rental agency.
 - Natural gas vehicles: Vans that run on natural gas instead of diesel exhibit a much better carbon footprint, and are also cheaper to drive. The natural gas station network is now well-developed, and many vehicles now also have an additional gasoline tank for emergencies. Problem: Only very few car rental companies have small vans that run on natural gas; however, the situation is better for passenger cars.



7.1.3 Linear routing

- When the tour is planned in advance: Avoid detours and zig-zag trips
- Speak to promoters and promoters to avoid “idle” spots on the map
- Avoid one-off stops



Figure 14 Linear routing: We Invented Paris tour, fall 2014 (source: Google Maps)



Dominik Schmidt, Grand Hotel van Cleef Booking

- *“We pay attention to efficient routing. Not only because of financial aspects, but also due to environmental concerns!”*
- Performers: (among others) Children, Lake Poets, Hello Piedpiper

7.1.4 Keep the number of required vehicles low

- Keep the travel crew small.
- Pack efficiently and, where possible, share backlines with support acts.
- Local support instead of tour support that is “brought along”; local bands have short distances to travel and generally do not require accommodation.

7.2 Measures: Audiences

7.2.1 Use public transportation to get there

- Offer concert tickets combined with a public transportation⁸ ticket.
- Speak to promoters if this is done regularly. If yes, it is a big step to getting audience members to travel in a climate-friendly fashion.
- With Cologne as an example: The “Kombiticket” option allows promoters in Cologne to book via KölnTicket.
- Note:
 - Consider whether your clientele might travel by public transport or by bicycle regardless due to the parking situation or the economic situation (e.g. students).
 - The fewer the number of tickets sold, the greater the percentage spent on public transportation; i.e. at some point, it will no longer be profitable.



7.2.2 Unmotorized travel

- Event venues should be at a central location and easily accessible on foot or by bicycle.
- Bicycle parking areas should be available. This should be communicated clearly on the homepage, in invitations, and on the event pages (e.g. Facebook).
- If it is not obvious whether unmotorized travel to the venue is possible: Ask the promoters and request that this be communicated clearly.



⁸ “ÖPNV” (Öffentlicher Personennahverkehr) in German

7.2.3 Car-sharing on website / Encourage carpooling

- For event locations that are not easily accessible by public transportation, consider integrating a car-sharing platform on the website. This also attracts visitors who are unable to come to a performance due to the lack of transportation.
- Alternatively: Encourage fans to carpool.

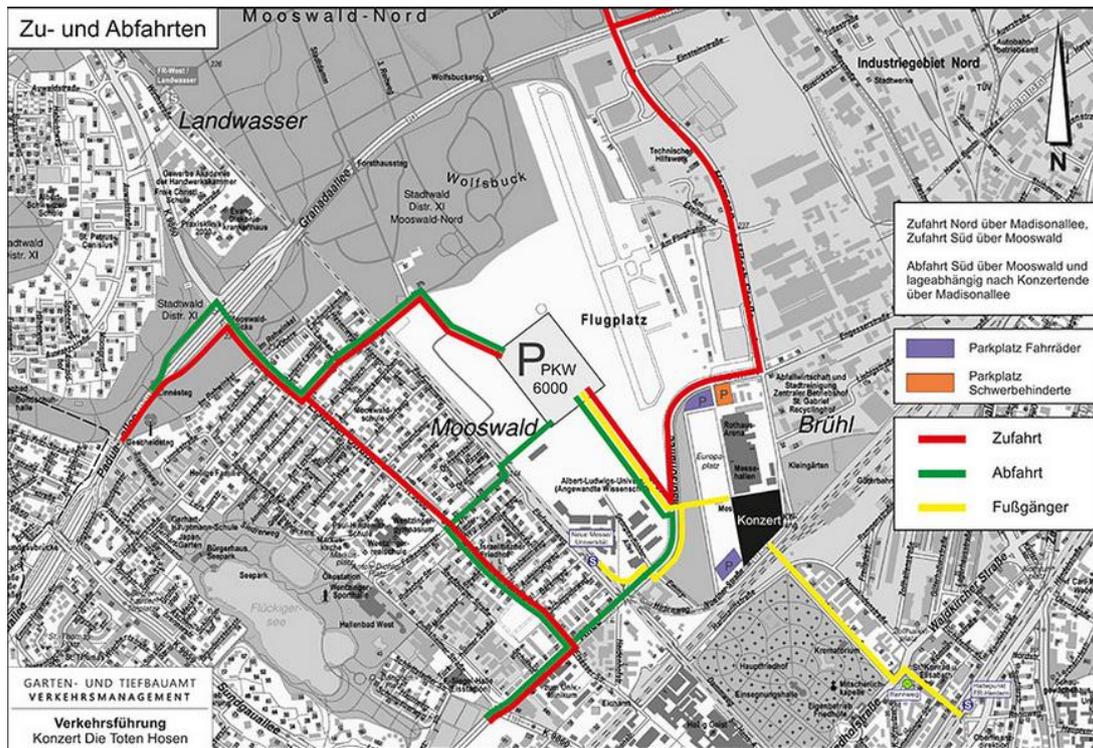


Figure 15 Die Toten Hosen concert, Freiburg 2013: In order to reduce the number of motorized vehicles used, an additional 17,000 bicycle parking spots were designated and advertised. Source: (Freiburg.de, 2014)

7.3 Label

Blue Angel

Car sharing companies awarded the Blue Angel have pledged to e.g. make their fleet climate-friendly

- www.blauer-engel.de/de/produktwelt/haushalt-wohnen/car-sharing



Blue Angel: Category
"Protects the environment"

7.4 Marketplace

7.4.1 Mobility portals

Transportation comparison for specific travel routes:

- Green Mobility: www.greenmobility.de
- Deutsche Bahn AG: www.bahn.de

7.4.2 Comparison of van models

- Verkehrsclub Deutschland (VCD):
http://60plus.vcd.org/fileadmin/user_upload/60plus/versorgen/140325_vcd-uebersicht_transporter.pdf

7.4.3 Vehicle rentals with environmental criteria

Car sharing providers are not conventional car rental companies, but they make it possible to rent vehicles such as vans for longer periods of time. Calling in advance is recommended:

- Overview: Blue Angel category car sharing:
www.blauer-engel.de/de/produktwelt/haushalt-wohnen/car-sharing
- TeilAuto: www.teilauto.net/carsharing.php
- Stadtmobil: www.stadtmobil.de
- Cambio: www.cambio-carsharing.de
- Europcar: www.europcar.de/mietwagen-flotte
(allows pre-sorting of efficient models)

7.4.4 Carpooling platforms

A number of carpooling platforms offer audience members from other regions the option of organizing carpooling trips:

- Mitreisen.net www.mitreisen.net/scripts/trip/trips2event.php

8 Venue

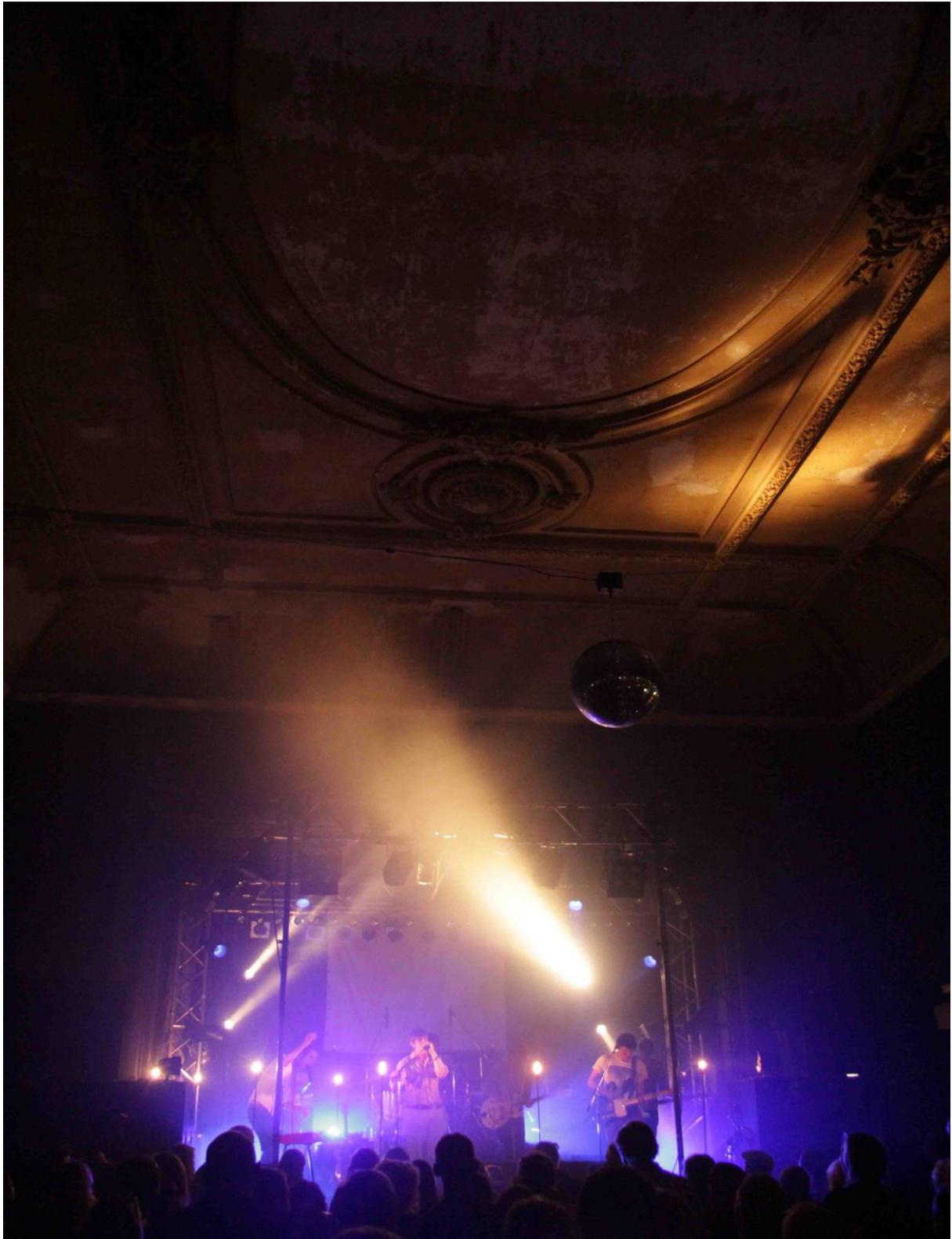


Figure 16 (source: We Invented Paris)

As a band or booker, one has almost no direct means of influence for reducing the carbon footprint of the relevant event venue, but the selection of a venue that has proven itself to be more climate-friendly can send a powerful signal.

8.1 Measures

8.1.1 Book green clubs

- It is important and correct to promote clubs that are already investing in climate protection — this also reduces the footprint of your own tour.
- Green clubs are not always easy to spot, but here are a few pointers:
 - Participant in Green Club Index or Clubmob (see Marketplace)
 - Uses green power (and communication via website etc.)



8.1.2 Stage equipment used/brought along: Savings from LED

- New, superior models of LED lights allow conventional lighting to be done away with (almost) completely (except for larger-scale TV recordings).
- LED lights are more economical in direct use and can be turned on and off (or set to black) without having to worry about damaging them.



Sophie Mathes, Pennywine Entertainment

- *“When discussing which lights to place on stage with our performers, we generally decide on energy-saving LED lamps.”*
- Performers: (among others) Mine, NOVAA

8.1.3 Measures for club operators

- There is a wide range of technical options and behavioral changes that can reduce the energy consumption of clubs.
- Great emissions and cost reductions can be achieved through a large number of low-cost measures alone.
- The EE Music Guide offers a good summary of efficiency measures for small and medium-sized clubs (EE Music, 2014):
http://ee-music.eu/uploads/images/site/325/contentgruppe1_text22/DE_T3_Handbook.pdf

8.2 Labels

8.2.1 Green Club Label

The Green Club Label is a certification program for energy-efficient venues developed by the Energieagentur NRW and the Green Music Initiative.



Green Club Label

8.2.2 Green power label

Among other things, the green power label was also introduced to guarantee that the green power utilized is not only 100% from regenerative sources, but also that the sale of every kilowatt hour is used to promote the expansion of renewable energy.



Green power label



Ok Power label

8.3 Marketplace

8.3.1 Green clubs

A green club is defined as follows: A club which implemented energy efficiency measures after a professional energy consultation and/or is a user of green power.

- Green Club Index: www.greenclubindex.de/clubs/
(Overview of clubs which have taken part in the Green Club Index or Clubmob; incl. energy consulting)

Examples of other green clubs:

- Rote Sonne, Munich <http://rote-sonne.com/>
- Glockenbachwerkstatt, Munich www.glockenbachwerkstatt.de/
- Jazzkeller Cotton Club, Hamburg <http://cotton-club.de>
- Gloria, Cologne <http://gloria-theater.com/>
- SO36 Berlin <http://so36.de/>

9 Catering



Figure 17 (source: Green Touring Network)

Where catering is concerned, musicians can literally experience the positive effects for themselves, as the measures taken in this area can significantly increase the quality of the food. However, catering is not just an issue that affects the band, as well-planned initiatives can directly involve the audience as well.

9.1 Measures

9.1.1 Basic rules: Seasonal, regional, and ecological

- Seasonal and regional dishes reduce the carbon footprint, as no energy is wasted on complicated storage, nor on transportation over long distances.
- Ecological food can also constitute a climate-friendly alternative:
 - In field crops (e.g. wheat), a more “natural” method of cultivation without artificial fertilizers causes more CO₂ to be stored in the ground, where it does not contribute to global warming. (Lindenthal, Markut, Hörtenhuber, Rudolph, & Hanz, 2010)
 - In organic meat products (beef), soy feed from South America is not used at all, thereby protecting the rainforest and the climate.
- Consuming less meat
 - A vegetarian meal with the same nutritional value has an approx. 1/3 smaller carbon footprint than a meal with meat.
 - Those who do not wish to forgo meat completely can e.g. introduce meat-free days (“veggie Friday”).
- In German households, 40% of food purchased is thrown out. There are no figures specifically for the touring industry, but food is also wasted here: Communicate the number of required meals clearly!



Lukas Föhres , Melt! Booking

- *“We advise bands to choose buy-outs over afternoon catering, as at least half has to be thrown out in the latter case. Furthermore, we offer mainly vegetarian meals that are as seasonal and regional as possible, and avoid sausage products whenever possible.”*
- Performers: (among others) Still Parade, Pool, Wyoming, Sea Moya

9.1.2 Implementation: Green rider, briefing & buy-outs

- Addition of points to tour rider
- Ensuring that the tour chef traveling along or the caterer is well-briefed
- Negotiate buy-outs and actively choose which food to eat



Timo Kumpf, Karakter Live & Maifeld Derby

- *“Sustainability is an important issue at our ‘Maifeld Derby’ festival. Most of the bands we work with now have a technical rider in which regional food is preferred.”*
- Performers: (among others) Wallis Bird, The Hirsch Effekt, Charlie Barnes, Funeral Suits, Anais Mitchell, Keston Cobblers Club

9.2 Label

9.2.1 Labels of an ecological nature

In Germany, there are almost no labels that indicate whether a product (compared to similar products) is better for the climate than another one. An organic label only indicates that the product was produced according to certain environmental criteria (no use of artificial fertilizer, no use of particularly detrimental pesticides etc.). Often, organic products are also better for the climate, as energy-intensive fertilizers are not used, and the cultivation methods fix CO₂ in the ground. However, the positive effects may be neutralized if the products need to be transported over long distances. However, organic labels remain a good aid in combination with the aforementioned measures (seasonal & regional).



Organic label



EU organic label
(identical to organic label)



Demeter e.V.



Bioland e.V.

Cultivation associations with stricter environmental criteria than organic

9.2.2 Labels that are explicitly climate-friendly

It is not easy to tell whether a product is truly good for the climate. However, there are a number of labels that clearly state that measures were taken during production that reduce the negative impact on the climate.



REWE PRO-Planet



Rainforest Alliance

9.3 Marketplace

9.3.1 Green caterers

- Veggiefinder www.veggiefinder.de/de/bio-catering/plz-suche.html
- Butterstulle (Berlin) www.butterstulle.de
- Red Star Catering www.redstarcatering.de
- Rock n Roll Catering www.rocknroll-catering.de
- Rote Gourmet Fraktion www.rotegourmetfraktion.de

10 Hospitality



Figure 17 (source: We Invented Paris)

For the issue of accommodation, it first needs to be clear what general standard is desired. If the budget is small, the selection of accommodation options is almost automatically climate-friendly. However, even in higher price classes, the right choice can also protect the climate and the environment without otherwise having to make compromises.

10.1 Measures

10.1.1 Booking environmentally/climate-friendly hotels

- As is the case with clubs, choosing the right location is an opportunity to reduce the carbon footprint.
- Low budget: Hotels with a lower price class often have a lower carbon footprint per guest, as the rooms are smaller and less energy is consumed for extras such as pools etc.
- Low energy: Other hotels have invested a lot in energy efficiency, allowing them to consume less energy while offering the same level of quality and luxury.
 - Can be identified by a smaller carbon footprint (see Marketplace)
 - Identified by environmental certificate (see Label)



10.1.2 Use of private accommodations

- According to a study (Heinrichs & Grunenberg, 2012), the “sharing economy” is an option for reducing environmental impact.
- Providers such as Airbnb or Wimdoos provide the corresponding commercial platforms for this purpose.
- One other option is couchsurfing, i.e. spending the night at a friend’s or fan’s place (e.g. via couchsurfing.com) – however, at higher levels of professionalization and with frequent touring, this is certainly no longer an alternative.



Stefan Honig, performer

- *“The greenest tours are those you have as a young band, where you sleep over at a friend’s place, have acoustic living room gigs, and cook for yourself. When you no longer want to do that, but still wish to continue utilizing climate-friendly accommodations, you simply have to write that into your hospitality rider as a request.”*
- On the road as “Honig” and with “Tour of Tours”

10.2 Labels

10.2.1 Hotel Labels

A number of hotels possess an environmental certificate which proves that environmental measures were taken. Often, only larger hotels have such certification.



EMAS



Austrian environmental logo



Green Key



Green Globe

(State/EU initiatives)

(Private initiatives)

10.3 Marketplace

10.3.1 Green hotels

One great help when searching for environmentally friendly hotels is the BookDifferent portal (www.bookdifferent.com), which allows hotels to be sorted by city and the following: carbon footprint / environmental certification / price

10.3.2 User reviews

- Crowne Plaza Hotel Hamburg - City Alster: www.crowneplaza.com/Hamburg
→ *Smaller carbon footprint and Green Key certification*
- Hotel Residence at Hamburg main station
www.hotel-residence-hamburg.de
→ *Very small carbon footprint*
- Scandic Berlin Potsdamer Platz:
<http://www.scandichotels.de/Hotelsuche/Deutschland/Berlin/Berlin-Potsdamer-Platz/>
→ *EMAS-certified*
- Burns Art Cologne: <http://www.hotel-burns.de/hotel-koeln.aspx>
→ *Small carbon footprint*

11 Merchandise & promotion



Figure 18 (source: Jake Miller, CC BY-ND 2.0)

11.1 Measures

Merchandise can play a major role in the carbon footprint of a tour. For the We Invented Paris tour, for example, it accounted for 11% of total carbon emissions. The emphasis is on textiles (t-shirts, cloth bags etc.) and recording media. Even in the field of promotion, there are options for reducing emissions. For example, through the reduction of printed materials, the use of ecological paper, and focusing on digital PR measures.

11.1.1 In general: Do not produce disposable articles

- Offer high-quality items that do not land in the trash immediately.

11.1.2 Textiles

Particularly in the textile industry, the social impact is currently at the focus of public attention, but its effects on world climate should not be neglected.

- Ensure that high-quality materials are used, as the lifetime of an article of clothing also has an influence on the environment: The longer T-shirts can be worn, the more climate-friendly they are. Good quality can also be a calling card for the performer.
- Use T-shirts certified as having an ecological or environmentally friendly manufacturing process.
- Use vintage fabrics and upcycling materials: Textiles that are not manufactured from scratch, but instead simply printed on or sewn together go easy on the environment.



Chris Kregl, Redroad

- *“My goal is for all Bilderbuch shirts to be green, because it’s good for the environment and quality — and because I don’t want children sewing our merch.”*
- Performers: (among others) Bilderbuch

11.1.3 Promo

- Use more paperless alternatives (social media, mailing lists, ...)
- 100% recycled paper should be the first choice; otherwise paper that is manufactured in an environmentally friendly manner
- Use old posters as packaging/shipping material for new posters
- Give old stage banners to upcycling workshops, who use them to make bags



Florian Brauch, SPARTA Booking GmbH & Co. KG

- *“We produce all our printed materials with carbon balancing, and the majority of our bands have their shirts produced fairly.”*
- Performers: (among others) Heisskalt, von Brücken

11.1.5 Recording media

An American study (Weber, Koomey, & Matthews, 2010) showed that the carbon footprint of digital albums is smaller than that of physical recording media. Due to the musical and cultural significance of CDs and vinyl, we will not be conducting a comparison. However, we recommend the following measure:

- Use CD packaging made of cardboard. This can reduce the footprint of the packaging by 95% as compared to a jewel case (Julie's Bicycle, 2015b)

11.2 Label

11.2.1 Textile labels

Similar to other areas, there are very few ways to distinguish whether textiles were produced in a climate-friendly manner. Hence, labels will be introduced which indicate a more climate-friendly production. Because social aspects also play an important role in the manufacture of clothing, they will also be introduced.

Climate & the environment



Organic label



EU organic label
(identical to organic label)



Naturtextil

Sustainability (social & ecological)



Global Organic Textile Standard

Social (exclusively)



Fair Wear Foundation

11.2.2 Labels for printed materials

Ecologically manufactured paper



Cellulose from sustainable forestry



11.3 Marketplace

11.3.1 Green textiles

- Get Changed www.getchanged.net
- Kirsten Brodde: Grüne Liste www.kirstenbrodde.de
- Continental/ Earth Positive www.continentalclothing.de
- Good Society www.goodsociety.org
- 3Freunde <http://3freunde.de/>

11.3.2 Green printers

- Sebastian Backhaus Blog: Ecological printers
<http://www.sebastianbackhaus.de/wissen/oeko-druckereien/>
- Druckhaus Berlin-Mitte: <http://www.druckhaus-berlin-mitte.de/>

11.3.3 Info box: Climate-friendly instruments

The main purpose of a guitar, a bass, a percussion instrument, or a piano is of course: To sound good! This requires premium materials; most of all good wood. Hence, this is why manufacturers use precious woods such as mahogany, ivory, or rosewood. However, such wood comes from rainforests, and many of these tropical woods are protected species and threatened by extinction. Despite this, they are harvested illegally. Certainly, the music industry only plays a small role in this — but a glance at the figures (3 million guitars are sold annually in the USA alone!) and the developments over the past few years (“Gibson Affair” involving illegal Madagascar rosewood) show that musicians also have a responsibility here.

So how can I contribute to a more sustainable treatment of natural resources through my choice of instrument?

- Use only instruments with an FSC logo
- Make it a point to share/rent instruments instead of constantly “hoarding” new ones
- Keep an eye out for used instruments that are second/third/fourth/etc. hand
- Use instruments from regional craftsmen and speak to them about the topic; Lakewood Guitars from Gießen offers e.g. guitars made of local wood

12 Communication



Figure 19 (source: We Invented Paris)

Communicating your environmental measures to the public often constitutes a huge challenge for performers and their business partners. After all, the way green issues are broached need to match the performer's profile! It needs to be authentic, otherwise it could raise suspicions of "greenwashing". And those who do not wish to be labeled as ecological fanatics should definitely not start pointing fingers when communicating about environmental topics. Above all, the issue should be enjoyable for everyone and "feel as normal as brushing one's teeth" for the performer, the crew, and the fans, and gradually establish itself as a fixed part of production and performer DNA.

Green touring is a young field; as a pioneer, you often have to rely on your own gut feeling. It can be like walking a tightrope at first, but it's worth taking the first step! That's because a well-managed **green performer strategy** can achieve a lot:

- It can make an enormous contribution to a cultural paradigm shift in society: Enlightened, radical performers have always played a key role in fighting dogmas and the large-scale establishment of new patterns of thought — so why not also in the transformation towards a more sustainable society?
- Fans, the media, and potential partners will see that a performer is taking responsibility in an area that, in the musical context, was almost exclusively handled by festivals in the past. This not only makes possible partnerships with NGOs and sponsors — it also establishes the performer's reputation as a forward-thinking pioneer.
- Green touring means taking a hands-on approach to the thematic behemoth of climate change. Ideally, unforgettable moments of surprise will be created which go far beyond what involved parties are familiar with where climate protection is concerned. When a performer engages in credible environmental protection in a live context, then fans will embrace it — and take it home with them.
- A green strategy provides exciting content for storytelling and, in this manner, adds another dimension to the performer's image. Everyone can decide for themselves how offensively they wish to communicate this!

Green touring can be important leverage for protecting the climate and the environment: After all, a good role model can inspire many others to act.

There is no one-size-fits-all solution, but a number of things that should be paid attention to (see Tips & tricks in the next chapter).

12.1 Tips & tricks

12.1.1 Involving the fans

The most credible communication comes from others. Hence, it is crucial that fans are involved in the communication from the very beginning. This takes place either via joint activities (“Piquenique Acoustique” by We Invented Paris) or easy access to objective information, e.g. the mentioning of ecological catering in the tour log or information on the origin/manufacturing of merchandise at the merchandise booth.

What is important here is knowledge of the fans:

- What interests them and what values do they stand for?
- What is their attitude towards sustainability?
- What are their expectations of the performer?
- Which (media) channels do they use?

Those who manage to turn their fans into loyal green partners, who themselves become “sustainability ambassadors” by developing a sharp eye for merchandise products, catering circumstances, or traveling (!) have already achieved a lot.

12.1.2 Involving third parties

Another important pillar in environmental communication are third parties: It would be a good idea to e.g. regularly inform major players such as Julie’s Bicycle or the Green Music Initiative about your own green touring activities. These organizations are leaders in the green music movement; they report on new, innovative tour approaches or include them as best practices. Furthermore, sustainability media such as Futur Zwei (Stiftung Zukunftsfähigkeit), eco me eco you, Manomama, Sebastian Backhaus’ blog and the Greenpeace blog should be included in the press mailing list (links in Marketplace chapter). Communication via such players creates credibility and also introduces this good cause to new target groups that might not be accessible via the usual music media. Persons and companies from the sustainability scene possess the corresponding expertise, which is why ideally, these “green artists” should gradually become permanent collaboration partners.

12.1.3 Holistic communication

The most powerful communication channel on a green tour is certainly the live experience. Here, fans are willing to experiment and are detached from their daily routine for a few hours. Experienceable measures (recycling, water dispensers, “smoothie bikes”, bicycle discos, solar charging stations etc.) and directly addressing them from the stage or at the merchandise stand create a direct bridge between visitors, the band, and environmental protection. The concert provides a space to show that climate protection is not arduous and can be a lot of fun. Despite this, a green touring concept is only sustainable if all these activities are communicated in a prepared form via the performer’s social media channels or PR agents. What is important here is choosing the right method of address and “translating” the environmental aspect into the language of the corresponding recipients: In general, the press release for media partners should look different from the news sent to fans, who will

probably respond better to personal photos and videos than CO₂ statistics. Despite this, it is exactly this information that fans should be made aware of, and e.g. be made available in the form of a green section on the website.

12.1.4 Don't be afraid of speaking green

Being green makes you an eco-hippie? That hasn't been true for a long time. Sustainability is not without reason a major topic in all areas of life — and going green, organic, or vegan does not necessarily have anything to do with a political attitude nowadays — it has simply become a part of daily life for a growing number of people.

Naturally, no performer should feel obliged to join this movement, but if you are already living according to these principles, or if this issue is close to your heart, why not speak about it? Sure, in areas where climate protection is already working well, sustainable decisions have long become routine, and nobody keeps saying: "I'm now green". But the touring industry is still in its infancy in this respect, and there is still a lot of room to grow where climate protection is concerned. If more and more performers were to start approaching and broaching the topic, then one day, there will not only be Jack Johnson and Radiohead, but many more prominent examples.



Sven Hasenjäger, 380grad

- *"Sustainability has long become a central issue in today's generation of performers. There are areas where a little more effort is required to go green, but that has never been a problem with our performers, because it's something the clientele pays attention to and appreciates."*
- Performers: (among others) Olafur Arnalds, BOY, LAMBERT, Kiasmos

12.1.5 Keep it positive

If you're only engaging in climate protection due to a guilty conscience, you won't get very far. And when the environment constantly gives you the awful feeling that the planet is facing impending armageddon, that's rather demotivating for the implementation of climate-friendly measures. There is not much point in trying to convince people to protect the climate! The motivation must come from within, and be fed with affirmative input. Hence, a green tour and the associated communication should, above all, be enjoyable and trigger positive associations. Jacob Bilabel from the Green Music Initiative, for example, has eliminated the overused words "sustainability" and "climate change" from his daily vocabulary. Instead, he uses terms such as "innovation" or "creativity". After all, these are the attributes which are central to going green! Above all, climate protection should be approached hands-on in the music context, with a positive basic attitude. And most of all: Celebrate your achievements! Celebrating and sharing successes together — even if they are only minor ones at first — are definitely part of the sustainable green artist strategy.

12.1.6 The little things

Ecological measures are often not implemented or postponed by artists because they have so many other things to take care of. Small bands are often glad to be able to go on a tour at all, or be able to afford a tour bus, merchandise etc. That is entirely understandable — but these circumstances should not serve as excuses to divest yourself, as a performer, of responsibility. There are many little things that do not require extra effort, and which you can then also speak of on a small scale! This includes e.g. measures such as printing double-sided, using mugs instead of disposable cups, upcycling banners to make bags etc. Even Julie's Bicycle (2015a) recommends in its communication guide that these little actions be spoken about, but not focused on. After all, every little step, no matter how small, is important on a CO₂-reducing tour; it all only works step by step!

12.1.7 Avoid greenwashing

Performers who claim to be green even though they only implement a few measures (but perhaps with a great deal of media impact), are engaging in greenwashing.

What are the best ways of protecting oneself from accusations of greenwashing?

- Transparency: Reporting about what you do and what you have planned to reduce your carbon footprint. Also, where applicable, explain why you do not wish to participate in certain allegedly green actions.
- Evaluation: Surveying fans and partners as well as evaluations and preparation contribute to underscoring your own actions with figures.
- Avoid absolute statements: “We are on the way to becoming a green band” instead of “We are the greenest band in the world”.
- Reinforce what already exists: Do not artificially force an image, but instead boost it by showcasing what is already there (e.g. conscious nutrition).
- Collaboration with credible partners: Carrying out green measures with established sustainability professionals reinforces your own credibility

12.1.8 Improve the experience: Enjoyment instead of abstinence!

Whatever the case, a green concert should definitely not feel like the light version of a “normal” concert. Quite the contrary: Instead of compromising in order to reduce your carbon footprint (e.g. always performing without amplifiers or only offering water and oatmeal), green touring should be about enhancing what is already a premium concert production via a green approach! This begins with the experience on site (“Wow, that’s really tasty food”, “These shirts feel awesome!”, “Cool, there’s a monitored parking space for my bicycle”), and should transition seamlessly to the communication: By now, people have been told once too often what they are not allowed to do, and this has turned them off climate protection. Musical performers can change this by eliminating “You’re not allowed to do that!” from their communication and instead showing that “eco” does not mean having to give up something, but instead increasing quality (of life).

According to Julie's Bicycle, a large percentage of purchasers now prefer the natural CD cover made of recycled paper instead of the traditional plastic jewel case. The digipack made of paper is significantly more climate-friendly, and even feels better. The growing success of this type of packaging is also due to the fact that major artists such as Coldplay and Neil Young have consciously switched to it. Someone has to start!

12.1.9 Tailoring communication to the performer

The be all and end all of every successful green artist strategy is the fit between the performer and his green activities: Any measure will appear forced if it does not fit the performer's image. Hence, only things which are important to the performer and his team personally and which they can credibly represent should be placed in the limelight. For this purpose, discussions between the performer, his band, his crew, his management etc. are necessary! Green touring can only work if there is agreement on why certain green measures are being implemented, and when everyone enjoys taking part in the successful implementation. Because there are neither clear guidelines as to how a green band should look like nor a "must-do list", the first thing to do should be finding out where common interests (fair merchandise? vegan food? car-free future? etc.) lie and to step on the green path from there.

When communicating this topic, various approaches can be chosen:

- Scientific approach:
Underlining environmental activities with evaluations, figures, and facts (see Radiohead)
- Hands-on approach:
Involving fans via green activities such as picnics, fan cookouts etc. (see We Invented Paris)
- Personal approach:
Develop a green charisma from within through a sustainable lifestyle (see Clueso)
- Informative approach:
Accepting climate protection as the norm, providing information regularly (see Jack Johnson)

12.2 Marketplace

12.2.1 Green consultants

- Julie's Bicycle www.juliesbicycle.com
- GOODevents www.goodevents.info
- Green Music Initiative www.greenmusicinitiative.de
- kollektiv www.kollektiv.de
- EnergieAgentur.NRW www.energieagentur.nrw.de

13 Outlook

With the Green Touring Guide, another step has been taken towards establishing climate-friendly tours in Germany. Preliminary surveys have shown that there is great interest in

- clear instructions for action,
- recommendations for implementing measures, and
- inspiring case studies.

Despite this, green touring will not simply take off just because there is now a guide. Climate protection has increased in prominence in the music industry over the past few years, both from a practical standpoint as well as where education is concerned, such as at the Popakademie Baden-Württemberg or the Bucks University (South England). Furthermore, there are also a few committed people in the performer scene and the live music industry who are driving change and will definitely implement some of the measures — or are already doing it as a matter of course: For example, why should performers accept bad food when on tour when they place great importance on high-quality, ecological food in their private lives?

Despite this, the majority will probably remain skeptical initially as to whether a green touring concept can feasibly be incorporated into the tour routine.

Hence, good pilot projects are the key to lifting green touring out of a niche and into the mainstream! They need to show that both small productions as well as large-scale tours can be climate friendly without requiring significant additional personal effort and financial costs. Hence, what is also required is communication that is as broad as possible and which conveys that touring and living not only functions pretty well even when less energy and resources are consumed — in fact, it can be even better. Otherwise, it will be difficult for others (musicians and fans) to be inspired to do more to protect the climate.

But why shouldn't this be the case? On this note, we hope that New Order (1981) will finally be proven right and that the future of touring is as they described:

Everything's gone green.

14 Credits

Julian Hölscher, Handshake Booking

Moritz Rosin, Handshake Booking

Lukas Föhres, Melt! Booking

Julia Gudzent, Melt! Booking

Folkert Koopmans, FKP Scorpio

Inga Esseling, FKP Scorpio

Philipp Brinker, FKP Scorpio

Carlo Schenk, Landstreicher Booking

Ralf Diemert, Selective Artists

Dominik Schmidt, GHvC Booking

Danny Simons, GHvC Booking

René Ewertz, GHvC Booking

Stefan Honig, HONIG

Timo Kumpf, Charakter Live

Zora Brändle, Charakter Live

Peter Putz, Charakter Worldwide

Andreas "Pese" Puscher, Selective Artists

Florian Brauch, Sparta Entertainment

Björn Bauch, Konzertbüro Schöneberg

Marit Posch, Monkeytown Music

Bastian Christ, Finiks Music

Christoph Kregl, Redroad

Alexander von Harsdorf, Mutemax

Jasper Niebuhr, Formdrang

Sarah Wolf, Zoo Entertainment

Sven Hasenjäger, 380grad

Anni Barsö, formerly of the Styleheads

Giulia Hauck, 380grad

Shija Cherian, The Agencee

Sophie Mathes, Pennywine Entertainment

Lea Preissler, Pennywine Entertainment

Aline Herzog, Pennywine Entertainment

Jan Zacharias, kollektiv

Fabian Jaxt

Johann Gruen

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