

Sustainable Music Culture

Sustainable live music events as a contribution to a smaller ecological footprint

Anna Silanoe

Anna Silanoe

Table of contents

1. Introduction	3
2. Sustainable events and the social responsibility	5
2.1. <i>Defining sustainability in live music culture</i>	5
2.2. <i>Sustainability and waste at events</i>	6
2.3. <i>Implementation of sustainability and waste management in events</i>	7
3. Conditions for the success of sustainable events	8
3.1. <i>Implementation components</i>	8
3.2. <i>Sustainability components</i>	9
4. The live music culture as an example in terms of sustainability	10
4.1. <i>Sustainable event management using selected venues as examples</i>	10
4.1.1. Johan Crujff Arena (The Netherlands)	10
4.1.2. 4AD in Diksmuide (Belgium)	12
4.2. <i>Sustainable event management using selected artists as examples</i>	13
4.2.1. Coldplay.....	13
4.2.2. Shawn Mendes.....	15
5. Pioneering opportunities	16
6. Conclusion	18
7. Bibliography	19

1. Introduction

In 2002, David Bowie recommended musicians to tour because it is the only truly unique situation that will remain.¹ Live music events are an important part of our culture and how people pass their time. A lively society is characterized by consumption. Waste is an unavoidable by-product in all areas of society. Waste is also produced when consuming cultural good, this can be cultural waste or tangible and visible waste.

In general, the amount of garbage that accumulates can be reduced, but it is not possible to ensure that there is no garbage at all. Changes that increase the sustainability of live music events are urgently needed, with environmental concerns in mind. The responsibility lies not only with the artists, but also with the venues and the visitors themselves. Since all parties focus on different dimensions of waste prevention, it is important that everyone tries to advocate for more sustainable events with less waste.

Garbage has become a matter of course in today's society. Sustainability and the avoidance of waste are getting more and more positive feedback, but they are far from being established enough. Live music is rightly enjoyed to the fullest, often to escape everyday life for a short period of time. However, everyday life and reality do not have a "pause button". Therefore, a smaller ecological footprint must also be worked on in the live music industry.

It must not be overlooked that while greater sustainability and the prevention and recycling of waste may sound very attractive, they also make a commercial contribution to society. Thousands of people work in the waste disposal and recycling industry in Germany and millions of euros in sales are made here every year.²

In this thesis, the focus is on the cultural industry, more specific, the live music industry. Focussing on how events can be made more sustainable, both from the perspective of the venues and from the perspective of the artists. What rubbish actually means in this context,

¹ cf. Westgate, Christopher Joseph: *Popular Music Fans and the Value of Concert Tickets*, Popular music and society, 2020, vol. 43 (1), P. 57-77

² cf. Statista: *Recycling in Deutschland: Statista-Dossier zum Recycling in Deutschland*, Hamburg 2019

how it is created, how it is cleaned up and how it can be avoided are all things that will be discussed. It also becomes clear what the conditions for the success of more sustainable events are and where social responsibility lies. This is explained in practice using two venues (Johan Cruijff Arena and 4AD) and two bands/artists (Coldplay and Shawn Mendes).

AnnaSilanoe

2. Sustainable events and the social responsibility

Sustainable events have many different facets. On one hand, there are events that are created specifically to draw attention to a better environment. On the other hand, most events and venues work hard behind the scenes every day to ensure that the events are more environmentally friendly and adapt to the new requirements, but this is not always clearly visible to visitors.

The individual also has a responsibility here, for example when it comes to traveling to and from the destination. Do we really need paper tickets or (plastic) fabric wristbands? And what about the gastronomic offers at the event locations for example?

2.1. Defining sustainability in live music culture

When it comes to sustainability, people often only think of recycling, however, avoiding excessive amounts of waste is just as much a part of sustainability as reusing the waste that is created. Avoidance is the first step; the rest of the garbage then should go to the recycling.

“Sustainable” can be used in different contexts. It is either about sustainable development or colloquially about something having a long (lasting) effect.³ Sustainability in live music culture refers to the former. Sustainable development is human development that allows the present generation to meet their needs without compromising the chances of future generations to meet their needs.⁴

There are three pillars on which sustainability is built: ecology, economy and the social.⁵ In the area of live music culture, the focus here is primarily on the ecological aspect, natural resources must be preserved as the basis of economy and life. Of course, the economy and social issues also play a role here. These three pillars are all three important for a more sustainable society and, as it will become clear, cannot be viewed in isolation from one another. Sustainability has a lot to do with culture and value creation. Culture in the sense of

³ cf. Holzbaur, Ulrich: *Events nachhaltig Gestalten: Grundlagen und Leitfaden Für Die Konzeption und Umsetzung Von Nachhaltigen Events*, Wiesbaden 2015 P. 10-11

⁴ cf. *ibid.* P. 11

⁵ cf. *ibid.* P. 11-12

what is created by mankind and added value in the sense of generating the values necessary to satisfy needs.⁶

Although the economic aspect of sustainability is not directly linked to live music events, live music events still have a high economic value. For artists, the live shows are a lucrative way to make money from their music. Especially since online music streaming has become the main medium for listening to music. Although the income from the gastronomic units belongs to the respective venue, the artists do have an influence on the ticket prices; this is where they earn the most.

2.2. Sustainability and waste at events

Events are basically there to bring something “extra” into people’s lives; one could say something that is actually “superfluous”. This is precisely why the waste of resources is often criticized.⁷ On the other hand, shared experience is a basic human need and part of communication. An event is an event with an experience character. The experience is planned and integrated in a targeted manner at these events.⁸ If they are designed to be sustainable, events are not only permanently effective for the purpose of the event, but also useful in terms of sustainable development.⁹ It is also about preserving the cultural scene.

Waste can be roughly divided into two types. This is a separation that also suggests separate ways to deal with them. Subjective waste includes all things that an owner wants to get rid of. It is irrelevant whether these things are recycled or landfilled.¹⁰ Objective waste, on the other hand, describes everything for which there is no longer a decent chance of recycling,

⁶ cf. Holzbaur, Ulrich: *Events nachhaltig Gestalten: Grundlagen und Leitfaden Für Die Konzeption und Umsetzung Von Nachhaltigen Events*, Wiesbaden 2015 P. 12

⁷ cf. Holzbaur, Ulrich: *Nachhaltige Events: Erfolgreiche Veranstaltungen Durch Gesellschaftliche Verantwortung* (2. edition), Wiesbaden 2020 P. 11

⁸ cf. *ibid.* P. 2

⁹ cf. *ibid.* P. 2

¹⁰ cf. Schneider, Bernd: *Recycling-Informationssysteme Integration von Produktion und Recycling*, in: Jörg Becker; Heinz Lothar Grob & Stefan Klein (ed.), *Informationsmanagement und Controlling*, Wiesbaden, 1999, P. 18

at least at the time of disposal.¹¹ While objective waste can only be landfilled, subjective waste can also flow into a recycling process.¹²

In the part about the environment, there is a distinction between environmental media (air, water, soil) and environmental pollution (transport, waste, sewage, noise ...).¹³ In any case, functioning as a role model and a sense of responsibility play a major role when it comes to sustainability at big events. In the area of physical waste, most events involve packaging waste, especially in the catering area.¹⁴ However, there are also so-called “giveaways”, these are items that are given to visitors so that they can take them home, they should create a positive mood during the event and convey a positive memory afterwards. However, these parts will often end up in the garbage and so resources and finances are wasted.¹⁵ An incorrect forecast of the number of visitors is also an important source of waste, not only for music events but for events in general.¹⁶

2.3. Implementation of sustainability and waste management in events

In order to successfully implement sustainability and waste management at events, it can be an advantage to put the success factors of the strategy into an experience. The fans of the band Coldplay, for example, generate electricity during the tour by dancing on a kinetic floor.¹⁷ We will tell you more about it later on. There are also artists (for example the Dutch artist Snelle) who start long-term (commercial and lucrative) collaborations with companies that bring together different local public transport companies. Here you can also include your own means of transport such as cycling or walking.¹⁸ Visitors who are going to concerts are encouraged to use public transport through raffles or other campaigns. A collaboration

¹¹ cf. *ibid.*

¹² cf. *ibid.*

¹³ cf. *ibid.* P. 27

¹⁴ cf. *ibid.* P. 28

¹⁵ cf. Holzbaur, Ulrich: *Nachhaltige Events: Erfolgreiche Veranstaltungen Durch Gesellschaftliche Verantwortung* (2. edition), Wiesbaden 2020 P. 47

¹⁶ cf. *ibid.* P. 43

¹⁷ cf. N.N.: „Energy Floors and Coldplay“, *Energy Floors*, <https://energy-floors.com/products/the-dancer/coldplay/>, last accessed on 21-03-2023

¹⁸ cf. Gerlings, Marc: „Reisapp Glimble campagne met Snelle“, [nritmedia.nl, https://www.nritmedia.nl/kennisbank/45332/reisapp-glimble-campagne-met-snelle/?topicsid=4](https://www.nritmedia.nl/kennisbank/45332/reisapp-glimble-campagne-met-snelle/?topicsid=4), last accessed on 21-03-2023

like this should increase. The sustainability of the arrival and departure of visitors; however, commerce and the image of the artists also play a major role here.

In any implementation, attention must also be paid to education and safety. It must be taught why certain measures are taken and why they are necessary so that they can be further expanded in the future. In addition, you have to achieve specified safety standards and it can even happen that new safety standards are added due to certain changes.

3. Conditions for the success of sustainable events

Every event requires good planning and good management. You need a clear goal. A framework must also be created to be able to have sustainable events. The 'why' behind the commitment to sustainability can have a number of reasons. There are various arguments, such as financial, ethical/moral, political or sustainability commitment, which are intended to increase credibility and should be seen in connection with one's own image.¹⁹

Organizing sustainable events requires clearly defined goals, which in turn have to be translated into measures and campaigns. It is a continuous improvement process that should be a combination of evaluation and improvement actions.²⁰ There are several components that need to be considered and they are explained here.

3.1. Implementation components

Part of the implementation of (sustainable) events is that they need to be accessible for everyone and thus they need to ensure accessibility. Accessibility doesn't only refer to wheelchair users, but also to parents with prams, senior citizens, people with restricted perception or children.²¹ Special websites can provide information on the (more sustainable) measures.

¹⁹ cf. Holzbaur, Ulrich: *Events nachhaltig Gestalten: Grundlagen und Leitfaden Für Die Konzeption und Umsetzung Von Nachhaltigen Events*, Wiesbaden 2015 P. 226f

²⁰ cf. ibid. P. 229

²¹ cf. ibid. P. 290

In order to take a step towards global justice, international cooperation at events is advantageous. The use of fairtrade products in the gastronomic offer, the consideration of intercultural aspects and the integration into different areas (communication, gastronomy, decoration and equipment, etc.) can help. This can also be an educational opportunity.²²

Premises should be planned and designed sustainably. This includes, for example, social, economic and energy aspects. If rooms are redesigned for the start, these aspects can be included in the planning. Adjustments can be made to existing premises.²³ This applies both to the rooms in which the event takes place and to the offices of the employees.

3.2. Sustainability components

As with the example mentioned in chapter 2.3. with the artist Snelle, cooperation and sponsoring with various partners can shape the sustainable development of events in different ways.²⁴

In order to guarantee the in chapter 3.1. mentioned accessibility, entrances, toilets, parking spaces and (seated) places that are accessible to everyone must be considered. While good signage is always important, adjustments need to be made as part of more sustainable development. Paper as a raw material should not be actively distributed and should only be used when absolutely necessary. If it cannot be avoided, one should fall back on recycled paper. Reusable signage should also be used.²⁵

When it comes to concert tickets, there is often already a so-called combination ticket. Here, public transport is included in the price of the concert tickets and it is hoped that more people will use public transport to get to and from the venue, if possible.²⁶ This relieves parking around the venue and is better for the environment, since the car stays at home. If it is difficult to travel to and from the event using public transportation, for example because the event location is outside the city and there is no good connection, CO₂ compensation can

²² cf. *ibid.* P. 295

²³ cf. *ibid.* P. 297

²⁴ cf. *ibid.* P. 289

²⁵ cf. *ibid.* P. 290f

²⁶ Cf. *ibid.* P. 302

be a solution. Either the organizer bears these costs or the visitors are asked to take personal responsibility and CO₂ compensation is offered.

4. The live music culture as an example in terms of sustainability

In the context of sustainability, there are different perspectives and levels that need to be considered. In live music culture, it touches on an area that is important to many people; however, it is also an “extra”. While live music is important to humans, it is not essential to life. This is exactly why attention should be paid to sustainability and protecting or even building up the environment.

Artists, organizers, visitors and venues need to be role models here as they influence a large number of people at different levels in life.

4.1. Sustainable event management using selected venues as examples

Venues cannot and must not ignore the cry for help for a greener future. Not only because they have to adapt to certain government measures and new laws, for examples, but also because they are a role model for society. The implementation of sustainability through recycling and minimizing waste is illustrated here by the Johan Cruijff Arena in the Netherlands and the 4AD venue in Belgium.

4.1.1. Johan Cruijff Arena (The Netherlands)

The Johan Cruijff Arena is located in Amsterdam, it is the home stadium of the football club Ajax Amsterdam but is also used for many more events. Concerts are often held here. The Johan Cruijff Arena has many aspects that improve sustainability.

There are more than 4200 solar panels on the roof of the Arena and a wind turbine in Oudendijk (± 40 kilometres from the Arena) supplies green energy.²⁷ The so-called “Arena Battery” ensures that sustainably generated electricity is stored and this energy can be used

²⁷ cf. N.N.: „Sustainability”, *Johan Cruijff Arena*, <https://www.johancruijffarena.nl/en/making-an-impact-together/duurzaamheid/>, last accessed on 22-02-2023

during periods of high demand. In cooperation with various partner companies, the largest European energy storage system was developed in a commercial building. 148 used car batteries were used for this. The energy storage system provides backup power, reduces the use of diesel generators, and relieves strain on the power grid by smoothing out the peaks in energy use that occur during concerts.²⁸

Residual heat from Amsterdam's heating network ensures that the lawn remains in optimal condition and frost-free. A separate cooling network covers the cooling needs in offices and changing rooms with water from the nearby (\pm 6 kilometres away from the Arena) Ouderkerkerplas.²⁹

The Arena's waste approach follows a circular approach as much as possible, which aims to ensure that there is a minimization of waste and high-quality recycling. Waste separation gradually reduces the amount of residual waste and is also practiced in the gastronomic units. When it comes to recycling, they came up with something special: tons of grass that is mowed off the pitch finds its way to Amsterdam's farm De Dikhoeve. The milk that the goats produce is turned into the unique Arena cheese. This cheese is served in the arena itself as well as in selected shops and restaurants.³⁰

However, there are also questions that remain unanswered. In principle, the recycling of mowed grass is good, but there is no information on how the production and transport of grass and cheese takes place. The Farm De Dikhoeve is about 14 kilometres away from the stadium and the restaurants are also spread throughout the city. The grass is recycled, but if production and transport are not sustainable too, there is still a significant environmental impact.

²⁸ cf. N.N.: „The 3 megawatt energy storage system in Johan Cruijff Arena is now live“, *Johan Cruijff Arena*, 18-06-2018, <https://www.johancruijffarena.nl/nieuws/innovation-lab/the-3-megawatt-energy-storage-system-in-johan-cruijff-arena-is-now-live/>, last accessed on 22-02-2023

²⁹ cf. N.N.: „Sustainability“, *Johan Cruijff Arena*, <https://www.johancruijffarena.nl/en/making-an-impact-together/duurzaamheid/>, last accessed on 22-02-2023

³⁰ cf. *ibid.*

4.1.2. 4AD in Diksmuide (Belgium)

4AD in Diksmuide is the first CO₂ neutral venue in Flanders.³¹ 34 solar panels on the roof provide power and there are three underground chambers that collect rainwater. This covers 70% of water consumption. Since the first day of opening, artists have consistently been given a vegetarian meal during their stay and they attempt to avoid so-called 'one-off shows'. These are shows that are not part of a tour, but only take place as a one-off event. This is especially the case when artists have to travel by plane.³² To reduce waste and transport, the draft beer is stored in large 500 litre kegs and energy-efficient LED lighting is used on the stage.³³

The gastronomic offer at this smaller venue is a bit different than what it is at a large arena like the Johan Cruijff Arena. Since far fewer people have to be served at 4AD in comparison, it is even easy to rely on local products. As early as 1999, it was the very first club to replace single use plastic with reusable cups.³⁴

Despite measures and efforts, CO₂ emissions always remain a problem. In the case of 4AD, it is above all the location in the rural region, which is difficult to reach by public transport at night and therefore the use of the car is often unavoidable. The question arises how they still managed to become CO₂-neutral.

The solution is the '4AD forest'. With the help of sponsorship and crowdfunding, 30,000 trees were bought, which were planted in Ostend on an area of 6.6 hectares and offset about 66 tons of CO₂ per year. This will make the operation 100% carbon neutral, raises awareness of climate change and does something about the major forest shortage in West Flanders.³⁵

³¹ cf. N.N.: „4ADuurzaam“, 4AD, <https://www.4ad.be/nl/duurzaamheid/>, last accessed on 17-03-2023

³² cf. *ibid.*

³³ cf. *ibid.*

³⁴ cf. *ibid.*

³⁵ cf. N.N.: „Het eerste CO₂-neutrale kunstenhuis in Vlaanderen“, 4AD, <https://www.4ad.be/nl/duurzaamheid/#tab-id-2>, last accessed on 17-03-2023

4.2. Sustainable event management using selected artists as examples

A band and a solo artist explain what a greener tour can look like. It is about the world-famous British band Coldplay, which was formed in 1996. And the solo artist Shawn Mendes, whose career began in 2014. The role model function that is fulfilled by Coldplay and Shawn Mendes is extremely important. Although it's just a start, it shows that more sustainable tours and music events are possible from the point of view of the artists. It's not about perfection, it's about small steps in the right direction.

4.2.1. Coldplay

In 2019, the band Coldplay said that they would stop touring for the time being. The reason was the environmental impact caused by traveling and the shows on a tour.³⁶ Now, together with a large team, they have tried to make their tour more environmentally friendly, it's certainly not perfect, but first steps are being made and this is extremely important, even if those steps may be small.

Coldplay uses three key principles to make their tour more sustainable: reduce, reinvent and restore. The direct emission from their current tour is reduced by more than 50% compared to their last tour in 2016/17.³⁷ Despite all efforts, the tour still leaves a significant carbon footprint. Coldplay therefore promises that they will remove more CO₂ from the environment than the tour will produce. They aim to achieve this by supporting projects based on reforestation, rewilding, conservation, soil regeneration, carbon capture and storage, and renewable energy.³⁸

For the electricity that is used, they rely on the use of solar energy, sustainable biofuels (regenerative diesel, here made from hydrotreated vegetable oil), a mobile and rechargeable battery system, kinetic energy (kinetic floors where fans create energy by dancing) and renewable energy.³⁹

³⁶ Snapes, Laura: „Coldplay pause touring until they can offer ‚environmental beneficial‘ concerts“, theguardian.com, 21-11-2019, last accessed on 24-02-2023

³⁷ cf. N.N.: „Music of the spheres world tour sustainability initiatives“, <https://sustainability.coldplay.com>, last accessed 24-02-2023

³⁸ cf. ibid.

³⁹ cf. ibid.

In terms of travel, it's pretty simple: Coldplay says that they will primarily use commercial flights when flying is really necessary. Charter flights are only needed in a few unavoidable exceptional situations. In both cases, a surcharge is paid for sustainable aviation fuel, which unmixed can reduce greenhouse gas emissions from air travel by up to 80% compared to conventional kerosene. Ground transport uses electric vehicles or biofuel as far as possible.⁴⁰

The LED wristbands worn by visitors, as part of the show, are made from 100% compostable plant-based materials and their production is reduced by 80% as they are collected, disinfected and recharged.⁴¹ The question is how well this works in practice, as many people like to take home gadgets like this as souvenirs. It is true that great care is taken to ensure that the wristbands are returned and you are even asked about it if you have not returned it. However, anyone who has already put the gadget away, before they reach the exit and the security staff can no longer be approached and it is assumed that you have already handed it in elsewhere, can still take this gadget home.

The arrival and departure of visitor's accounts for a large part of the CO₂ emissions of each tour. The SAP app was developed for this purpose. It aims to encourage fans to use low-carbon transport. Fans who do this will receive a discount code.⁴² Again, while the idea is good, I wonder how many fans know this app exists and bother to use it. Additionally, where the venue permits it, fans are encouraged to bring a reusable water bottle. Where possible water refill station will be provided for fans.⁴³

In this context, there are also water bottles specially designed for the tour. Fans can purchase these as a merchandise item.⁴⁴ This is a good example of how commerce is used in sustainability measures. The bottles become part of the merchandise, which also generates financial income.

⁴⁰ cf. *ibid.*

⁴¹ cf. *ibid.*

⁴² cf. *ibid.*

⁴³ cf. *ibid.*

⁴⁴ cf. *ibid.*

The environment is also taken into account when it comes to the catering. This ensures that the catering has plant-based and meat-free options as standard and is locally sourced. Laboratory-grown food is also supported, surplus food is donated to local food banks and composting occurs wherever possible.⁴⁵

4.2.2. Shawn Mendes

For the “Wonder: The World Tour” they developed a program which made it possible to reduce the CO₂ emissions per show by 50% compared to the last tour. The other unavoidable emissions have been reduced to such an extent that the tour can become a climate-positive (CO₂-negative) tour.⁴⁶

While producing the merchandise, it is ensured that organically grown cotton is used. In addition, it is ensured that the products are limited and single-use plastic is avoided.⁴⁷ However, since the tour was ultimately cancelled, the question arises as to how many products were pre-produced and what is now happening with the unsold products.

It also turns out that the information provided here is very vague. The focus should be on ‘efficient electricity’, ‘efficient lighting’, ‘waste reduction’, ‘rechargeable batteries’ and ‘optimization of freight transport’.⁴⁸ However, how this is to be implemented is not specified here.

As with Coldplay, they rely on the more sustainable aviation fuel and for ground transport on a fuel made from hydrogen-treated vegetable oil. Wherever possible, they also want to use the idea of water refill stations for fans, rely on reusable crockery and cutlery, use food from the region and use composting.⁴⁹

⁴⁵ cf. *ibid.*

⁴⁶ cf. N.N.: „*Sustainability & tour greening program*”, <https://www.wonderthetour.com/sustainability>, last accessed 03-03-2023

⁴⁷ cf. *ibid.*

⁴⁸ cf. *ibid.*

⁴⁹ cf. *ibid.*

While climate change is not the only sustainability consideration, this tour tracks, reduces and offsets CO₂e (Carbon Dioxide Equivalent) as it is the most tangible way to measure environmental impacts.⁵⁰ CO₂e is a characterization factor in Life Cycle Assessment to measure the climate impact of the different greenhouse gases.⁵¹ Furthermore, projects for CO₂ removal and CO₂ avoidance are supported.⁵²

In addition to his tour, Shawn Mendes has also entered into various other cooperations that focus on sustainability and the environment. These include, for example, brands such as Tommy Hilfiger and Flow Water.⁵³ There is no question that this is definitely raising awareness of environmental problems and improving them with the help of more sustainable options. However, on both sides of the cooperation, the image and the most likely lucrative income should not be overlooked.

Again, no plan is perfect, but this can be seen as a starting point. To be honest, the question of how well these ideas execute remains largely unanswered. The world tour, which was supposed to use these measures, was completely cancelled after only seven shows, leaving more than 80 shows that have not been played.

5. Pioneering opportunities

The future of sustainability at events such as concerts begins with reflecting on current efforts. However, future sustainability must not become an eschatological promise of salvation with which the previously disadvantaged and marginalized are put off with a view to the future.⁵⁴ In order for sustainability research to have a transformative effect in a critical-emancipatory sense, it needs to refer back to the variety of critical perspectives.⁵⁵

⁵⁰ cf. *ibid.*

⁵¹ cf. N.N.: „Kohlendioxid-Äquivalent“, https://www.enargus.de/pub/bscw.cgi/d5940-2/*/*/*Kohlendioxid-Äquivalent.html?op=Wiki.getwiki, last accessed 27-03-2023

⁵² cf. N.N.: „Sustainability & tour greening program“, <https://www.wonderthetour.com/sustainability>, last accessed 03-03-2023

⁵³ cf. N.N.: „Classics reborn press release“, *Tommy Hilfiger Newsroom*, <https://newsroom.tommy.com/press-release-tommyxshawn/>, last accessed 27-03-2023 / cf. Flow Alkaline Spring Water: 28-04-2021, „Shawn Mendes x Flow“, https://www.youtube.com/watch?v=C3P9bqv_kJU, last accessed 27-03-2023

⁵⁴ cf. Gottschlich, Daniela: *Kommende Nachhaltigkeit, Nachhaltige Entwicklung aus kritisch-emanzipatorischer Perspektive*, s.l. 2017 P. 464

⁵⁵ cf. *ibid.*

For sustainability to become a matter of course in the event industry in the future, instruction and education is an important point in the long term. Visitors often believe that some measures are big, drastic changes. There are many measures that only have a minimally noticeable effect on visitors, but they can make a difference overall.

In other words: Since sustainable development is based on demographic development, education is of the utmost importance and young people should also be considered as a target group of visitors to events and they should be listened to as well.⁵⁶ Realization is important for any sustainable development in the future. The excuse of having no choice and especially no time during an event has lost all its value.⁵⁷ With the right planning and management, it is always possible to lead society by examples and show people how more sustainable events are possible in small steps.

The world is in constant change. In order to expand sustainability in connection with events in the future with further success stories, the first question should always be: Why am I communicating what I am currently communicating?⁵⁸ Only if the answer to this question fits the sense of the purpose and you find yourself aligned with them, long-term success can be achieved.

Artists and venues should put their hands together when it comes to the future of the environment. Wherever possible, they should collaborate with their efforts and adjustments. Here one thinks, for example, of the water refilling stations, which were discussed in Chapter 4. Oftentimes venues do not allow you to bring a (reusable) water bottle at all. If several artists have this as part of their environmental improvement measures, then venues should also try to allow artists and visitors to do this while still meeting safety standards.

⁵⁶ cf. Holzbaur, Ulrich: *Events nachhaltig Gestalten: Grundlagen und Leitfaden Für Die Konzeption und Umsetzung Von Nachhaltigen Events*, Wiesbaden 2015 P. 171

⁵⁷ cf. *ibid.* P. 174

⁵⁸ cf. Fletcher, Tom: *Ten survival skills for a world in flux*, London 2022 P. 100

6. Conclusion

The sustainability of events can still be improved. However, this can be explained by the fact that the areas one moves in here are still relatively new. Actually, the word 'sustainability' doesn't encompass everything that is meant by it in industry. It's about preserving the cultural scene while trying not to harm the environment even more. Or maybe even help it a little. In order to achieve this, both the avoidance of waste and the recycling of waste by all those involved are of the utmost importance.

There is not one perfect way. Perfection is not the goal to strive for, but concepts that are constantly being improved and from which lessons are learned from the past. As long as the reflection is not forgotten afterwards, you are already on the right track.

Some parts of events can only be designed in a different way to be more sustainable, because they cannot be avoided. When you think of sustainability you can also think of lighting technology, audio technology and gastronomic offers. When it comes to gastronomy, there are different views as to whether it is really necessary. However, from the perspective of smaller venues, catering is important as it represents a significant source of income. On the other hand, there are things, such as the "giveaways" discussed, which one could in principle omit. This may irritate some visitors at first, but in the long run it changes little or nothing about the "experience".

Various examples in this work have shown that there are ways to be more mindful of the environment at events (e.g. concerts), both from the perspective of the artists and organizers as well as from the perspective of the venues. Even if it is not perfect, a good start has been made.

In the end, an imperfect message that is heard is better than a perfect one that is not heard.

7. Bibliography

Fletcher, Tom: *Ten survival skills for a world in flux*, London 2022

Flow Alkaline Spring Water: 28-04-2021, „Shawn Mendes x Flow“,
https://www.youtube.com/watch?v=C3P9bqv_kJU

Gerlings, Marc: „Reisapp Glimble campagne met Snelle“, nritmedia.nl,
<https://www.nritmedia.nl/kennisbank/45332/reisapp-glimble-campagne-met-snelle/?topicsid=4>

Gottschlich, Daniela: *Kommende Nachhaltigkeit, Nachhaltige Entwicklung aus kritisch-emanzipatorischer perspektive*, n.l. 2017

Holzbaur, Ulrich: *Events nachhaltig Gestalten: Grundlagen und Leitfaden Für Die Konzeption und Umsetzung Von Nachhaltigen Events*, Wiesbaden 2015

Holzbaur, Ulrich: *Nachhaltige Events: Erfolgreiche Veranstaltungen Durch Gesellschaftliche Verantwortung* (2. edition), Wiesbaden 2020

N.N.: „4ADuurzaam“, 4AD, <https://www.4ad.be/nl/duurzaamheid/>

N.N.: „Classics reborn press release“, Tommy Hilfiger Newsroom,
<https://newsroom.tommy.com/press-release-tommyxshawn/>

N.N.: „Energy Floors and Coldplay“, Energy Floors, <https://energy-floors.com/products/the-dancer/coldplay/>

N.N.: „Het eerste CO2-neutrale kunstenhuis in Vlaanderen“, 4AD,
<https://www.4ad.be/nl/duurzaamheid/#tab-id-2>

N.N.: „Kohlendioxid-Äquivalent“, https://www.enargus.de/pub/bscw.cgi/d5940-2/*/*Kohlendioxid-Äquivalent.html?op=Wiki.getwiki

N.N.: „Music of the spheres world tour sustainability initiatives“,
<https://sustainability.coldplay.com>

N.N.: „Sustainability & tour greening program“,
<https://www.wonderthetour.com/sustainability>

N.N.: „Sustainability“, Johan Cruiff Arena, <https://www.johancruiffarena.nl/en/making-an-impact-together/duurzaamheid/>

N.N.: „The 3 megawatt energy storage system in Johan Cruiff Arena is now live“, Johan Cruiff Arena, 18-06-2018, <https://www.johancruiffarena.nl/nieuws/innovation-lab/the-3-megawatt-energy-storage-system-in-johan-cruiff-arena-is-now-live/>

Schneider, Bernd: Recycling-Informationssysteme Integration von Produktion und Recycling, in: Jörg Becker; Heinz Lothar Grob & Stefan Klein (hrsg.), Informationsmanagement und Controlling, Wiesbaden, 1999

Snapes, Laura: „Coldplay pause touring until they can offer ,environmental beneficial‘ concerts“, theguardian.com, 21-11-2019

Statista: *Recycling in Deutschland: Statista-Dossier zum Recycling in Deutschland*, Hamburg 2019

Westgate, Christopher Joseph: *Popular Music Fans and the Value of Concert Tickets*, Popular music and society, 2020, vol. 43 (1), P. 57-77

AnnaSilanoE