

The distribution
of jazz music in France
and in Europe

What are the carbon impacts

?

9 CARBON AUDITS :
A ROADMAP FOR
THE MUSIC INDUSTRY

AJC  ASSOCIATION
JAZZE
CROISE

**foot
prints**
Sustainable Music
across Europe

Why measuring our carbon *impact?*

The ambitions of this study, conducted by **AJC & Le Périscope-Footprints** thanks to European funding, are to measure the carbon footprint of our industry, to build a common trajectory for jazz and improvised music and to think of reproducible strategies for its operators.

Although the cultural sector has gradually become aware of its impact on climate crisis, it was not until 2020 that the reflection on this subject accelerated with a general desire to reorganise post-Covid 19 practices in order to make them fundamentally more sustainable, and to finally give easier access to national and European funding for the implementation of carbon audits. However, the cultural sector in France still lacks a quantified and scientific approach to measure and understand the issues related to its activities.

Our study, unique in its scope and scale, shows a desire to **offer a new methodology involving all the links in the ecosystem** – producers, artists, promoters, etc. – to think collectively and make real progress in the low-carbon transition in the jazz world through a set of clearly defined and measurable objectives.

What is a carbon footprint?

The carbon footprint is a diagnostic tool designed by the French Environment and Energy Management Agency (ADEME). It provides an understanding and analysis of the activities of individuals, companies, local authorities and administrations in terms of direct and indirect greenhouse gas (GHG) emissions. GHGs are measured in tonnes of CO₂. For example, the average French individual spends 5.1 tonnes of CO₂ per year (government estimate for 2021).

Our recommendations



First areas of action

This preliminary study outlines several means of action that the industry can grasp. Artists' travels, purchases (paper, equipment, etc.), energy (insulation, heating, etc.) and food (short circuits, vegetarianism, etc.) are all possible options for decarbonisation that have already been considered by several AJC members.

On the other hand, our means of action are still too limited regarding the **mobility of the audiences**, which is the main source of carbon emissions and also the responsibility of the public authorities. We need an ambitious transport policy by reconsidering the scales and the notion of proximity for the cultural world.



Numerous lessons for the music industry

We will work on improving our study by questioning the way audiences travel and the use of venues by festivals. However, given the data available, we can already draw some initial conclusions.



Local projects

The relevance of our low-carbon distribution structures, the precepts we carry out and the projects we build are a path to be taken by the music industry as part of its ecological commitment.

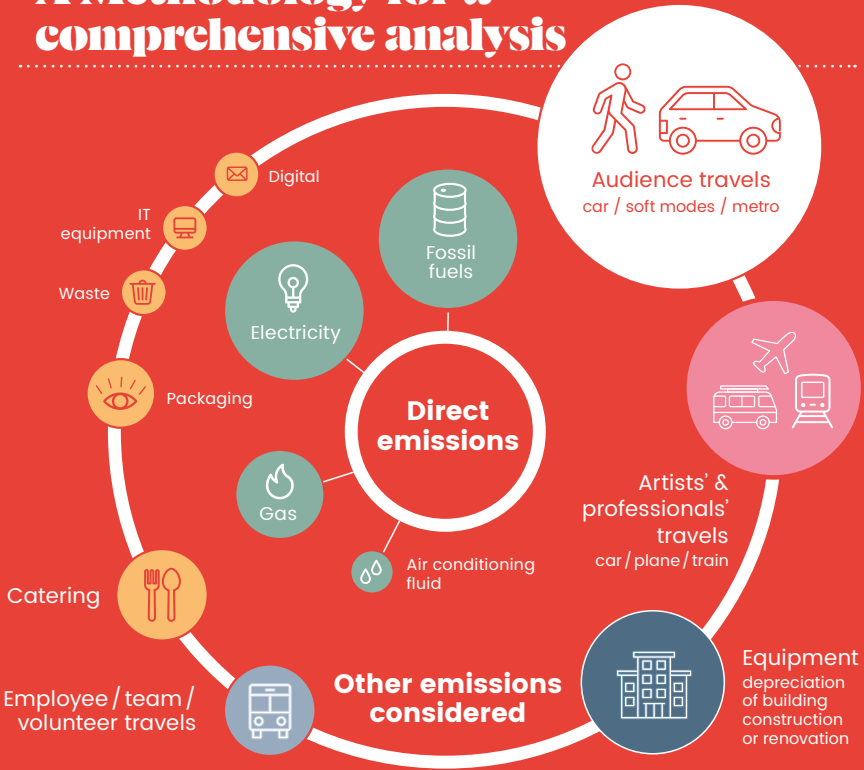
The venues and events that we develop, adapted in size thanks to their adequate capacity, connected to the territories, to its actors, and creators of a strong network, carry within them the stakes linked to our environmental concerns.

Creating a network for the artistic mobility

These creation and distribution spaces promote artistic diversity, cooperation, the sharing of music with as many people as possible, but they also emphasise the urgent need for the music sector to work together in the face of climate change. Shared tours, co-productions and the development of local and national networks are virtuous models, proof that a balance is possible between cultural projects and ecological ambitions.

This study, which is unique in France, raises issues and provides guidelines that we need to follow collectively. In order to achieve these transformations, the musical ecosystem and public policies will be able to rely on **our models of musical creation and distribution** as possible solutions to respect our ecological commitments.

A Methodology for a comprehensive analysis



Audience travels

A statistical analysis as close as possible to the territories' reality.

Calculation by mode of transportation and by type of travel:

$$\begin{aligned}
 & \text{No. of spectators} \\
 & \times \\
 & \text{Average distance travelled} \\
 & \times \\
 & \% \text{ modal share} \\
 & = \\
 & \text{no. of passengers.km}
 \end{aligned}$$

Artists and staff travels

Accurate measurement for a key issue

(No. of artists x estimated round trip distance by type of transport)

\times
 (No. of artists x distance between stops by type of transport)

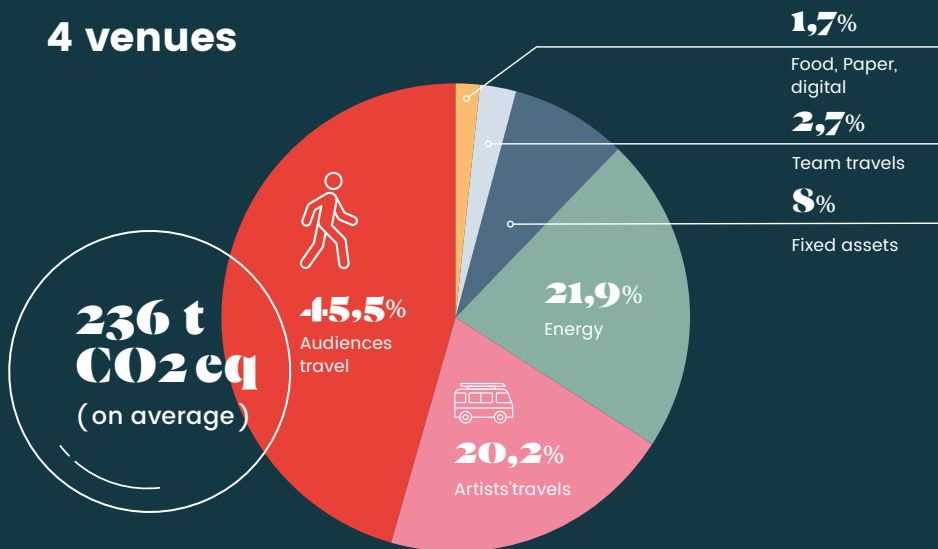
—————
 No. of stops on tour

=

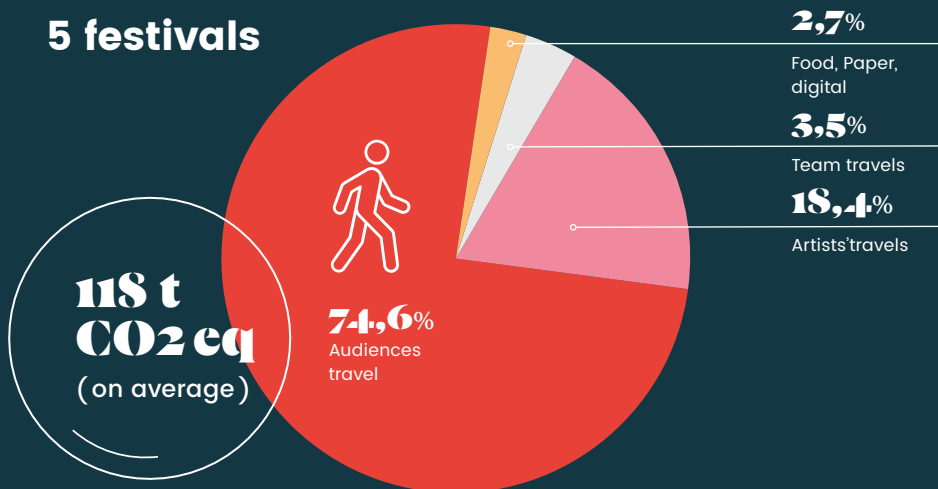
Share to be included by each promoter in their carbon calculation

9 carbon audits

4 venues



5 festivals



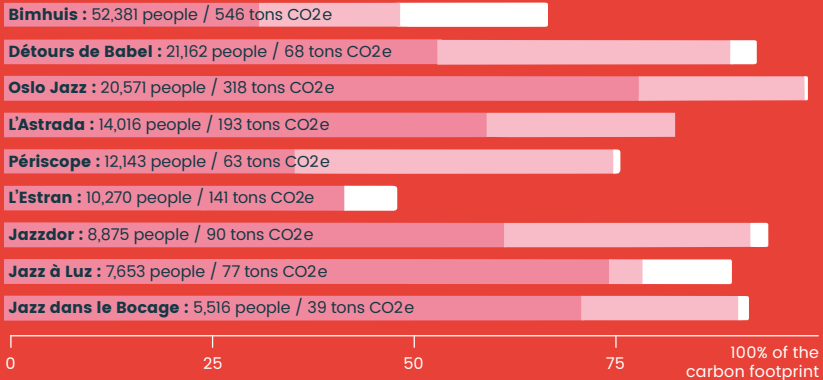
Carbon audits carried out on a representative perimeter of the industry:

- 4 venues and 5 festivals (small to medium size)
- 7 French venues and 2 European venues (Norway and the Netherlands)
- 4 venues: rural area & 5 venues: urban or peri-urban area

Focus on travels

Total share of travels

(business and public) in the carbon footprint



Road %



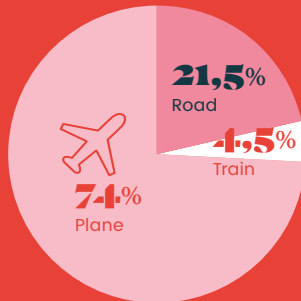
Plane %



Train %

Travel of artists:

The impact of travel by plane: a major part of the carbon emissions

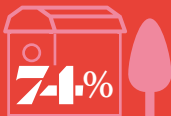


84%

This is the proportion that travel represents according to the study's carbon footprints

(72% for venues, 95% for festivals). It is important to make a distinction between artists' and audiences' travel. While the car dominates the audience's travel, the plane dominates the artists' one. Although much less used, the impact of air travel is 20 times higher than high-speed rail travel and 5 times higher than car travel. The question of contextualisation, particularly around «white zones» and modal shift, is crucial when the panel is observed in rural areas. (source: European Environment Agency)

Travelling audiences:



rural areas



urban areas

Principal emission sources

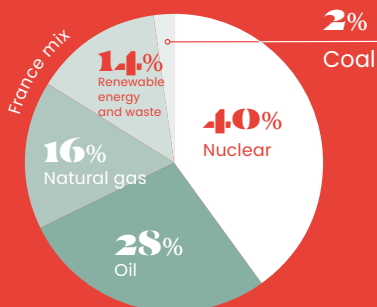
84% TRAVEL:
the largest share of carbon emissions

5%

ENERGY: Energy mixes with different carbon levels
(Netherlands mix = 10 times France mix)

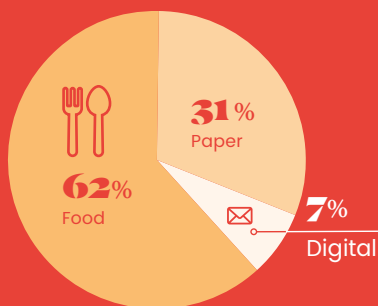
Currently, the impact of energy is very low in the carbon footprints of French distributors, unlike those of the Netherlands or Norway. The energy mix in France is low carbon because it is mainly nuclear.

(Source: Chiffres clés de l'énergie, SDES, Bilan énergétique de la France, ÉDITION 2021)



A necessary sobriety

However, it is necessary to work towards a significant reduction in energy expenses – thermal renovation, principles of energy sobriety, etc. – in order to minimise their ecological and economic costs.



7%
FIXED ASSETS:
The impact of buildings

VENUES: Fixed assets (8%) are the construction or work carried out on buildings, whose carbon impact is spread over several years. The ecological impact of the materials used must be considered and taken into account from the design phase.

FESTIVALS : Permanent buildings used by festivals have not been included, however we have no reason to believe that the result would be different from the venues that have participated in the study.



OTHER INPUTS:
Food a key issue

It is necessary to work on the issue of food. This is too often underestimated because it is outsourced and therefore not accounted for in the carbon assessments. **For example, switching from meat to vegetarian meals reduces the carbon impact by 50%.**

Even if their impact is lower (**digital and waste in particular**), the other inputs cannot be forgotten. Thus, reducing the amount of printing, using less polluting supports and reconditioned equipment are options to be developed.



Created in 1993, AJC is a collective of 87 distributors (festivals, clubs, labelled stages,...) defending a thoughtful programming, built on a militant and progressive idea of jazz: contemporary, creative, generous and whose intentions are expressed in assertive and socially responsible cultural projects. Today AJC is a place for territorial connections, a resource centre, a space for performance and visibility, a time for collective reflection and a network of actions and projects.



Périscopie
musiques innovantes



Co-funded by the
Creative Europe Programme
of the European Union

Founded in 2007, the Périscopie is a place dedicated to innovative music that focuses on the distribution and artistic creation and accompanies entrepreneurial and cultural initiatives in order to animate a fertile scene for music from jazz and improvised music. Labelled as a *Scène de Musiques Actuelles*, Le Périscopie is supported by many partners and has been running several European projects since 2018. The Footprints project involves various partners in order to envision new models of European cooperation to promote the circulation of artists in the face of the social, economic and ecological challenges of the industry.

**FOR MORE INFORMATION, YOU CAN FIND THE FULL
STUDY ON THE AJC AND LE PÉRISCOPE WEBSITES:
ajc-jazz.eu / periscopie-lyon.com**

*Study led by the ANOVA agency and commissioned by AJC
and Le Périscopie. In collaboration with The Green Room.*