Nov 23

FROM MARCH 2023
TO JUNE 2026

BETTER
LIVE

*for a bigger
number
of small events*

WWW.
betterlivemusic
.COM

1 Context of the project

Europe is now facing one of its most profound financial, social and ecological crises. Covid-19 and Russian Invasion on Ukraine have exacerbated the already existing challenges that have threatened the unity and well-being of our community. Like all cultural sectors, the music sector needs to adapt to these existential changes in order to survive. It needs a systemic change that will lay the proper foundations towards a **more sustainable, just and inclusive live music system. At the same time, the international dimension of artistic creation is a condition for the further development of our industry.** Music is international in its nature and thrives through peaceful, creative and respectful cooperation across borders.

In "Better Live" we place these two exact goals at the forefront of our actions. It's a multifaceted plan to initiate a fair, green and inclusive transformation and, at the same time, to further develop the live music sector to support and increase artists' international circulation. In order to do that we need new structures, awareness, competences and an incentive programme. This new 4-year project, realised by 11 partners involving over 100 organizers from Europe, will launch a comprehensive transition starting with the flexible, adjustable and independent sector of jazz and improvised live music.

See more info on the background and mission from the Better Live website.

2 Terms & concepts

Carbon footprint (CF)

" *A carbon footprint measures the greenhouse gas emissions caused by an individual or organisation directly or indirectly and is measured in tonnes of carbon dioxide equivalent (tCO²e). Direct emissions that make up your carbon footprint include building energy, water and waste use, company vehicles and business travel if you are an organisation. A carbon footprint can also include indirect impacts such as supplier and customer based emissions and tracking impacts across the entire value chain of a product or service.* "

In the context of Better Live, it's the **carbon footprint of mobility** that is measured. That means the emissions from the modes of transport used by artists and audiences attending concerts and other events.

Co-programming

Refers to two or more event organisers coordinating to schedule events in optimal ways in terms of geographical distance and time. **Ideally, a tour of an artist is organised in such a way that the tour stops on consecutive days are also close in distance.** This means lower transport costs and also lower carbon footprint from mobility. This is also optimal time use for the artists who then spend minimal time travelling to cover all the tour stops. In Better Live, co-programming is assumed to be an effective way to minimise the carbon footprint from artist travel compared to how many events make up a tour. Whenever available and accessible, shorter distances between tour stops can also be covered by modes of transport that emit less GHG, such as trains or electric cars[1].

Geographical diversity of programming

Refers to the diversity of cities and countries of origin of the artists that are booked at festivals, clubs, or other events. In the Better Live project it is assumed that having a good mix of local, regional and international artists in the programmes is a good proxy for cultural diversity (though by no means the only one). All artists performing at or otherwise engaging with all the events produced by the Better Live partners and members will be categorised as either "local", "regional" (within the LAG - defined below), or "international" (outside the LAG). Geographical diversity refers to the balance of all groups in the programming of any event organiser.

Greenhouse gas emissions

" *Greenhouse gases are gases that trap heat from the sun in our planet's atmosphere, keeping it warm. Since the industrial era began, human activities have led to the release of dangerous levels of greenhouse gases, causing global warming and climate change. [...] The main greenhouse gases released by human activities are carbon dioxide, methane, nitrous oxide, and fluorinated gases used for cooling and refrigeration. Carbon dioxide is the primary greenhouse gas resulting from human activities, particularly from burning fossil fuels, deforestation, and changing the way land is used. [...] Methane is another important greenhouse gas that is responsible for 25 percent of global warming. Methane is released during the extraction and transport of coal, gas, and oil, and by waste landfills and agricultural practices.* "

Green mobility

– " is understood in a holistic way. It not only considers the means of transportation used by artists and culture professionals but also the contexts in which artists and culture professionals are evolving, the reasons behind their mobility, and the impacts of what is done at their destination and upon return to their local context.

Green mobility is a collective responsibility, involving both those who benefit from mobility and those who financially support it, and must take into account the social, political, economic, infrastructural, environmental and ethical dimensions that frame it. "

https://on-the-move.org/about/sustainability-policy

1
This is naturally dependent on how "green" the electricity is and this varies across countries significantly.

2 Terms & concepts

❶ Périscope Lyon (FR)

❷ Bimhuis Amsterdam (NL)

❸ Improvised Music Company Dublin (IE)

❹ G Livelab Tampere Tampere (FI)

❺ Wytwórnia tódz (PL)

❻ Victoria Nasjonal Jazzscene Oslo (NO)

❼ Zavod Sploh Ljubljana (SI)

❽ Plataforma Jazz España Cadiz (ES)

❾ Jazzahead Bremen (DE)

❿ EMEE - European Music Exporters Exchange Bruxelles (BE)

⓫ The Cluster Athens (GR)

2
Source: https://eur-lex. europa.eu/ legal-content/EN/ TXT/PDF/?uri=CE- LEX:52018DC0773

3
Elfing, T. (2022). Mobility Practices in Transition. In: Vidović, D, Duxbury, N. (Eds.). I-Portunus Houses: Volume 1. Mobility in Culture: Conceptual Frameworks and Approaches. Kultura Nova Foundation. 88-107. Available: https:// culturalfoundation. eu/wp-content/ uploads/2022/10/ IPH_V1.pdf

Local action group (LAG)

Refers to a group of event organisers – festivals, club & venue operators, universities, etc. – who are part of the Better Live project, organised into regional units (referred to as local action groups, or LAGs). There will be nine LAGs, led by Better Live project partners based in: France, Poland, The Netherlands, Finland, Greece, Slovenia, Norway, Spain and Ireland. Some of the LAGs are confined to a single country, some are also including members from several countries. The main aim of the LAGs is to facilitate coprogramming between the LAG members.
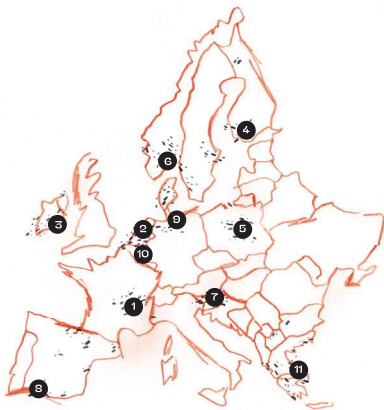
Low-carbon

– Cambridge dictionary:
" *A low-carbon building, activity, business, etc., is one that causes only small amounts of carbon dioxide to be added to the atmosphere* ".

Given the big challenges of decarbonising entire economies, low-carbon strategies can be considered as a precursor to the more advanced, zero-carbon economy.

Net zero

– From Julie's Bicycle:

"*Net zero should mean zero emissions are created from areas such as energy generation, buildings, surface and road transport. Net zero is about making the largest possible reductions that you can make to your overall footprint, using all of the means available to you. You then 'net out' the remaining emissions through removing greenhouse gases from the atmosphere, but only from sources such as aviation and agriculture which can not be avoided. 'Net zero' only allows you to neutralise these unavoidable emissions using projects that actively remove carbon emissions from the atmosphere – so there is a 'net' balancing out between what you put in and what is removed through natural carbon sinks and removal technology* ".

SEE ALSO:

World Resources Institute
What Does «Net-Zero Emissions» Mean? 8 Common Questions, Answered

SBTi - Science Based Target
https://sciencebasedtargets.org/blog/ net-zero-jargon-buster-a-guide-to-com- mon-terms#:~:text=To%20achieve%20 net%2Dzero%2C%20any,be%20neu- tralized%20through%20carbon%20 removals

For example, the EU long-term strategy for a climate neutral economy "outlines a vision of the economic and societal transformations required, engaging all sectors of the economy and society, to achieve the transition to net-zero greenhouse gas emissions by 2050[2]".

Slow / deep mobility

In a narrow sense, slow mobility or slow touring refers to a choice of greener modes of transport that will also require more time to get around (i.e. trains vs planes). However, the concept of "slow" has a broader context, referring also to "*a matter of taking time, for example, to build longer-term engagements and lasting relationships with places and peers rather than flying through always new series of fleeting encounters[3]*".

In Better Live, slowness is practised in both of these senses: seeking greener travel options and building longer tours within a region, as well as seeking ways to add other types of events to concert tours, including workshops, residencies and community events to foster deeper connections between the artists and the places they visit.

3 Main goals and hypothesis

The Better Live project has two main goals.

Goal 1: Find ways to reduce the carbon footprint of artist and audience mobility as a share of the total footprint of tours, festivals, concerts and other related events.

Goal 2: Maintain or even increase geographical diversity of programming and artist mobility.

At first glance, the two goals seem directly contradictory. Maintaining or even increasing the presence of international artists in the festival and concert programmes surely can only increase their carbon footprint? Viewed narrowly this can be true. One way to reach goal 1 would be to simply avoid programming any artists who need to fly in. That way the footprint would be reduced. However, this is an unrealistic proposal to make. The cultural and social price of such radical seclusion would be too high. Furthermore, it would be distributed very unfairly between various countries and regions. Looking from Western and Central European countries, it is possible to get around by trains which, at least in some countries, are operated by low-carbon energy sources . But how about islands, those living in remote locations with little or no public transport connection, or in countries where distances are vast and can only be covered by flying? This point was raised recently by a Mexican actor and writer Lázaro Gabino Rodríguez, when responding to choreographer Jérôme Bel's call for less air travel, – an all-out reduction in international travel with no sensitivity to context can lead to exclusion, marginalisation and social injustice[4].

There is a more balanced approach that keeps the door open for **cultural exchange and artist mobility: "Slow touring"** (often also known as deep mobility). It refers to several aspects of mobility, including optimising tour schedules and routes in such a way as to minimise needless back-and-forth flying; and enriching concert tours with additional events that would offer meaningful connection for artists and audiences – workshops, residencies and other community events. Tours would be longer and would potentially make use of greener modes of transport (hence often "slow"

or "deep"). While overall the carbon footprint of touring artists might be bigger, an efficient tour with many stops will possibly produce a lower footprint per tour stop.

We get more culture per carbon footprint.

Furthermore, adding more events in smaller places along the tour routes can provide audiences access to live music closer to home and thus they might opt out of travelling to bigger cities to attend them. This can be a factor in **reducing audience travel** which according to various sources can make up to 80% of an event's carbon footprint[5].

Building slower and deeper tours with more events along the way requires collaboration and coordination among event producers – festival and concert organisers, club and venue operators, agents and managers and others.

Co-programming is the principle of action that is needed to achieve optimal and efficient tour planning that can lead to reduced carbon footprint and that's why it is placed at the centre of Better Live's hypothesis.

Co-programming is most effective in optimising tour routes for lower carbon footprint when done within a fairly close region and that is why the Better Live experiments take place within **nine local action groups (LAGs)** that connect more than ten members from each. The LAGs might be entirely within a country's borders or connect regions across borders.

4
The example is brought in: Wilson, C., R., Le Sourd, M. (2022). Learning From (Im)Mobility: Revamped Cultural Mobility Formats and Remaining Challenges. In: Vidović, D, Duxbury, N. (Eds.). I-Portunus Houses: Volume 1. Mobility in Culture: Conceptual Frameworks and Approaches. Kultura Nova Foundation. 62-85.

5
Learn more about Audience Travel emissions from festival: https://juliesbicycle.com/wp-content/uploads/2022/01/Summary_Jam_Packed_Festival_Audience_Report_2009.pdf

3 Main goals and hypothesis

Hypothesis

By increasing co-programming between local organisers within the Local Action Groups (LAG) and thus giving artists more (and more diverse types of) events per tour, we lower the overall mobility carbon footprint within the LAG and increase cultural offer and engagement per carbon footprint. This is achieved through:

LOWER AVERAGE CARBON FOOTPRINT PER ONE TOUR STOP FOR ARTISTS (through more events per region; and thus more "culture per footprint")

LOWER AUDIENCE MOBILITY CARBON FOOTPRINT, by inducing audiences to travel more sustainably to their preferred events (including attending those that are closer to home)

MAINTAINING GEOGRAPHICAL DIVERSITY OF PROGRAMMING

What will we find as the result of the experiments?

If the hypothesis is valid then we will have shown successfully that co-programming (within a region) as a principle of action helps to reduce the carbon footprint of artist and audience mobility.

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4 Better Lives Experiment

The experiments that will be conducted in the Better Live project will take place over 2024/25 and in nine **local action groups (LAGs)**. Each LAG has a leading partner and at least 10 members, mostly festivals, club or venue operators, promoters and (concert) producers, but also universities and others.

The experiments will be centred around co-programming artists within the LAGs, allowing the artists more events – whether concerts or also residencies, masterclasses, workshops, inclusivity projects, etc. – per tour.

The main attempts to lower carbon footprint are through reduced and more sustainable travel (both artists and audiences), slow or deep mobility (more events per tour) and other means where possible (i.e greener use of energy, waste management, etc.), all the while maintaining the geographical diversity of programming.

We will be measuring and calculating the carbon footprint of artist and audience mobility and geographical diversity of programming. We will mostly be comparing with the historical baseline, which refers to the pre-project "normal" across a certain period.

For this, we have to establish a baseline for each LAG member that is participating in the co-programming of tours. Given the significant diversity of each LAG in terms of the participants, their profiles and geographic reach and logic, the general blueprint will need to be adapted to each LAG.

5 Measuring and calculating

The carbon footprint (CF) and geographical diversity of programming will be measured and calculated for three main "units of analysis":

ARTIST TRAVEL CF PER TOUR STOP,
calculated as an average based on the CF of the entire tour.

AUDIENCE MOBILITY CF,
calculated as the sum CF of all audience travelling to and from an event.

GEOGRAPHICAL DIVERSITY OF PROGRAMMING,
calculated as an "index" of artists performing at an event (like a festival) or a LAG member (like a venue).

In addition, an optional unit of analysis will be the mobility CF of an event, calculated by adding up all the artists performance CF and the audience mobility CF at an event. This will be attempted where and to the degree possible, pending on data available. The measurements will focus on the periods of the Better Live co-programmed tours, different for each LAG.

5 Measuring and calculating

5.1. Measuring and calculating the artist travel carbon footprint

We will measure **artist travel CF per tour stop**. For this the CF of the entire artist tour needs to be measured and calculated and then divided per each performance to calculate the average CF per tour stop.

The CF for one performance of an artist can be established by **collecting data** on the
- number of travel parties,
- distance of travel (both to and from)
- mode of transport; and this data needs to be added up for the full tour.

To **calculate** the carbon footprint for an artist's tour stop, or a performance at an event, three more steps are needed:

(1) **Constructing the tour** from single performances (as data will be reported only per performance, tours must be constructed in the analysis phase). In addition, collecting further information about artists concerts at events not part of the Better Live LAGs and other activities (i.e. promotional events they did on the tour, etc.).

(2) **Calculating the carbon footprint of the tour using emission factors.**
Each mode of transport produces certain emissions and furthermore, some (such as trains) use electricity from the national grid. The modes of energy production differ between countries and so electricity in one country might be greener than in another (proxies might be needed if some countries are lacking of datas about carbon factors). Such information is captured in emission factors[6] – coefficients that are specific to mode of transport and (in most cases) to countries[7]. The distance and mode of transport data is multiplied by relevant emission factors, providing the carbon footprint of each travel step and tour stop in CO_2e. Adding these up will give the CF of the entire tour.

(3) **Calculating the CF per tour stop.** Finally, in order for each tour stop to carry equal weight for the entire tour's CF, the total CF is divided equally between all tour stops. So in effect, the CF of a tour stop = the average travel CF per an event in an artist tour.

To help with constructing the tours in the analysis phase, data will be collected for each performance with regards to whether it is part of a tour and part of the co-programming within the LAG co-funded by the Better Live project.

5.2. Measuring and calculating the audience mobility carbon footprint per event

To calculate the **audience travel CF per the event**, we first need to collect data on :
- the modes of transport
- the travel distance of audience members.

Secondly, we need to calculate the CF in the same ways as with the artist travels, by multiplying the data with emission factors of energy use per mode of transport and per country.

5.3. Measuring and calculating the mobility carbon footprint of events

The mobility carbon footprint of an event consists of two elements:
- **CF of the travel of artists performing.**
- **CF of the travel of audiences attending the event.**

In summary, the mobility CF of an event = the sum of all artists' CF of tour stops + audience travel CF.

An event is defined through providing a programme (one or more concerts, a workshop, etc.) for an attending audience and/or participants. For activities and formats that consist of many events and can last for more than one day, such as residencies, etc. a specific definition will be assigned per case, determining whether the activities are calculated as one event of several days or each day as a separate event. Again, an important factor here is the behaviour of audiences or participants: do they travel to the event every day or stay at the site.

5 Measuring and calculating

EVENTS TYPES

Festival – multiple artist performances within one programme and for an audience in one place. NB! Concerts that are part of a festival programme, but which take place in separate venues with audiences travelling there for only this concert and/or buying tickets separately, need to be considered as separate events for audience travel measuring purposes.

● **Concert organised by a venue**
● **Concert organised by a promoter** using or renting a venue
● **Educational event** (workshop, master class, etc.)
● **Community outreach,** inclusivity projects and related events
● **Residency or other (co-)creation formats.**
● **Promotion related events** (i.e. an interview, recordings, etc.)

The CF of artist and audience mobility is the main focus of measuring. Where possible, other aspects of carbon usage of events will be measured as well, but given the limited capacity of the many LAG members to conduct data collection, it is optional.

――――――

5.4. Calculating the carbon footprint of other units

In addition, and as a necessary part of it, the carbon footprint can also be calculated for:

――――― **LAG member** (mobility) carbon footprint across all their events per period.

――――― **LAG total** (mobility) carbon footprint across all their members per period.

――――――

5.5. Measuring geographical diversity

In addition to the carbon footprint, mainly measured through artist and audience mobility, geographical diversity needs a metric as well. There can be at least two approaches:

――――― **Venue/festival** level geographical diversity "index" over a period of time. Based on categorising artists into types of origin (local, regional (intra-LAG) and international (extra-LAG) and noting the "mix" (share of different groups in % of the total). The aim is to maintain that ratio.

――――― **LAG** level geographical diversity "index". The same as above, but added up for the whole LAG.

Each artist performing or engaging in other activities will be assigned a "category of origin". These are:

● **Local:** based on the same city or locality within n* km radius or the area served by local transport.
● **Intra-LAG, or regional:** based in the same LAG. This might mean within national or regional borders, or, in case of cross-border LAGs, in the neighbouring country or same region, etc. Additionally contextualised and defined for each LAG.
● **Extra-LAG:** from outside of the LAG, mostly meaning from another country, though in some cases it might also include far-away regions of the same country.

* The exact values for these metrics will be defined for each LAG and LAG member.

――――――

5.6. Other aspects to analyse

In addition to carbon footprint and geographical diversity related data, other information can be collected to better understand the opportunities and challenges of the LAGs and further scaling of these approaches. These include:
Were there any kind of strategies used to make audience travel greener? Which ones and to what effect?
What motivates audiences to choose their events and travel preferences? What factors are important?

5 Measuring and calculating

5.7. Comparing with the historical baseline

In order to detect any change in carbon footprints and geographical diversity of programming, we need two measurements[8]:

1. the baseline, meaning the "pre-experiment normal";

2. the new experimental result. Baselines will be created for artist tours and tour stops, audience mobility and geographical diversity

Every **artist tour** is unique and therefore it cannot on its own be compared to specific past tours. However, when adding up many tours across comparable periods in the past and the co-programmed "slow / deep" tours carried out in the Better Live experiments, the average CF of tours and tour stops can be meaningfully compared. More specifically, to establish the **baseline** for average CF of tours and tour stops, the following steps will be taken:

● **The baselines** will be constructed for those LAG members that also participate in the Better Live co-programming.

● **Data about past tours** of international artists that took place at the LAG members' events or venues **will be collected** for the same time period in the past (a month, quarter, etc.) as the Better Live experimental "slow / deep" tours are taking place in 2024 and 2025.

● **The CF of the tours** and tour stops of the past tours **will be calculated**.

● **Averages of the past tours and tour stops will be calculated** per each LAG member and the LAG in total.

These steps won't provide a precise baseline, but an indicative one. Assuming limits to data collection for periods before the experiment period, we aim to create baselines for event or venue types that can be used as proxies for assigning a baseline for a participant when there is insufficient data about the past.

Similar steps are used to construct the baseline for the **geographical diversity of programming** – collecting data about the artists that toured in the past, calculating the "index" and comparing it to the experiment period.

Similarly, the baselines for **audience mobility** will be constructed based on what data is available about the past periods and LAG members. However, it is already clear that this will be a limited resource as only very few festivals, venues and other operators have undertaken comprehensive audience mobility studies in the past. Therefore, based on the data available, audience mobility baseline types will attempt to serve as proxies. These will not be sufficient to detect detailed changes in audience mobility patterns in most cases, but they will provide the needed proxy to calculate event mobility carbon footprints. The audience mobility data collection will be expanded by the measuring efforts undertaken during the experiment period and will thus create a valuable resource (of possible baselines) for future experiments and studies in audience mobility carbon footprint research. **Thus, the baselines will be created for:**

——— Artist tours and tour stops
——— LAG member geographical diversity of programming
——— Audience mobility of events

We will also aim to calculate LAG level indicators where possible, but as the LAGs will be open to new participants, it will be difficult to create a comparative baseline.

The results of comparing the experimental results with the baselines will show whether there is a correlation between the level of co-programming, geographical diversity and mobility carbon footprint.

More specifically, if the hypothesis is valid, then we expect to see a lower mobility carbon footprint per event, per LAG member and per LAG with geographical diversity (at least) maintained.

6 Data collection and analysis

Data collection and analysis is done through the following steps:

1 **Data is collected from all LAG members participating in the Better Live co-programming,** both the experimental periods and the correlating periods in the past (for baselines). The data is deposited via a web tool created for the project.

2 **The collected data is organised, analysed and calculated** in the following ways:

a Artist and audience mobility is converted into CF calculations using the emission factors.

b Artist performances are grouped into artist tours, an average CF for a "tour stop" is calculated.

c Audience mobility CF is calculated.

d Event (mobility) CF are calculated by adding up all the relevant artist performance CF + audience CF.

e LAG member (mobility) CF is calculated per specified period by adding up the CF of all the associated events.

f LAG (mobility) CF is calculated by adding up the LAG members CF.

g Geographical diversity index is calculated based on the collected data of artist origin, both per LAG member and the entire LAG.

3 **The resulting data is compared with the baseline data and the findings are captured in a whitepaper.**

Depending on the capacity and feasibility of each LAG, other OPTIONAL and secondary aspects will be defined in the adaptation phase for which both quantitative and qualitative might be collected. These might be any or all of the following:

● Other CF related data, such as waste management, energy use, etc.
● (Changes in) audience sizes and composition of events.
● Motivations, preferences and general awareness of audiences with regards to sustainability of events.

● Social, economic, political, administrative and cultural factors influencing sustainability decisions and design of event organisers and organisations.

6.1. Data fields for artist mobility

The following data fields will be in the collection tool for artist mobility, to be filled for each artist performance.

ARTIST PERFORMANCE
● date of the performance (or other activity);
● Is it part of a tour? (y/n)[9];
OPTIONAL: add free form information, links or documents with info on artists' tours (it will make constructing the tours in the data analysis phase easier).
● Is it co-programmed? (y/n);
● Is it part of the Better Live co-programming? (y/n);
● Number of days (if the activity lasts more than one day, such as a residency).

ARTIST
● country/city of origin
● type (local, regional/LAG, extra-LAG[10]);

EVENT:
● event name[11];
● event type (festival, concert, etc.);
● venue/place of the performance;

ARTIST TRAVEL
● **Travelled from: city/locality;**
Mode of travel(s): a selection of options:
— **Flight** (Nr of travellers / Ticket class: economy or business)
— **Train** (Nr of travellers /Ticket class: economy or business)
— **Car/van** (Nr of travellers in the car)
— **Electric car/van** (Nr of travellers in the car)
— **Local transport** (Select: Bus/tram/metro/other / Nr of travellers)
● **Travelled to: city/locality;**
Mode of travel(s): a selection of options (the same as listed above).

6 Data collection and analysis

6.2. Data fields for audience mobility

The following data fields will be in the collection tool for **audience mobility**

EVENT:
- event name
- event type (festival, concert, etc.)
- venue/place of the performance
- Date

AUDIENCE
- Total number of audience members attending the event

AUDIENCE TRAVEL DATA OPTIONS
There can be different level of detail available for audience travel data, from per person data (ideal) to best guess estimates. Three options are described below with examples of sheets for data collection.

OPTION 1:
Upload full data sheet with audience member distance (i.e. postcode) + mode of travel (if this is collected at the point of ticket sales on an online platform) for both ways.

OPTION 2:
Upload full data sheet with audience member distance (i.e. postcode) + mode of travel (if this is collected at the point of ticket sales on an online platform) without distinguishing arrival and departure destinations.

OPTION 3:
insert number of audience members in sub-groups per mode of travel. This is based on the estimates of an event organiser.
- Mode of travel (select from a list)
- Number of audience members using that mode of travel per distance bracket or type

6.3. Data for geographical diversity

To collect data on the geographical diversity of programmes, full lists of lineups from each LAG member for a defined time period will be collected, both for the baseline and the experiment periods.

OPTION 1

Person	CAME FROM		WENT TO	
	Distance	mode of transport	Distance	mode of transport
1				
2				
3				
4				

OPTION 2

Person	Distance	mode of transport
1		
2		
3		
4		

OPTION 3

Number of people	0-5 km	5-15 km	15-50 km	50-200 km	200-800 km	800+ km
Bike						
Car						
Electric car						
Train						
Bus						
Plane						

Number of people	Local	Regional	Beyond regional
Bike			
Car			
Electric car			
Train			
Bus			
Plane			

7 Implementing the blueprint

The following sections describe the preparation and implementation of the Better Live experiments on the planned timeline.

7.1. Adapting to LAGs

Given the highly diverse structures of the LAGs, the blueprint needs to be adapted to each LAG. The aspects that need to be defined for each LAG are:

1. Defining the specific time frame(s) for the LAG to be monitored. These will be defined around the particular Better Live co-programmed tour periods.

2. Specific definitions of the "type of origin" categories. This will make it clear how to assign the type for the artist's city/country of origin.

3. What data is already collected, how, or is possible to collect for each LAG member.

4. Establishing the baselines for LAG members (see the next section).

In addition, a simple guideline for the LAG members will be prepared that include step-by-step instructions for data collection and depositing for which a specific tool will be designed.

7.2. Creating the baselines

Baselines need to be established for all LAG members who participate in the co-programming of tours for:
● Artist tour CF, including the average CF per tour stop, per type[13] of venue, festival, etc.
● Audience mobility per event type*.
● Geographical diversity of the programmes

It is likely that only limited amounts of data can be collected for any pre-experiment period. For those cases where baseline data is not available nor possible to collect, approximate models will be used. These models will be created using whatever data will be available + data from other sources.

The baseline creation steps are:
● A tour is defined (time period, LAG members who participate).
● Data for baselines will be collected from the participating LAG members for the time period in the past that matches the planned tour period (a number of weeks, a month, etc.).

Given that the LAGs will be open to new members also during the experiments, baseline creation needs to remain flexible and follows the co-programmed tour planning on an ongoing basis.

7.3. Conducting the experiments

Each LAG will be defined in terms of the periods data will be collected for. Data collection and deposition schedule will be defined for each LAG in the preparation phase for each tour that is planned.
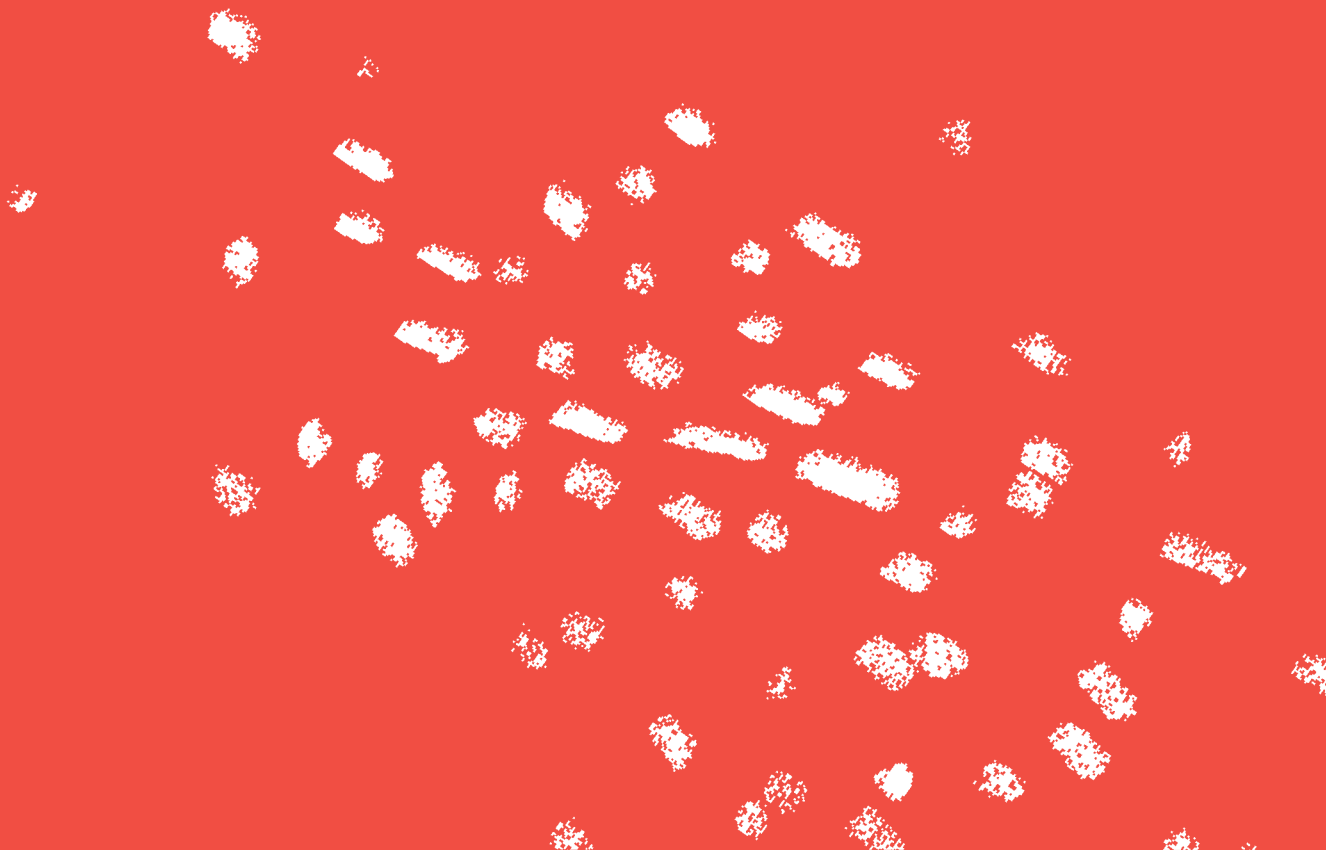
Useful resources

▸ **The Climate Dictionary | United Nations Development Programme**

▸ **Climate FAQs | Julie's Bicycle | Culture & Climate Change Terminology**

▸ **Creative Climate Tool | Julie's Bicycle**

OUR WEBSITES

▸ periscope-lyon.com

▸ betterlivemusic.com

▸ footprints-europe.com

A sustainable circulation of musicians in Europe

for a bigger number of small events

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