

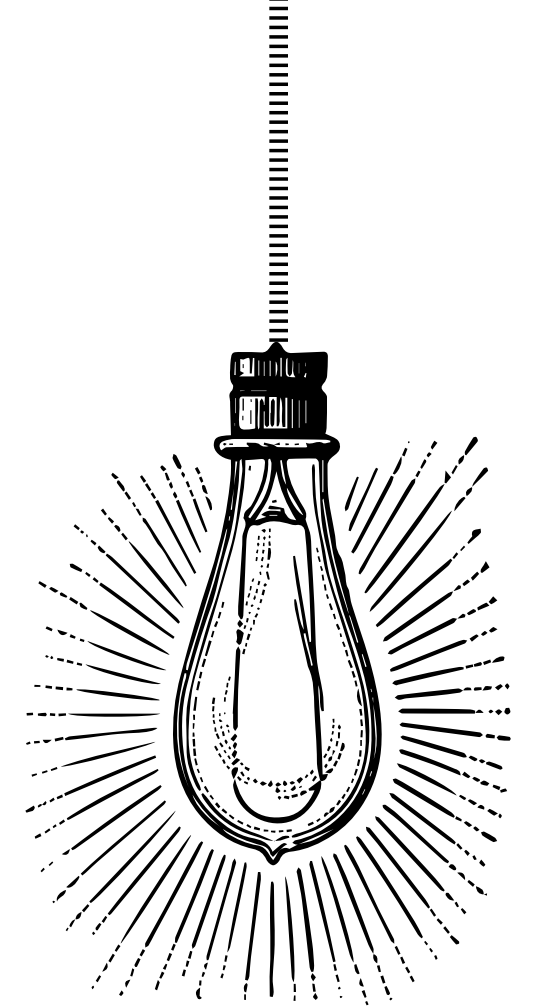
NORDIC JAZZ COMETS 2020–2021:

IN THE KEY OF GREEN





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FOR THE ART, THE CULTURE, THE COMMUNITY AND THE BUSINESS

Jazz music and jazz culture

Incorporating ecological sustainability in the strategy contributes towards the **protection and promotion of cultural heritage and art**. A positive public image of the artform and its professionals keeps them on the table when political decisions are being made.

The impacts of climate change, biodiversity loss and other global and local changes in the environment could be disastrous for e.g. touring (traveling), open air concerts and festivals.

When the wildlife regresses, also the viruses and the pandemics spread more rampantly from animals to people. We have witnessed the covid-19 stopping the progress in meeting a lot of the Agenda 2030 goals, but there's also an upside to the pandemic: it shows that national and global changes can be made in a relatively short time, if the will is strong enough!

Stakeholders and local community

Incorporating ecological sustainability in the strategy can be a **capacity building process** for organisations, bringing self-awareness, team cohesion and improvement in working conditions & motivation.

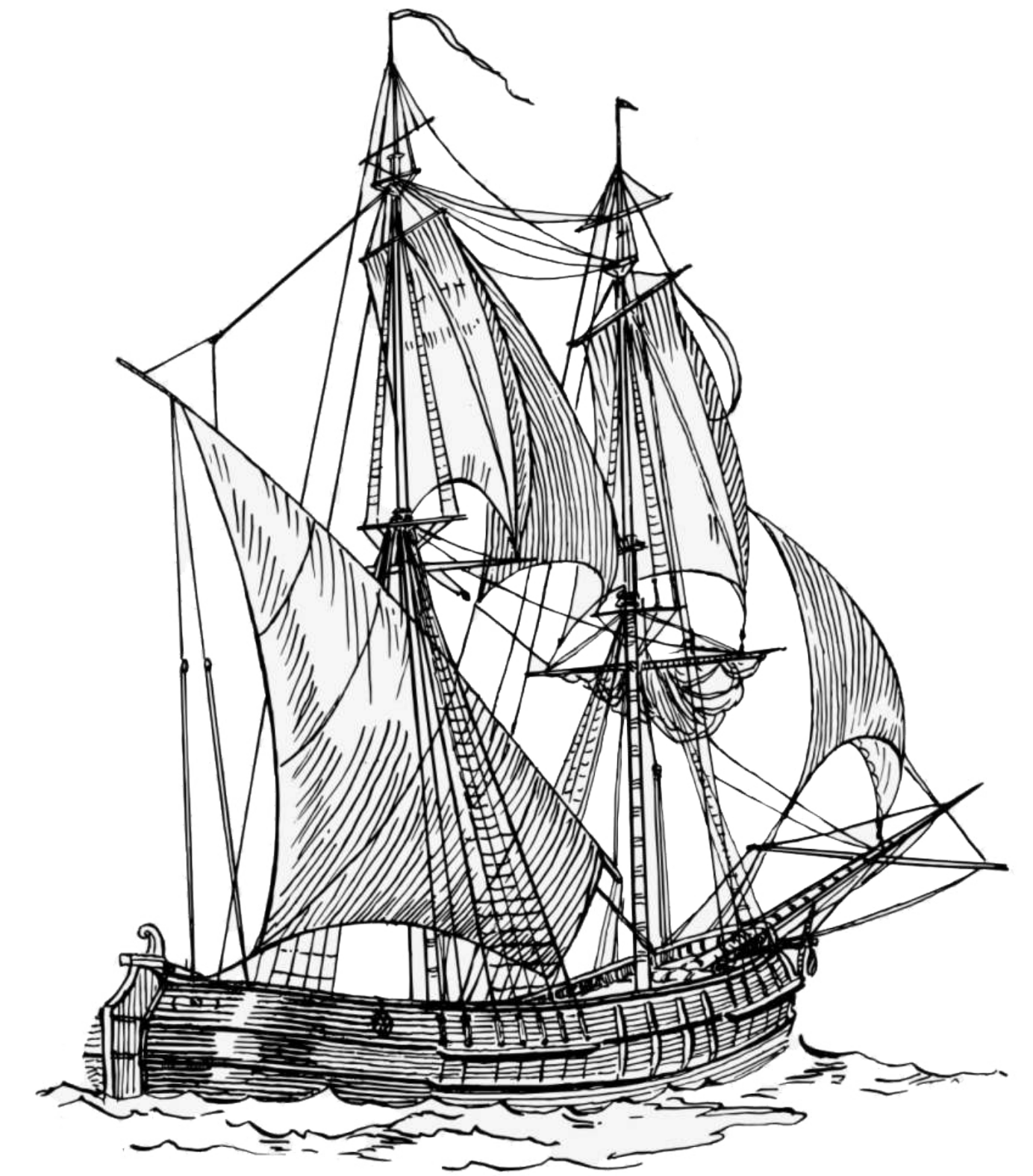
Certification or other types of accreditations and their impacts increase the organization's **credibility** among peers, attract audiences & partners, and support fundraising. Some standards and strategies are necessary to ensure that organisations **sustain or increase their public funding**.

Productivity and creativity

In the 2019 study by the UCLA found that employees of **companies that adopt sustainable practices are 16 percent more productive**. Part of that could be in the cultural DNA of these companies — forward-thinking business practices and productivity at work are likely at least somewhat correlated.

[Science Daily. \(2012\). Employees at 'green' companies are significantly more productive, study finds. Article in English.](#)

16%



JAZZ IS A BUSINESS

In the 2019 study by the Finnish Ministry's Department of Education, 18 out of 20 expert groups from all the industries ruled expertise in sustainable development as the most valuable business skill in the future.

In the corporate world there are two critical gaps that are visible:

“The knowing-doing gap”:

Many executives find sustainability to be important, but a lot less incorporate sustainability in their strategy. Even less companies have sustainability incorporated in their business model.

“The compliance-competitive advantage gap”:

More companies are seeing sustainability as an area of competitive advantage, but it is still a minority. However, all companies need to be compliant.

As a jazz company or organization, a corporate responsibility strategy that takes social, environmental and financial factors into account, and is communicated well, will also build up resilience towards crises like the pandemic. To an artist or an agent, sustainability skills are a way to create new products and services that respond to the future needs. When we invest our time and money in learning how to act responsibly towards the environment and people, why don't we try to make our investment generate also income and audiences to ourselves and our work? Professionally, jazz is like any other field of business, where we compete from our target groups' attention with other providers.

Clear strategy that is a) approved and understood by all the stakeholders, and b) implemented in everyday operations helps to disseminate knowledge and best practices within and between organizations, professionals, industries and sectors. It strengthens the organizational memory. Individual knowledge becomes organizational knowledge and the risk of knowledge loss caused by staff turnover is reduced. It also helps to implement organizational changes or to deal with changes triggered by economic or governance crises.

Jazz has always thrived in adversity and been avant-garde. Let's take the frontline in the sustainability battle as well!

[Department of Education in Finland. \(2019\). Osaamisen ennakointifoorumin raportti. Report in Finnish.](#)

[Gibbons, Serenity. \(2019\). 3 Ways To Make Sustainability A Part Of Your Business. Forbes. Article in English.](#)

“leaders who continue to procrastinate on implementing a sustainability strategy will eventually fall behind in other ways, too.”

– Serenity Gibbons in Forbes, 2019



SUSTAINABILITY

In 1987, the World Commission on Environment and Development (WCED) released Our Common Future, also known as the Brundtland Report. The document is a cornerstone to the Sustainable Development Agenda of the United Nations today. The Commission tied together the concepts of ‘environment’ and ‘development’ and defined sustainability as “meeting the needs of the present without compromising the ability of future generations to meet their own needs”. (Brundtland Report, 1987)

Sustainable development is not just ecological improvement. True sustainability can only be reached when the three main pillars are developed in balance:

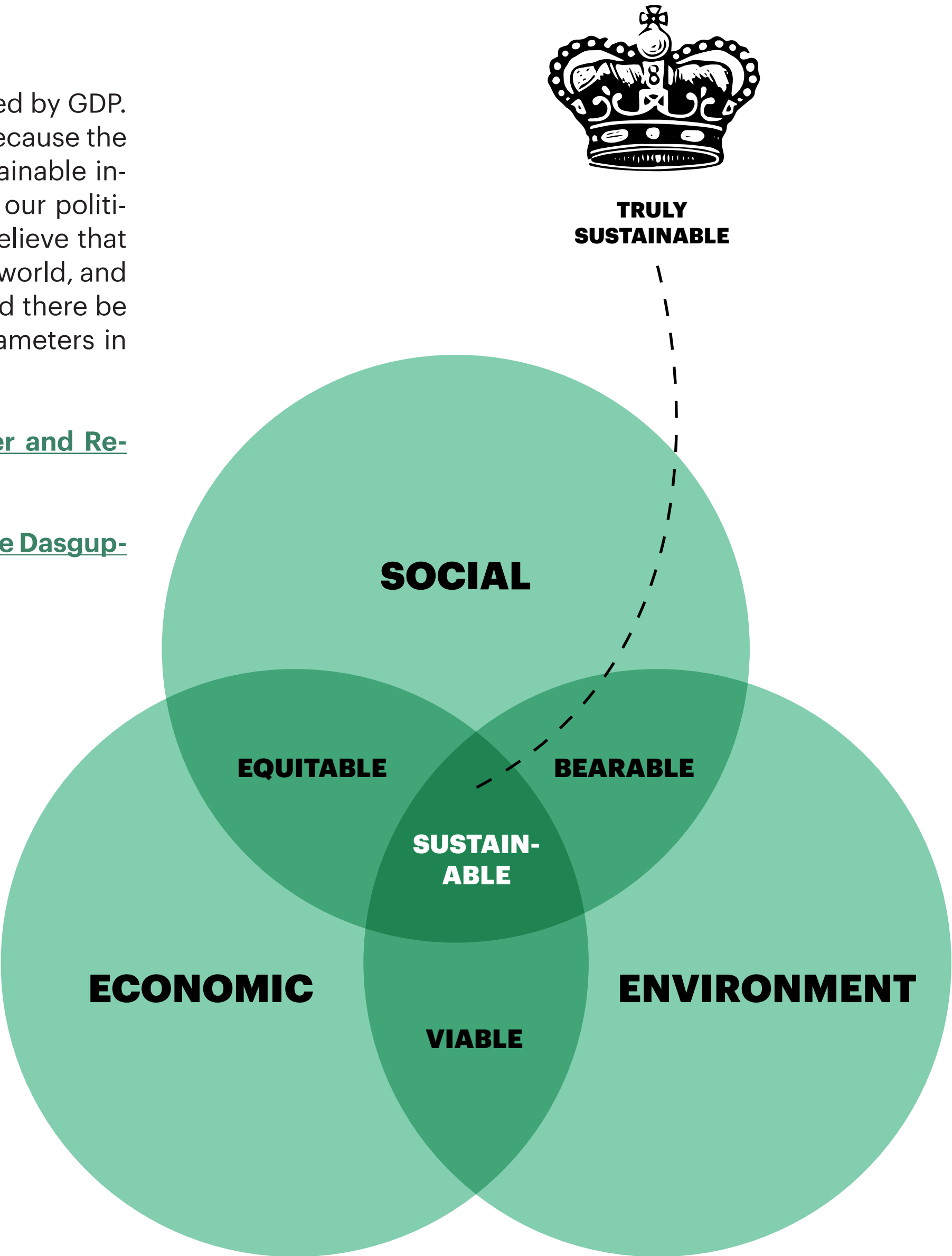
- Environmental Protection
- Economic Growth
- Social Equality and Equity

We can apply this tripod to our own lifestyles, as well as business or artistic projects and strategies. Whatever we do or plan to do, it should reply ‘no’ to the following questions: Does it harm the environment? Does it harm the people? Does our investment go to waste? And to decline all of these, we should have done our research about the value chains and life-cycles regarding our actions. This is “only” complying with the sustainability demands, and still we probably end up adding a ‘but’ after every ‘no’. And that’s ok, as long as we are honest about it, and actively look for solutions to fix it. If we want to pursue the competitive advantage from sustainability, we need to develop products and business models that reply yes to the following questions: Does it benefit the environment? Does it benefit the people? Does our investment grow our revenue? We can also feed our own thinking and organizational discussion with the concept of growth itself. Studies indicate that

economic growth can not be sustainable, if it’s measured by GDP. It is a politically sensitive subject to question growth, because the idea of economic growth also brings optimism in sustainable investments. In our current global market economy and our political systems and legislations in the Nordic states, we believe that currency and consumption, buying and selling, run the world, and whoever can buy and sell the most, is the richest. Could there be other ways to measure capital? Can we use other parameters in calculating the value of ourselves or our business?

[Ponte, Beth. \(2019\). Quality For Culture. White Paper and Resource Guide in English.](#)

[Dasgupta, P. \(2021\). The Economics of Biodiversity: The Dasgupta Review. London, HM Treasury.](#)



ENVIRONMENTAL SUSTAINABLE DEVELOPMENT GOALS

“The 2030 Agenda for Sustainable Development, adopted by all United Nations Member States in 2015, provides a shared blueprint for peace and prosperity for people and the planet, now and into the future.”
(UN, 2016)

Once again, the three Nordic countries – Denmark, Sweden and Finland – topped the SDG Index in 2019, before the covid-19 pandemic, and in 2021 the trio kept their podium, with Finland taking the first place and Denmark finishing third. The pandemic is a setback for sustainable development everywhere, but it also shows that countries who invest in sustainability, are more resilient towards sudden crises. Interestingly, Finland also took the top spot as the happiest country in the world in 2021, followed by Denmark, Switzerland (#16 in the SDG ranking), Iceland (#29), the Netherlands (#11), Norway (#7), and Sweden. Yet even Finland and other Nordic countries face major challenges on several SDGs and are not on track for achieving all of the SDGs by 2030. They also have, like all the other UN member states, major performance gaps on SDG 12 (Responsible Consumption and Production), SDG 13 (Climate Action), SDG 14 (Life Below Water) and SDG 15 (Life On Land).

WE ARE NOT DOING ENOUGH!

The trends in the 2019 report regarding environment (SDG 12–15) are alarming:

On average, countries obtain their worst scores on SDG 13 (Climate Action), SDG 14 (Life Below Water) and SDG 15 (Life on Land). No country obtains a “green rating” (synonym of SDG achieved)

on SDG 14 (Life Below Water). Trends on greenhouse gas emissions and, even more so, on threatened species are moving in the wrong direction.

Land use and food production are not meeting people’s needs. Agriculture destroys forests and biodiversity, squanders water and releases one-quarter of global greenhouse-gas emissions. In total, 78% of world nations for which data are available obtain a “red rating” (synonym of major SDG challenge) on sustainable nitrogen management; the highest number of “red” rating across all indicators included in the report. At the same time, one-third of food is wasted, 800 million people remain undernourished, 2 billion are deficient in micronutrients, and obesity is on the rise. New indicators on nations’ trophic level and yield gap closure highlight the depth of the challenge. Transformations towards sustainable land use and food systems are required to balance efficient and resilient agriculture and forestry with biodiversity conservation and restoration as well as healthy diets.

The high-income countries generate high environmental and socio-economic spillover effects. Domestic implementation of the SDGs should not undermine other countries’ ability to achieve the goals. International demand for palm oil and other commodities fuels tropical deforestation.

[Sustainable Development Report 2021. Sustainable Development Solutions Network \(SDSN\)](#)

[The World Happiness Report 2021. Gallup Data Poll](#)



NORDIC GOALS AND SDG'S

Denmark, the leader in the 2019 ranks and #3 in 2021, has adapted... Biggest SDG challenges in #2, #11–14.

The runner-up in 2019 and 2021, **Sweden**, focuses on “an equitable and sustainable global development” and “pursues an ambitious policy coherence that gives a central place to the rights perspective and the perspective of poor people”. Carbon-neutrality goal 2045. Biggest SDG challenges in #2, #12–15.

Finland, who turned the 2019 bronze to gold in 2021, has divided their priorities in two: “a carbon neutral and resource-wise Finland”, and “a non-discriminating, equal, and competent Finland”. Carbon-neutrality goal 2035. Biggest SDG challenges in #2, #12–15. #17.

Norway, who climbed from 8th to 7th in 2021, strives to “play a leading role in ocean management, global health, education, and anti-corruption”. Carbon-neutrality goal 2030. Biggest SDG challenges in #2, #12–15.

Iceland, #14 in 2019 and #29 in 2021, has their eye on “human economic and social well-being, protection of the rights of children and marginalised groups, conservation of the natural environment and combating climate change”. Carbon-neutrality goal 2040. Biggest SDG challenges in #12–15.

According to recent evaluation reports of the Nordic agendas (i.e. PATH2030 in Finland 2019 and the Sida Decentralised Evaluation in Sweden 2019) the biggest challenges in policy development in the Nordic states seem to lie in the **lack of leadership and/or an information gap between the governing body and the people, unclear theory of change and/or too broadly defined or abstract goals.**

Those are the same obstacles that may come in the way of progress in small organizations too. That's why we should include all the stakeholders into our process of change.

[Demos Helsinki. \(2020\). PATH2030 – An Evaluation of Finland's Sustainable Development Policy. In English.](#)

[Government Offices of Sweden. \(2018\). Sweden and the transformation towards sustainable and resilient societies. Website in English.](#)

[United Nations, Department of Economic and Social Affairs Sustainable Development \(n.d.\). Website in English. Keywords: Denmark, Finland, Iceland, Norway, Sweden.](#)



NORDIC CO-OPERATION LINKED TO THE SDGS

The Nordic countries have a strong tradition of co-operation, based on historic, cultural and societal similarities, trust and common principles promoting co-operation.

The formal Nordic co-operation between Nordic parliaments (the Nordic Council, formed in 1952) and governments (the Nordic Council of Ministers, formed in 1971) extends today to almost all sectors of society.

Through these councils, the Nordic countries have – over multiple years, sectors and governmental shifts – created a macro-regional sustainable development strategy, which also links to the SDGs. These councils engage the national ministries in co-operation that adds value to work done nationally. Today, this co-operation covers almost all government sectors except defence, foreign affairs and development co-operation.

In their publication, Sustainable Development Action – The Nordic Way, the Council states that “to be successful, the Nordic SDG programme must involve representatives from a broad set of stakeholders, being both drivers of the required action as well as being themselves part of the required transformation to attain the SDGs”.

As stakeholders, the report mentions e.g. national coordinators, ministries, Nordic institutions, children and youth, private sector, municipalities, NGO’s, academia, funds, and culture:

“Culture, both the production and the consumption of culture and creative industries, is strong in the Nordic countries, and has the potential to support sustainable development, awareness raising and education.” Culture and art have always had the power to move masses.

In 2018, as a response to the growing challenges in meeting the climate and environmental protection goals, the Nordic Council of Min-

isters created a programme for Nordic co-operation on the environment and climate 2019–2024. In this programme, the countries seek to halt the loss of biodiversity and bring about the sustainable use of natural resources. Together, we will work to accelerate the transition to a circular economy that limits our consumption and production to the capacity of nature. Other important areas of co-operation include efforts to minimize the risks posed by chemicals and hazardous substances, and stop the discharge. Compared with previous programme periods, there is a stronger emphasis on co-operation on sustainable cities, climate adaptation, and green financing.

[Nordic Council of Ministers. \(2017\). Sustainable Development Action – the Nordic Way. Report in English.](#)

[Nordic Council of Ministers. \(2018\). Programme for Nordic Co-operation on the Environment and Climate 2019–2024](#)



SMALL JAZZ BUSINESSES IN THE KEY OF GREEN:

1. DISCUSS AND RESOURCE | 2. PLAN AND SHARE | 3. LOCALIZE AND ENGAGE

DISCUSS AND RESOURCE

If you're the big boss, get ready to appoint a person or a partnership to lead the environmental development in your organization. If you have a "one-person" business and you think you are alone, think again. In this line of work, you always have people working with you, who should be included in any decision-making and development processes – or you won't have a business for much longer.

Take the time to talk it through with all of your staff or team. Talk about values, dreams, goals, working conditions and methods of communication together. Talk about resources, responsibilities, roles and rewards. Talk about risks, fears and anxieties. Talk about greenwashing. It's important that everyone is heard, when you prep your team for a mutual effort. When you reach the drive to push forward, talk about ways to keep everyone on the loop and doing something for the shared project. In the end, everyone in your organization should be able to replace the person who was initially in charge.

Provide your eco-team the opportunity to get training for the relevant matters. Encourage them to take part in the national/local sustainability working groups. Ask how they would like to work, and how you could help in keeping them motivated. Provide support if they need it, but mainly trust them and let them lead and take ownership of the progress. They will let you know what they need from you.

For a small or mid-size concert organizer in the Nordics, complying with the "minimum" requirements is fairly easy, due to the

fairly well-functioning municipal and national infrastructures and systems, and EU- and UN-enforced legislation and agreements, where the Nordic states want to lead the way. For the most part, the process is "just" studying the value chains and the environmental impact of stuff, and making sustainable choices in our personal everyday lives.

PLAN AND SHARE

If you are the person in charge of the environmental matters, and you don't have the resources to hire a professional consult, you should team up with your best team buddies now. To begin with the process, you should make an environmental assessment where the initial situation is charted and the most significant environmental impacts ensuing from the company's operations are assessed. Then you should come up with a realistic, yet ambitious plan on how to neutralize your negative impacts and in the end, come out on the environmentally-friendly side, with your business blooming also. Where to start?

Study your home country's climate and wildlife protection efforts and use your voice. Ask questions from your representatives and candidates in elections. Vote. A handy way to dig into your country's progress is to follow the nationally determined contributions to the climate is the WWF's [#NDCswewant watch](#) or click on the country profile on UN's SDG rankings on the Europe Sustainable Development Report 2021 site

Start from yourself. Take a personal lifestyle test, such as:

- WWF 's tests, can be found in several languages on their national websites.
- Klimatkalkylatörn in Swedish [here](#)
- Susla [App's Online Lifestyle Test \(i.e. EN/FIN/DEN/SWE\)](#)
- Finland: [Sitra's Test \(EN/FIN\)](#)
- Norway: [Enova's Test \(NOR\)](#)
- Sweden: [Klimatkontot Test \(SWE\)](#)



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Then take the WWF Green Office test to expand from yourself to your office:

- WWF Green Office [Climate Calculator \(FIN/EN\)](#)

To start the thinking process regarding your events, take the Tapaus's CO2 calculator to see what kind of data you are currently missing [Tapaus CO2 Calculator \(EN\)](#)

To begin with your plan, ask for help and references from your peers. Usually there's someone who is more than happy to share their resources and gloat with their success! Find out if your local certification provider can tailor a "starter kit" that fits your budget. Contact the following, for example:

- Finland: [Ekokompassi](#)
- Sweden: [Miljöbas](#)
- Norway: [Miljöfyrtn](#)

If not, you'll have to improvise. Use the resources that already exist. Even though some studies, templates, calculators and guides might not apply directly to your business or location, there's loads of common ground:

- Popakademie Baden-Württemberg: [Green Touring Guide](#)
- [Julie's Bicycle](#)
- [Ecolibrium](#)

- [Beth Ponte's Quality for Culture](#)
- [The 1975 & Reverb – 2020 Tour](#)
- [UK Live Music Industry's Live Green](#)
- [Europe Jazz Network's Take The Green Train](#)
- [The Sustainable Lifestyles Accelerator Project](#)
- [Rolling Stone Article on Artists Going Green](#)

Apply for support/grants from the Nordic or national foundations and programs. In the Nordic states also the ministries release grant calls for sustainable development, that are not too heavy on the administrative side. Ask help from a school that provides education in environmental services – maybe there's a student who needs a diploma work or internship.



LOCALIZE AND ENGAGE

Global is local, and the other way around. Your most important audience are the people near you. Now that you have your goals set and roadmap ready, it's time to take action, and engage people near and far.

To anchor your operations close to home, think about the nature and ecosystems near you. What are the most valuable places for you, and what will happen to them in the future, if we don't protect them? It's easier to fight for something that you can relate to, and experience with your senses. Make that local place the symbol of your efforts. You might find that it's special and important to other people in your community too, and they want to support you. Another way of approaching this, is to poll your audience and existing stakeholders: what ecosystem (or social group, scenery, community project...) is in trouble, and needs your attention.

Anchoring your environmental strategy brings it closer to people and engages them more. It also makes yourself motivated to act and make measurable progress. You can use the progress and the community around is to further the cause and attract more audience, artists, staff and volunteers to your event/organization. Both, you and your partners double your exposure amongst each others' audiences.

Be brave to try and sometimes fail too. Remember that you don't need to be ready and done in order to communicate openly about your aims and journey to sustainability. Continuous development is an important principle of sustainability management. Share your goals, action plan and results with your audience. Let them participate and be open to feedback – even criticism is engagement. Remember that you are important to your audience!

FROM COMPLIANCE TO COMPETENCE (AND COMPENSATION)

Problem-solving is the first step to shifting from compliance to competence. When you have charted your current situation, and maybe monitored your progress a little bit, you'll find out where your biggest challenges lie, regarding the environmental impact of your operations. It might be something that feels too expensive to replace, takes too much work hours to change, or seems to be beyond your control. It might be the audience travels, the power hogs in the building, the food waste at the restaurant, or something else, but it's there, it's a problem. A compliant leader compensates the emissions, and tries to figure out ways to solve the problem by getting the money elsewhere in the budget, putting in more work hours themselves, or repeatedly begging the audience/landlord/partner to change their ways. The competitive advantage comes from creativity. How can we solve this problem so that the solution brings us more money or time, improves the overall quality, or engages more stakeholders? If our problem is that we are located in a place which can only be reached by car, we can always rent an electric shuttle to drive back and forth; but how could we monetize the service by making the shuttle ride an attraction?

Carbon-neutrality can be reached through cutting back our own emissions and offsetting what we can't avoid. Compensation policies, their legitimacy and effectiveness can – and should – be disputed, because at the moment there is no regulation in the market. Unfortunately there is plenty of greenwashing going on, and some offset companies are taking advantage on the potential that emission compensation can have on climate, biodiversity, and human rights. It is important to support projects that are guided by science and executed with integrity. Carbon offsetting is basically paying for others to reduce emissions or absorb CO₂ to compensate for your own emissions. For example, by planting trees in the deforested areas, or by delivering energy-efficient equipment to developing countries. You can also add local carbon

offset and biodiversity projects to your sustainability and audience engagement toolkit: look up your local virgin forest protection groups and support them, or invest in restoration of bogs or seashore meadows, for example. Together with your stakeholders you can also appeal to your hometown to create a comprehensive climate and biodiversity program, like Joensuu in Finland or Växjö in Sweden. Their climate accounts includes biodiversity projects creating indirect climate benefits by increasing carbon sinks in city owned forests, projects regarding wetlands and wastelands that aim at reducing greenhouse gas emissions and increasing carbon sinks through land use change, and projects regarding energy savings and local sustainable and renewable energy production.

[Compensate.com](#)

[Finnwatch: Anekauppaa vai ilmastotekoja. Article in Finnish.](#)

[Greenpeace: The biggest problem with carbon offsetting is that it doesn't really work](#)

[Joensuu Climate Account](#)



STEAL THIS!

Denmark

Roskilde Festival, which brings together more than 130.000 people, has been a frontrunner in sustainable development for two decades. The festival has successfully incorporated sustainability in the core of their operations and communications, and their environmental plan is available online. It is a very readable and transparent plan, and especially the “Circular Festival” resource and waste management plan can be copied and scaled to fit also smaller events. Roskilde Festival: [Environmental Sustainability](#)

CONCITO, Denmark’s green think-tank, has created an award-winning climate database, which has catalogued 500 of the most common foods in Denmark and calculated their carbon footprint. The initiative has a broad societal perspective and can be used by citizens, public authorities, and businesses alike. Global food production accounts for around a quarter of greenhouse gas emissions. Access to information about a food’s CO2 footprint is crucial if we are to steer the production and consumption of food in a more sustainable direction. [The Big Climate Database](#) (partly in Danish)

Denmark has two very distinguished artists, whose works and personal activism have raised both, eyebrows and awareness: UNDP Goodwill Ambassador Olafur Eliasson’s multi-media installations in public spaces, and sculptor-recycling artist Thomas Dambo’s wooden trolls around the world. In 2014, Eliasson moved 100 tonnes of ice to Copenhagen to visualize climate change, and Dambo, on the other hand, has built a game of treasure hunt of his four-to-eighteen-meter creatures that he has placed on almost all the continents. You can play the game online too... Thomas Dambo [Website](#) | Olafur Eliasson [Website](#)

Finland

Sustainable music industry toolkit (KEMUT) is a project, which is steered by the leading live music organizations in Finland. The purpose of the KEMUT project is to foster sustainable development in the music industry by creating a concrete set of means (a toolkit) for live music activities. The toolkit will include items for instance for monitoring and reducing carbon dioxide emissions and for compensating for emissions generated. In addition to the tools and information, the goal is to calculate the emissions of the Finnish live music industry, and create a roadmap for it to become climate-neutral. [KEMUT project](#) (mostly in Finnish)

Tapaus Ltd. is a corporate event planning company, who have strived to make sustainability as a huge part of their public image and business. On their website they provide a free sustainable event guide (you’ll have to give your email) and a very handy carbon dioxide emissions calculator for events. If you haven’t yet considered all the factors that add to the emission load in event production, here’s your go-to-calculator: Tapaus Ltd: [CO2 Calculator](#)

nabbteeri are a visual artist duo by Finnish artists Janne Nabb and Maria Teeri. They gather the materials on site and incorporate recycled objects that evolve into mesh-like installations. Their works are compositions based on interactions between the artists and other things, like teeny-tiny bacteria or other organisms. For the 58th Venice Biennale they made the Nordic pavilion with the Norwegian Ane Graff and Swedish Ingela Ihrmann, bringing together art, science, and humanities, and focusing on environmental phenomena that directly influence our lives. [Nabbteeri](#)

Iceland

Iceland Music recognizes its role as a music export office and the contribution of the music industry to global climate change. As administrators of the Music Export Fund, Iceland Music is responsible for assisting in air travel for Icelandic musicians to perform abroad as well as music industry traveling to and from Iceland both directly and indirectly. They are conducting carbon offset events and sharing information on climate actions that the artists – or anyone – can take. [Iceland Music – Carbon Footprint](#)

Regarding Iceland’s delicate nature, it is tourism that has the biggest impact. There are a number of ways in which the tourists themselves can contribute to sustainable tourism practices. First and foremost it is imperative that you do some prior reading on the culture you would like to visit. Learning about the environment in which you will be travelling helps to put you in a respectful frame of mind and will also inform you about some basic mistakes you can avoid. Chapman, Michael: [Sustainable Tourism in Iceland](#)

Art meets science! The Institute for Sustainability Studies at the University of Iceland and The Nordic House featured a series of events and an exhibition under the title ‘Synthesizing Sustainability’ in late 2021. Professionals from the arts and science sectors came together to discuss how these fields can collaborate and work synchronically towards a sustainable future. [Synthesizing Sustainability – Art, science, and knowledgesharing](#) (partly in Icelandic)
Synthesizing Sustainability – [Multispecies storytelling and plant blindness](#)
Synthesizing Sustainability – [Storytelling and awareness](#)

Norway

The Norwegian culture and arts sector released a green road-map for the industry in 2021. The booklet is a great initiative and provides information, tips and case examples for all kinds of culture and event organizations and artists in Norway. Also the authorities and politicians are called out to do their part. [Grønt veikart for kunst- og kultursektoren](#) (in Norwegian)

The green road map was initiated by a handful of Norwegian culture organizations, among them the famously green **Øya Festival**. Since 2002, they have worked consistently towards being the world's greenest event. They state that the development means a lot of experimenting, and sometimes failing, but every time learning something. On their website they list some of their efforts: the festival runs on renewable energy from the grid; over 90 % of all food served is organic, and almost 40 % of the 100,000 portions of food sold is meat-free; they have plastic-free food and drink serving; all waste is hand-sorted in 15 different fractions and over 60 % of the waste is reused for new products; 98 % of all audience arrive by walking, biking or using public transportation. [Øya Festival: Sustainability](#)

Acting for Climate is a performing arts company, which aims to inspire people to act for a more sustainable future. They have a core crew of seven artists, and a broad network of artists and collaborators across several continents. Among other projects, they have toured Northern Europe by sail and performed in Nordic forests. They also run several workshop/networking projects, such as Greenhouse in 2021–2022, where they have gathered 15 artists from Northern Europe to workshops. Together they explore a wide range of topics around environmental issues, such as climate psychology, the anthropocentric worldview, norm critics, oppression theory, quantum social change, utopias, activism and environmental ethics. [Acting for Climate](#)

Sweden

Greentime is a Swedish consulting company, which offers services and certification for events, regarding environmental sustainability. They have a certificate programme for event organizers, and for that they have developed a tool called Hållbart Evenemang, and you can test the app for 7 days for free on their website. It's a really cool way to get a glimpse of calculating and monitoring your emissions. [Greentime Ltd: Hållbart Evenemang Trial](#) (in Swedish)

Way Out West is the only festival in Sweden, that holds an ISO 20121 certification. That implies sustainability on three different levels (environmental, economic and social) and these are also the elements underpinning Way Out West's entire sustainability work. They summarize their efforts in three bullet points, which can easily guide any event's development: "1) Environmental sustainability: the earth only produces a certain amount of raw materials every day. Way Out West should not contribute to consume more than that amount. The festival's ecological footprint should be reduced for every year; 2) Economic sustainability: as the company behind Way Out West, Luger takes responsibility for having economic long-term sustainability for the festival and its audience. This is in order to get the business together so that as many people as possible can visit the festival and to ensure Way Out West lasts; 3) Social sustainability: we take into account all employees, visitors, suppliers, partners and artists, and make sure they all feel good at Way Out West. The same goes for the city of Gothenburg and its residents who all in different ways are affected by the festival's presence."

[Way Out West: Sustainability](#)

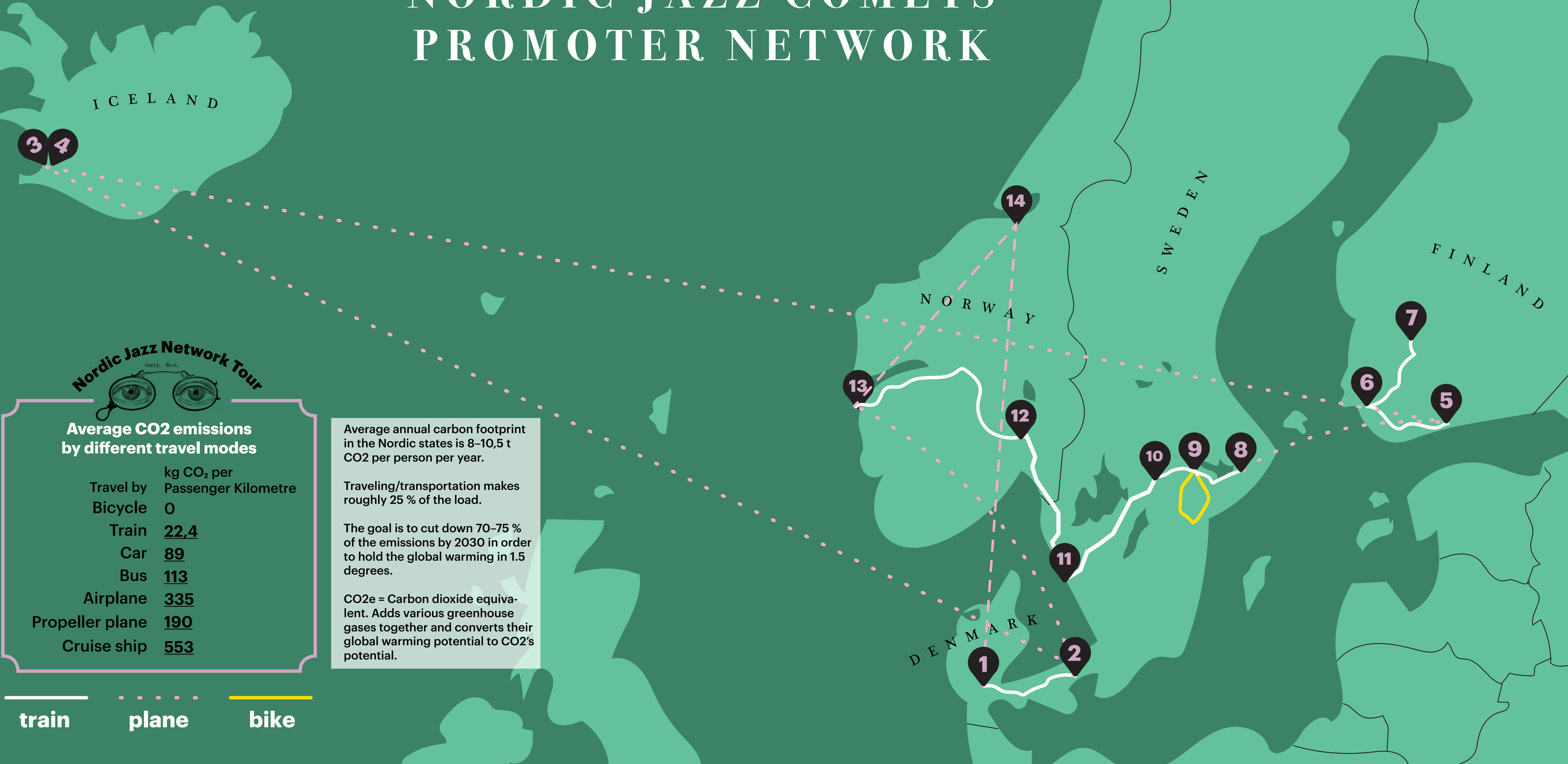
LiveGreen is an event production and sustainability service collective, or maybe more of a youth-driven movement. It started out as a teen festival in Blekinge, and now LiveGreen provides consulting and education for big and small event organizers, and runs

a youth festival of their own. They are some of the future's names to follow, and to draw inspiration from. In October 2021 they organized the Swedish edition of the international 'Climate Live' concerts at Kungsträdgården in Stockholm. Climate Live is a global initiative, where young people led more than 20 concert events that took place all over the world simultaneously. In Sweden they gathered some 30 artists to perform for the climate battle.

[Climate Live Concert](#)



NORDIC JAZZ COMETS PROMOTER NETWORK



ROUND TRIP

1

(START in Kolding)

Jazz i Trekanten, Kolding. Umbrella organization for jazz in Billund, Fredericia, Haderslev, Kolding, Middelfart, Vejen and Vejle. Summer festival with multiple venues in Trekanten region and a monthly pop-up club at Tobbers in Kolding, cap. 65. Contemporary jazz, focus on upcoming acts. Booking: Sussie Bech, sussie@jazzitrekanten.dk / Karsten Bech, karsten@jazzitrekanten.dk / <http://jazzitrekanten.dk/>

2

(TRAIN 2h25min)

Jazzhus Montmartre, Copenhagen. Venue, seated cap. 85. Traditional & contemporary jazz. Collaboration with Copenhagen Jazz Festival's winter and summer festivals. Booking: Jonas Dyrved, jonas@jazzhusmontmartre.dk / <http://www.jazzhusmontmartre.dk/>

3

(FLIGHT 3h15min)

Reykjavik Jazz Festival. Week-long festival in August–September with multiple venues. If you're booking artists from the US or travelling there yourself, remember to co-operate with Icelanders for a layover in Reykjavik! Booking: Jon Arnason, jonarnason@gmail.com / <https://reykjavikjazz.is/en/>

4

Múlinn Jazz Club, Reykjavik. Weekly club in the Harpa Concert Hall, seated cap. 80. Contemporary and experimental jazz. Booking: Ólafur Jónsson, olafurjonsson@simnet.is / <https://en.harpa.is/mulinn-jazz-club/>

5

(FLIGHT 3h30min to Helsinki, group taxi from the airport, 25 min)

April Jazz, Espoo. 5-day-festival in April, with multiple venues in Espoo city, and a weekly club at Sokos Hotel Tapiola Garden, seated cap. 90. Modern, mainstream, contemporary. April Jazz has the Ecocompass certification. Bookings: Matti Lappalainen, matti.lappalainen@apriljazz.fi / <https://apriljazz.fi/>

6

(Group taxi to Leppävaara station, TRAIN 1h45min)

Jazz City Turku. Umbrella organization for Turku Jazz Festival at Logomo event centre in March, Flame Jazz Club with over 70 concerts annually in multiple venues in Turku, 2

annual jazz cruises, and 4 festivals in the Turku archipelago region in Southwestern Finland in July–August. Anything from experimental music to soul & R'n'B with a jazz twist. Focuses on protection of the Baltic Sea with their partner Pidä Saaristo Siistinä ry. Booking and contacts for the Archipelago Sea Jazz festivals: Jussi Fredriksson, jussi@jazzcityturku.fi / <http://www.jazzcityturku.fi> / <http://www.archipelagoseajazz.fi>

7

(TRAIN 1h40min)

G Livelab Tampere. Multi-genre venue and rehearsal space, cap. 250. Collaborates with G Livelab Helsinki. Promotes green energy and local production. Booking: Annamaija Saarela, annamaija@livelaboratorio.fi / <https://www.glivelab.fi/tampere/>

8

(TRAIN to Helsinki 1h50min, FLIGHT 1h15min)

Fasching, Stockholm. Multi-genre venue, cap. 350. Over 300 events annually with 80.000 guests. Dinner seating at concerts. Age limit 18/20 yrs. Booking: Thomas Wingren, thomas@fasching.se / <https://www.fasching.se/>

9

(TRAIN 1h to Eskilstuna, rent bikes or minivan to visit all cities!)

Jazz i Sörmland, Gnesta, Mariefred, Eskilstuna, Nyköping and Katrineholm. Umbrella organisation for 5 clubs: GIG in Gnesta on Saturdays, Jazz i Mariefred on Saturdays, Eskilstuna Jazz Club on Wednesdays, Jazz i Nyköping on Fridays, Jazz i Katrineholm on Thursdays. Venue cap. 100–150. All kinds of jazz. Booking for GIG and contacts to the clubs: Kenneth Johnson, saxofonkeno@gmail.com / <https://www.jazzisormland.se/>

10

(TRAIN 1h)

Örebro Jazz&Blues Club. Part of Jazz i Sörmland, arranges 50 concerts a year at Örebro Concert Hall and an outdoor summer series. Collaborates with 2 festivals: Live at Heart (September) and Folk at Heart (January). Contemporary music. Booking: Ulrika Edsmalm, ulrika.edsmalm@orebro.se / Thomas.huss@orebro.se for summer season. <https://www.orebrojazz.se/>

11

(TRAIN 3h)

Knutpunkt Nefertiti/Jazz Club Nefertiti, Gothenburg.

Knutpunkt Nefertiti is a regional network of jazz clubs around Västra Götaland region in Western Sweden. Main venue Nefertiti, a concert restaurant-nightclub in Gothenburg, which features jazz and improvised music. Knutpunkt Nefertiti booking: Maria Rylander, maria@nefertiti.nu / <https://knutpunkt.nef.nu> / <https://nefertiti.se/>

12

(TRAIN 4h50)

Nasjonal jazzscen Victoria, Oslo. Venue, 4–5 concerts weekly, often streamed live. Seated cap. 250 + standing 50. Mainly modern jazz. Age limit 18 yrs. Booking: Line Juul, line@nasjonaljazzscene.no / <https://nasjonaljazzscene.no/>

13

(TRAIN 6h50min)

Nattjazz Festival, Bergen. International jazz club established in 1972, weekly concerts at USF Verftet and Bajazz-concerts for kids one Sunday a month. Main stage cap. 300. Also collaborates with Nattjazz, 9-day festival in May and June, with multiple outdoor and indoor venues with cap. from 100 to 1200. Ethnic, international and contemporary jazz. Booking: Roger Lygre Solvang, roger@bergenjazzforum.no / <https://www.nattjazz.no/>

14

(FLIGHT 1h, PROPELLER PLANE)

Trondheim Jazzfest. 5-day festival in May at Dokkparken park's indoor and outdoor stages. Focus on contemporary Scandinavian and European jazz. Booking: Petter Vågan, petter@jazzfest.no / <https://www.jazzfest.no/>

(FLIGHT 1h20min to Copenhagen, TRAIN 2h25min to Kolding to get where we started.)

+ New members in Finland!

[Nordens institut på Åland](#) kim.larsen@nipa.ax

[Porvoo Jazz Festival](#) elina.brooks@porvoojazzfestival.com

[Salo Jazz Club and Festival](#) info@salojazz.fi

NORDIC JAZZ COMETS: IN THE KEY OF GREEN 2020–2021

In the Nordic Jazz Comets 'In The Key Of Green' project we assembled the whole promoter network of 14+ venues, clubs and festivals, the five Nordic jazz organizations and the five wonderful bands to online workshops to get to know each other and learn more about environmental sustainability. We had the opportunity to work under the loving guidance of the culture-oriented environmental specialists at Positive Impact Ltd, a Finnish eco-consultant company.

As a result of the workshops, we collectively planned five Nordic tours for the bands within the network. Each tour was assigned a theme that the bands and the promoters would study and take a closer look at, in their everyday choices and also in the touring and concert production environment. Another task was to plan the travel routes and transportation methods to have as low climate impact as possible – while maintaining the tight concert schedule! Here is a little scrapbook of our findings, and something to chew on, regarding the future Nordic projects...

For additional information, ideas, co-operation requests or when planning a trip to the Nordics, please contact the national jazz organizations, aka the steering group of the NJC project:



Jazz Finland

Producer-publicist Raisa Siivola,
raisa.siivola(at)jazzfinland.fi



Jazz Danmark

Project Manager Lars Thor Jensen,
ltj(at)jazzdanmark.dk



Norsk jazzforum

Administrative Specialist Roy Jahrn Holtan,
roy(at)jazzforum.no



Svensk Jazz

Producer Lisa Löfgren, lisa(at)svenskjazz.se



Tónlistarskóli F.Í.H. (FIH Music School)

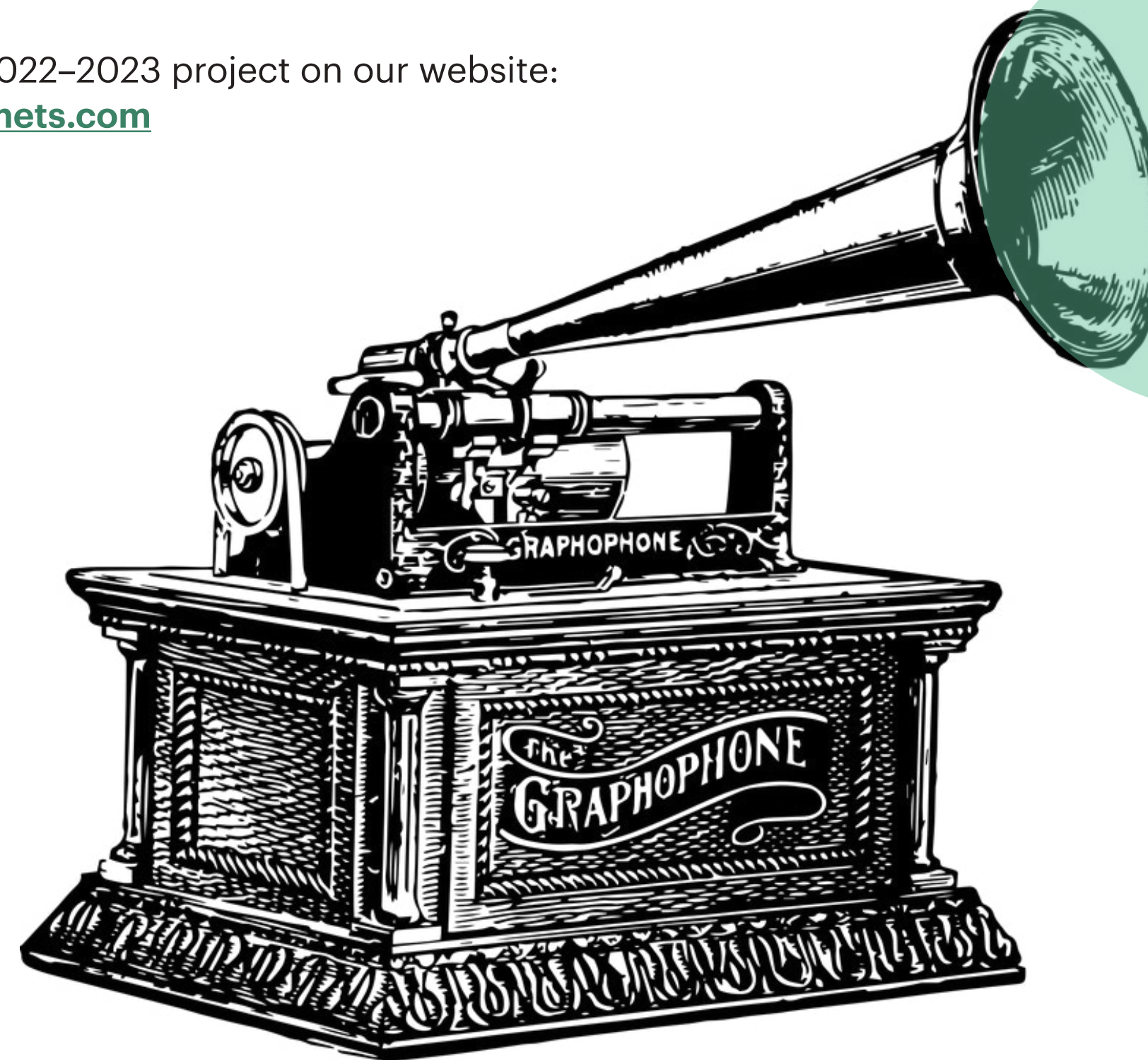
Bassist-composer Sigmar Þór Matthíasson,
sigmarthor(at)gmail.com

NORDISK KULTURFOND

The steering group and all the participants warmly thank the Nordic Culture Fond for their generous support!

Stay tuned for our 2022–2023 project on our website:

www.nordicjazzcomets.com

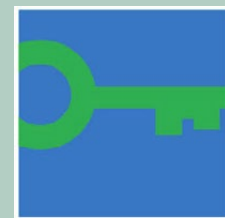


POST-SUN-VISION – TRAINING MAKES PERFECT!

Alice Hernqvist – piano
Aaron Mandelmann – bass
Mario Ochoa – drums

Ways you can cut the emissions of travel at your concert venue:

- Work with the local transport authority or sustainable transport groups on social media to provide alternatives to car and flight travel e.g. shuttle buses, car-sharing, carpooling...
- Create campaigns that work on your favour as well: combine tickets, make special offers for people who use bikes or trains or share their cars etc.
- Make information about public transport and low carbon options for travelling to the venue available on your website so it can be shared with participants in the social media.
- Provide secure bike parking, information on the cycling routes (and changing rooms for artists!).
- Include travels in your visitor surveys to get more information, and ask your guests how you could make green transportation easier for them.
- Prefer hotel partners and other service providers who have an eco-certification, like the ISO 14001, or the Green Key:



The Green Key is a voluntary eco-label awarded to more than 3.200 hotels and other establishments in 65 countries. The Green Key award is a leading standard of excellence in the field of environmental responsibility and sustainable operation within the tourism industry.

Ways you can cut the emissions of travel as an artist:

- Start calculating the carbon footprint of your travels, systematically, and offsetting them. Keep track of the costs of transportation and climate compensations. You will find out that you will save a lot of money by planning your trips well, and more sustainably.
- Share and join the campaigns that the concert organizer runs: encourage green transportation in your social media, offer an immaterial giveaway with every sold record for those who have traveled green (it can be a hug or a poem on the cover sleeve)...



Antikvariatet, Trondheim.
Photo by Thor Egil Leirtre.

- Take time to plan your tours and performances. Even if it takes a lot of time to travel on land, you may come up with a lot more (and new) performing opportunities along the way to your destination. Making connections and getting to know the smaller towns, you'll find yourself building up a fan base that is there to buy tickets in your shows next year.
- If you are in charge of your accommodations, prefer the eco-certified hotels and homestays. Ever been an artist-in-residence? You can create your own residence too, and tour from there!
- If you're traveling with your sound gear, think about updating it to a lighter set. Use of local digital consoles, making it possible to save and use plug & play for sound settings, thereby avoiding having to transport the console.
- Make your peace with the fact that sometimes you have to compromise and take the flight or the ferry. But when you do, make sure your stay at the destination is worth the compromise. It's always better for the climate that your band travels, instead of your whole audience traveling to you.

"It's definitely not easy to travel with a double bass in public transportation, but she's my friend and a member of the band, so I wouldn't dream of putting her in flight cargo anyway!"

– Aaron

"If we had had more time, we would have taken the train back to Malmö as well!"

– Alice

"We rarely cover domestic flights for artists who come and perform at Nattjazz festival. Take the train, you'll love it!"

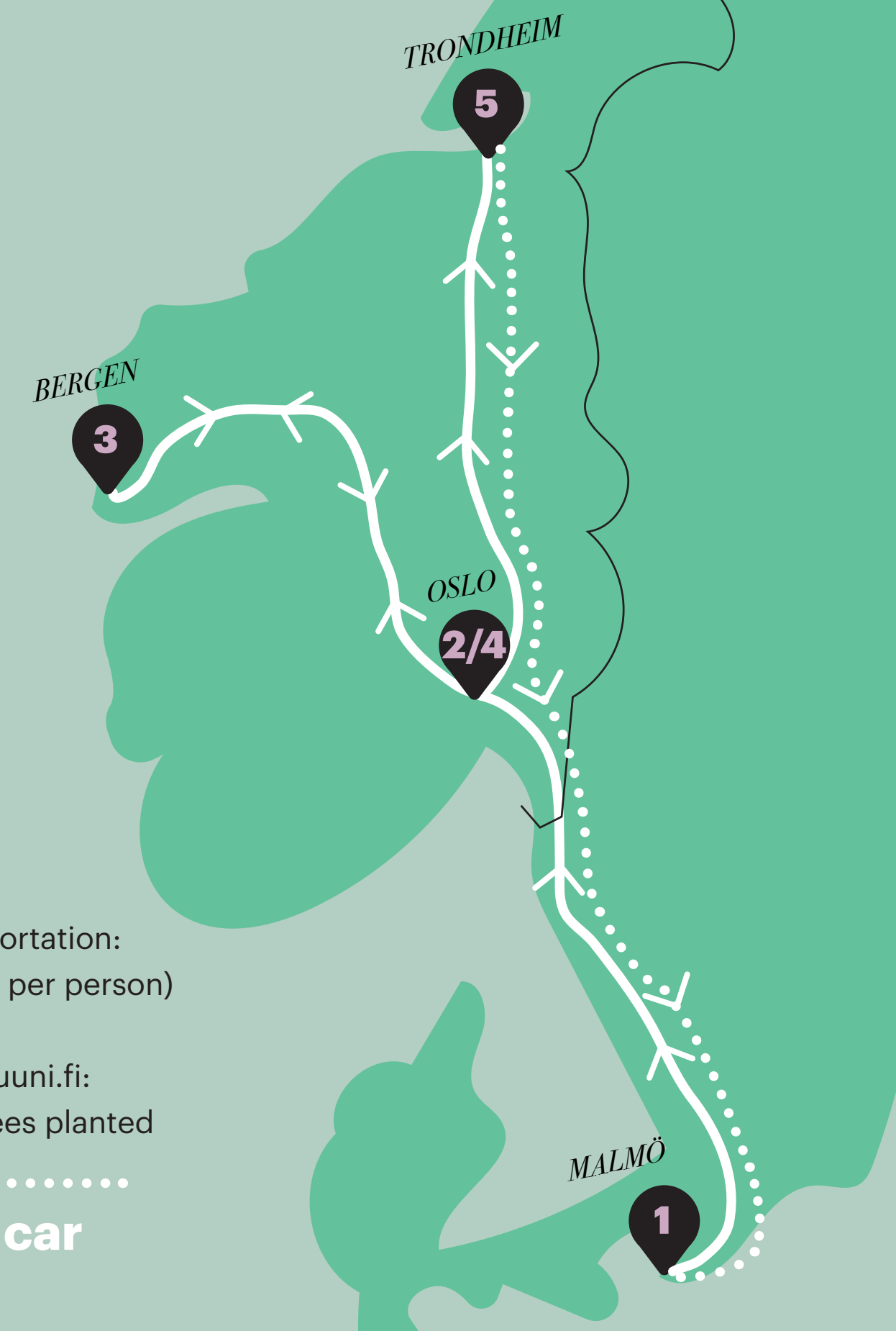
– Roger Lygre Solvang, Director at Nattjazz, Bergen

Emissions of transportation:
165 kg CO₂e (55 kg per person)

Compensated by Puuni.fi:
4,00 €, equals 0 trees planted

train

car



KJETIL MULELID TRIO – REDUCE, REUSE, RECYCLE!

Kjetil Mulelid – piano
Andreas Winther – drums
Bjørn Marius Hegge – double bass

Ways you can reduce waste at your concert venue:

- Learn to separate your trash according to your local waste management regulations. And give that chance to your audiences, artists and staff too. Provide a clear signage in multiple languages and visual aids to your recycling facilities, otherwise you'll be wasting your effort.
- Collect face masks separately, and provide information on the right way of getting rid of those: rip the earloops off before disposal.
- Choose cleaning contractors which can demonstrate the environmental credentials of both their business and the service offered. Check your hand sanitizers' and other solutions' eco-friendliness
- Avoid using disposable tableware, packaging materials and containers. Bamboo or any other seemingly "eco-friendly" material does not beat reusable containers. Also avoid print-outs like schedules, menus, paper tickets, brochures etc. that might become trash after one event, and event decor that you can't store and reuse.
- Provide visible information at the venue on what you are doing on waste and what the event-goers can do to help!
- In your service providers and products you buy, prefer the ones with the Nordic Swan or European Union's "Flower label".



One of the most well-known in the Nordic states is **The Nordic Swan** that promotes circular economy. The Nordic Swan is awarded to products and services meeting high environmental standards throughout their life-cycle: from raw material extraction, to production, distribution and disposal. The label can be found on almost 70 product groups.



The same kind of criteria is being assessed to the European Union's **"Flower label", EU Ecolabel**, which comprehends some 30 product groups. Conformity with EU Ecolabel's standard is verified by an independent organization (third party) following ISO 17011 Accreditation, ISO / IEC Guide 65 Product Certification.



SaloJazz Corner, Salo.
Photo by Milla Ollila.

Ways you can reduce waste as an artist:

- Carry your own, reusable water bottles with you on tour. Send a catering rider to the venues, where you state that you don't want single-sachet snacks, disposable cutlery, single-use towels or plastic water bottles.
- Re-think your merch: instead of purchasing T-shirts or tote bags in bulk, ask your fans to bring old T-shirts to be reprinted with new designs, or switch to immaterial merch.
- Take care of your performance outfits, and don't buy them on impulse. Clothing and accessories industry, especially fast-fashion, is one of the biggest burdens on the environment. Buy sustainably-made products, repair what is broken, and make a statement with your stage presence.
- Vinyls are made of a PVC plastic compound, and their manufacturing process also consumes large amounts of energy. Traditionally the companies use ozone-depleting, solvent-based ink to print cover art. The products are wrapped in plastic and paper. Think about changing your manufacturer to one that uses recycled PVC, green energy at the pressing plants, and soy-based inks, recycled boards etc. in printing and packaging.

"In the Nordics we have the possibility to recycle all of our waste, but rarely you see the separate bins at the venues or backstage. I think it all starts from home: if you are used to dividing your trash into sections, then you miss it at the public places as well?"

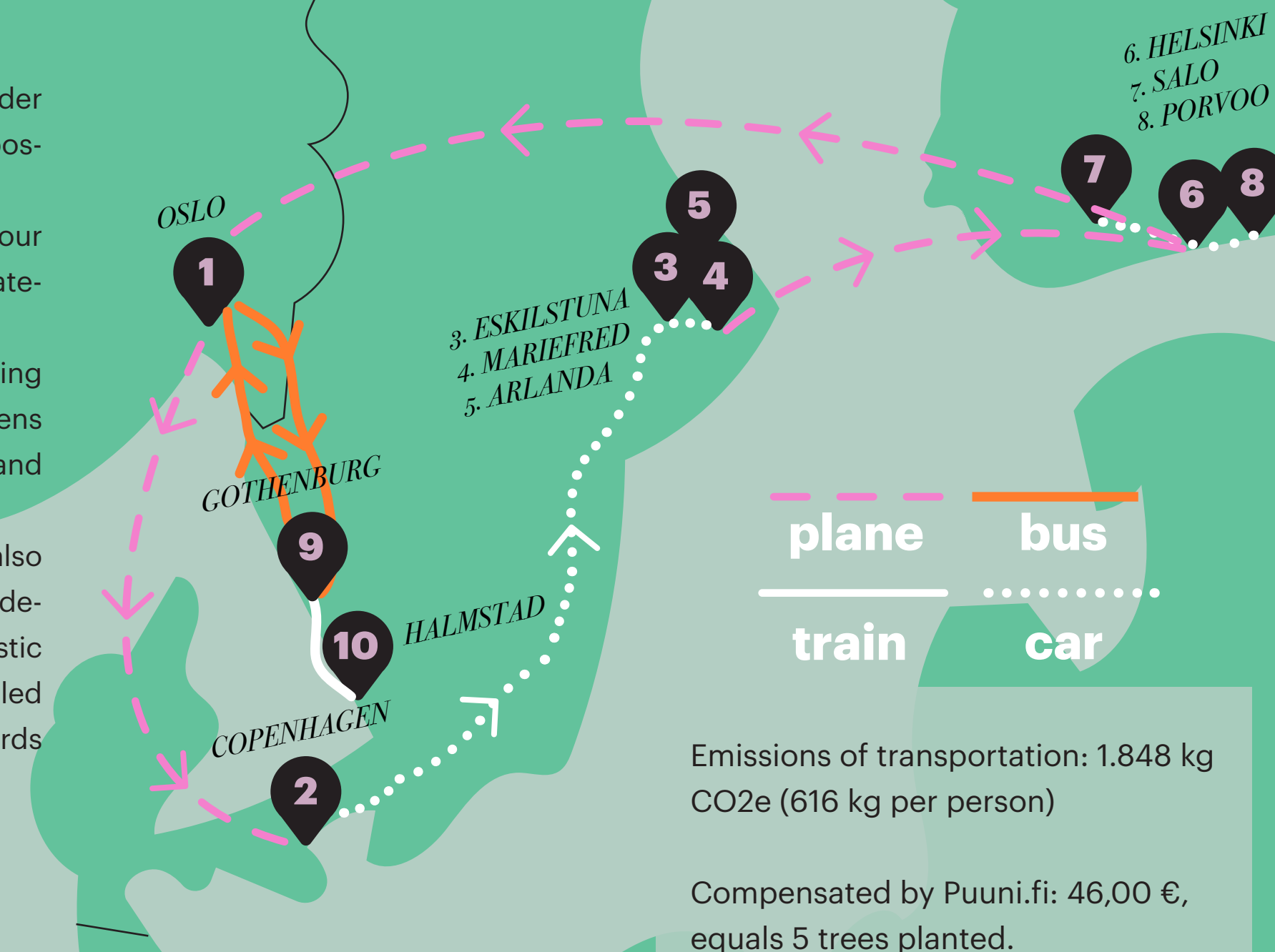
– Kjetil

"We try to be innovative with our decor. We buy next to nothing new. All the lighting constructions and fabrics on the walls are "recycle art" per se, and the seats and tables are odd sets – and that looks fabulous at our old industrial main venue. I feel that the DIY spirit creates a great deal of the cosy atmosphere that our audiences and artists are so fond of."

– Elina Brooks, Producer at Porvoo Jazz Festival

"It's natural for us to have close partnership with Porvoo Jazz Festival, since our events take place on the same weekend, only 140 km apart. We share rides and "recycle" artists too! SaloJazz also uses empty office spaces as stages and our old festival banners and merch goes to Salo vocational college, where their design textiles department manufactures accessories from them."

– Marko Heikura, Director at SaloJazz Festival



INGIBJÖRG TURCHI BAND – CUT DOWN ON PLASTIC!

Ingibjörg Elsa Turchi – electric bass
Magnús Trygvason Eliassen – drums
Hróðmar Sigurðsson – guitar
Tumi Árnason – tenor saxophone

- The EU's 'Directive on single-use plastics' addresses 10 items that cause the most problems: cotton bud sticks, cutlery, plates, straws and stirrers, balloons and sticks for balloons, food containers, cups for beverages, beverage containers, cigarette butts, plastic bags, packets and wrappers, wet wipes and sanitary items. Sustainable alternatives are easily available and affordable in the Nordic countries, so don't wait for the EU to ban these, ban them yourself first.

- When you are comparing products such as toilet or office paper, or packaging options, see that you purchase Forest Stewardship Council (FSC) labeled products instead of the PEFC label. A great deal of the Nordic environmental organizations have resigned from the PEFC certificate.



The Forest Stewardship Council (FSC) is an international non-profit, multistakeholder organization that promotes responsible management of the world's forests. Using the FSC logo signifies that the product comes from responsible sources—environmentally appropriate, socially beneficial and economically viable. The FSC label is used on a wide range of timber and non-timber products, from paper and furniture to medicine.

Tips to reduce plastic:

- What are your clothes and interior design fabrics made of? Polyester, nylon, acrylic, and other synthetic (plastic) fibers are hard to recycle, and they leach microplastics into the water systems just by being washed. Stop buying fast-fashion and fast-decor, and don't wash when airing is enough.
- Give up gum. Most of the brands make the base out of synthetic rubber, and that is plastic.
- Switch your laundry detergents and dishwasher tablets to powder that's packed in a box. Purchase food, like cereal, pasta, and rice from bulk bins and fill a reusable bag or container, or buy them in a cardboard box.
- Make sure your hygiene and cleaning products don't include "micro-crystals" or "micro-beads" or any other fancy name for microplastics.



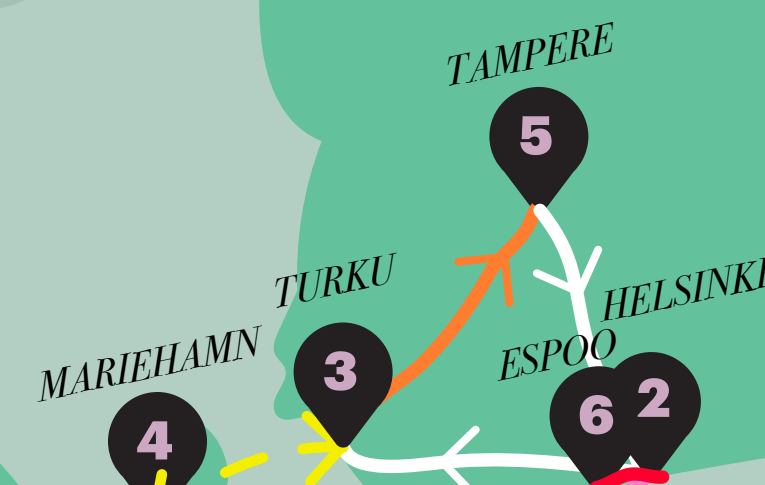
- Use a reusable bottle and coffee/tea mug. Make a habit of using your cup when ordering from a to-go shop.
- Stop smoking. Or at least carry a pocket ashtray and use matches or a refillable metal lighter instead of disposable plastic lighters.
- Use cloth diapers or try diaper-free elimination communication to reduce your baby's carbon footprint and save money.
- Get to know your local recycling regulations: What kinds of plastic are recycled in your region? What happens to the plastic waste that is collected? What about biodegradable plastic? Can you put the biodegradable bag into bio-waste? What if the bag is filled with dog poop?
- Meal-prep, and pack your lunches in reusable containers and bags.
- Vinyls are polyvinyl chloride (PVC) plastic, CDs are a mix, made mainly from optical grade polycarbonate!
- A nifty guide to different plastics, and also an introduction to the recycling challenges by [Seastainable Co. blog](#)

"Face masks are the new 'plastic bottle'. Used, or even unused masks and cigarette butts lying on the ground next to a trash can. Ain't that the worst! Even on a cruise ferry deck, where the wind takes them directly to the ocean, where marine animals mistake these for food. They also break down to microplastic fibers. When seafood are harvested and prepared for human consumption, those microplastics that they ingested, pass on to our bodies."

– Ingibjörg

"Protecting Baltic Sea is protecting our home and heritage. At our Turku Jazz Festival and our new series of four summer festivals, we work together with the tourism industry and the Keep the Archipelago Tidy Association to fight the climate change and to preserve our precious wildlife ecosystems and landscapes."

– Sanna Vartiainen, Producer, Jazz City Turku



plane
train
metro
prop.plane
bus

Emissions of transportation: 5.060 kg CO2e (1.265 kg per person)

Compensated by Puuni.fi: 126,00 €, equals 14 trees planted.

SVANEORG KARDYB – RUN ON RENEWABLES!

Nikolaj Svaneborg – Wurlitzer, synthesizer, piano
Jonas Kardyb – drums, percussion

REYKJAVÍK

2

Each of the Nordic states have different characteristics in moving towards renewable energy, and the challenges vary too. Whereas Norway gets all of their electricity from hydroenergy, over 50 % of their primary energy comes from fossil sources. In Denmark, they have a substantial share of electricity coming from wind, but over a half of their primary energy comes from fossil fuels. In Finland they use a lot of biomass and waste energy, which are at times considered to release the same amount of carbon gases as fossil fuels. Also there's a debate over whether nuclear power and natural gas should be included in the EU taxonomy as

'green' energy or not. In most regions, you can choose a renewable energy deal, but it might cost a bit more. By reducing the use you can compensate the slightly higher electricity bill. If you want to be sure of the company's sustainability, prefer an EKOenergy-certified company.



For renewable energy there's the **EKOenergy label**, which is managed by the European EKOenergy network, a network of more than 30 environmental NGOs from over 20 European countries. EKOenergy labelled electricity fulfills the sustainability requirements set by the EKOenergy network. And per every MWh sold, minimum 10 euro cents will be paid into the EKOenergy Climate Fund.

- Adjust heating and cooling to event space use, seasons, time of day etc. to reduce energy use.
- Have a procedure in place to turn off all unnecessary lighting and equipment.
- Use low energy lighting and lighting systems including for flood lighting e.g. LEDs, timers, motion sensors
- Use energy efficient equipment and appliances. Measure the energy use with a power meter, and identify the power hogs. Remember the bar also, if you have one! When updating your systems, check the The European Union's energy consumption labelling directive.



Harpa, Reykjavik.
Photo by Reykjavik Jazz Festival.



The European Union's energy consumption labelling directive is implemented in cars, major appliances, light bulbs etc: the products must have an EU Energy Label clearly displayed when offered for sale or rent. The energy efficiency of the appliance is rated in terms of a set of energy efficiency classes from A to G on the label, A being the most energy efficient, G the least efficient. After year 2013, also properties that are sold, must have the energy rating clearly stated.

Video streaming vs. live concert?

Even though new formats are material-free, that doesn't mean they don't have an environmental impact. The electronic files are stored on active, cooled servers. The information is then retrieved and transmitted across the network to a router, which is transferred by wifi to our electronic devices. This happens every time we stream a track or a video, which costs energy. There has been a number of recent studies and articles, that have slightly different approach to the dilemma, and their conclusions differ too. See for example:

Brennan, M., Devine, K. (2020). [The cost of music](#)

Carbon Trust. (2021). [Carbon impact of video streaming](#)

Kamiya, George. (2020). The carbon footprint of streaming video: fact-checking the headlines. [Article on the IEA website.](#)

Welsh, April Clare. (2021). What's the music industry doing about climate change? [Article on The Face.](#)

"We love driving! Every jazzer knows that there's nothing that binds a band together like sitting in a car for miles and miles, and taking turns behind the wheel in the wee hours. But could we yet tour these long distances with an electric tour bus? I mean, if we put the overall costs aside, is the charger network developed enough to cover the rural, Northern parts of the Nordics as well? What about seasons; could we end up in trouble in the middle of the winter?"

– Nikolaj

plane

car

Emissions of transportation: 1.839 kg
CO₂e (919 kg per person)

Compensated by Puuni.fi: 46,00 €,
equals 5 trees planted.

STOCKHOLM

3

GOTHENBURG

5

HALMSTAD

4

COPENHAGEN

1

KADI VIJA KEY PROJECT KNOW WHAT YOU EAT!

Ways to support sustainable food systems at your concert:

- Ask your artists to bring their own refillable water bottles and coffee cups, and provide hygienic stations to fill them.
- Check that your catering boasts with the following labels, and make the origins of your food visible to your guests: **FAIRTRADE Certification Mark, The EU organic logo, Forest Stewardship Council (FSC), Marine Stewardship Council (MSC), The Rainforest Alliance** (merged with UTZ), and **RSPO for palm oil**.



- Use local catering providers and suppliers which can demonstrate sustainable practices e.g. Fair Trade, locally sourced, seasonal, vegetarian, vegan, organic, animal welfare standards or sustainably sourced seafood. Check if your city has a “rescue-food” restaurant or catering company, or if your local 4H department has a sustainable catering program!
- If you have your own restaurant who doesn’t yet have a sustainability plan: See the restaurant programs at [Sustainable Meal](#) and [Green Business Bureau’s Sustainable Catering – Guide For Small Businesses](#). If you use a restaurant near the venue, discuss if you could partner up in sustainable development.
- Think of ways you can co-operate with or benefit from your local [Environmental Prize 2021 nominee projects](#)
- Ensure artists, staff, event-goers and other participants have a choice of healthy vegetarian and vegan options.

Kadi Vija – vocals
Max Zenger – bass clarinet
Tuomo Dahlblom – guitar
Tuomas Timonen – drums



G Livelab, Helsinki. Photo by Maarit Kytöharju.

Ways to support sustainable food systems as an artist:

- Let the organizer know that you’ll be bringing your own refillable water bottles and thermo-mugs.
- Make a green rider and discuss the catering and meals openly with the venue/organizer. Draw inspiration from e.g. Europe Jazz Network’s [Evan Parker Tour 2016 – Green Rider](#)
- Check the rescue-food apps both at home and abroad, such as [ResQclub](#), [Too Good To Go](#)

Sustainable food systems: The Nordic Approach

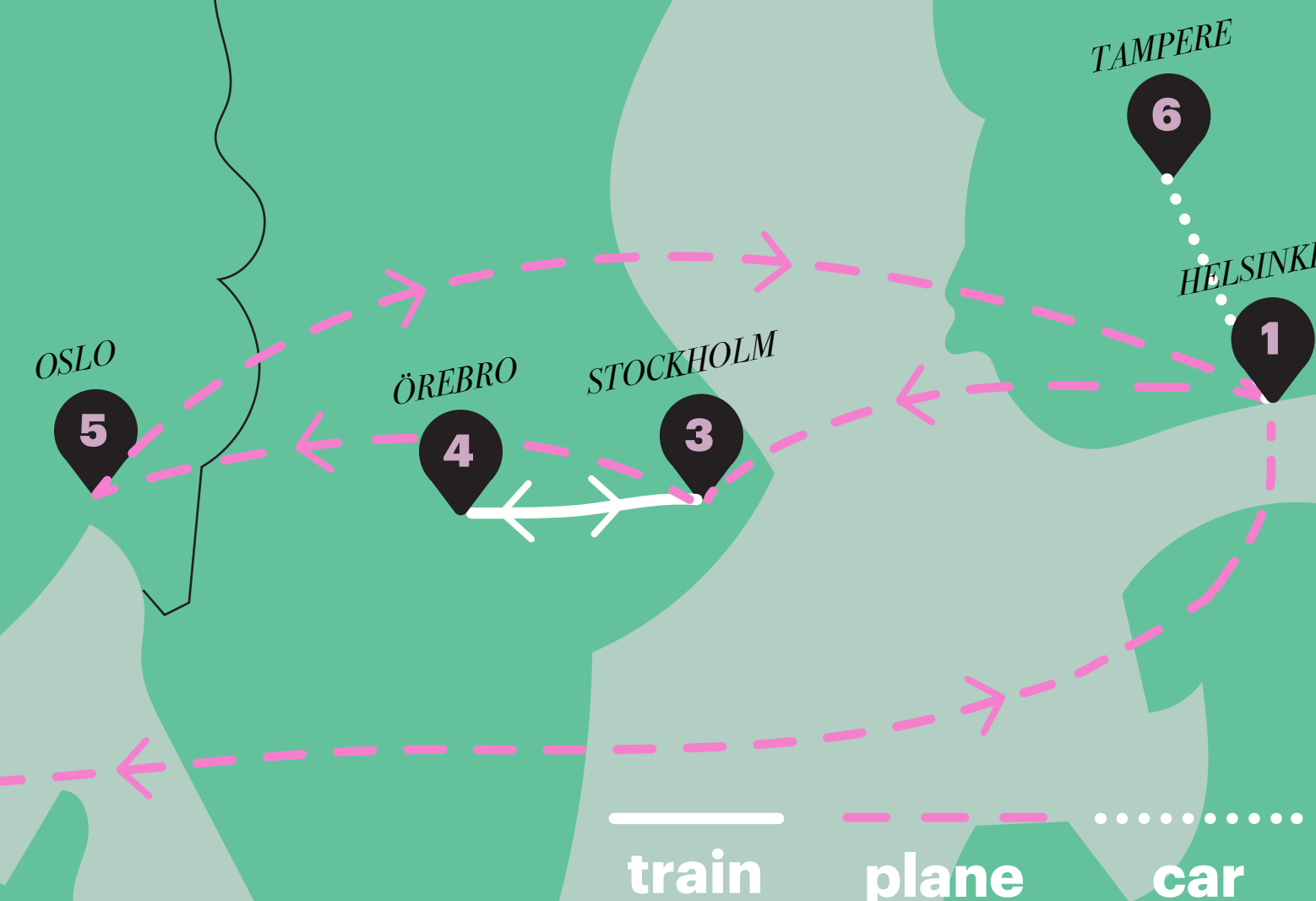
The theme of the Nordic Council’s Environmental Prize in 2021 was sustainable food systems. The winner was the Danish think tank Concito’s [Big Climate Database](#), where you can easily find the carbon footprint of different food products.

“Even though it seems like a no-brainer to us young musicians, vegan and vegetarian diets are not so well recognized everywhere. Sometimes when you write in your rider that you prefer vegan, organic, seasonal and locally produced food, these tend to rule each other out in the catering buffet or dinner table: you get chicken breast from a local farm or a single-packed, processed vegan burrito which has next to nothing of a nutritional value.”

– Kadi

“More than 3.5 million tons of food is wasted in the Nordic countries every year, and meat consumption here is around double the global average. We all know that our consumption and lifestyle are not sustainable regarding our own food security and for our ecosystems, and that it leads to food insecurity and water stress in the developing countries. Albeit this is a global market failure and a political issue, it’s definitely a grassroot matter too. We as consumers in the Western welfare states have the power to set the new standards of luxury.”

– Raisa Siivola, Producer-publicist, Jazz Finland



Emissions of transportation: 1.839 kg CO2e (919 kg per person)

Compensated by Puuni.fi: 46,00 €, equals 5 trees planted.

AFTERMATH

What the covid-19 pandemic has revealed to us, is that even the best quality VR livestreaming doesn’t make up for the physical experience and face-to-face social interaction. At least not yet. So we can set aside the sarcastic comments about a canceled event being the only sustainable event.

It is recognized in studies conducted before the pandemic, that the biggest sources of greenhouse gas emissions on live music tours are audience travels and operations that take place at the concert venues. Of the total emissions, these are said to make roughly a 1/3 each. The remaining third is equally divided by band travels, accommodations and merchandise, with a tiny slice reserved for promotion. A widely cited diagram is one from the indie band We Invented Paris’ tour in 2014. Their tour of 35 concerts and 12.000 visitors was examined to obtain a reliable carbon footprint of a mid-size European band. In the calculation, conducted by the Green Music Initiative and the students at the Popakademie Baden-Württemberg, they concluded the tour’s emissions to reach a total of 32,6 carbon dioxide tons. Per show the number was 0,93 t CO2, and per visitor, 2,7 kg CO2.

The world has changed since 2014: the calculation methods have developed, and so has the background data; the European legislation, agreements and economy have changed; the technical development has taken steps and digitalization is the key now; people are more aware and their knowledge has expanded – and of course there’s the pandemic, which has had and will have its effects on social behavior, traveling culture and household economy. More studies are on the way, like the [Coldplay & Imperial study](#) on the bigger scale, and for example, Jazz Finland’s 2022 study on the ecological, social and economical sustainability of different touring models in Finland.

At the moment it still feels safe to say, that the same categories apply in touring footprint: audience & band transportation, ven-

ue functions, accommodations, merchandise and promotion. The ratios might have changed, depending on what you include in them, but those make good building blocks for our environmental strategies. We focused in two of these in our Nordic project: band travels and venue operations.

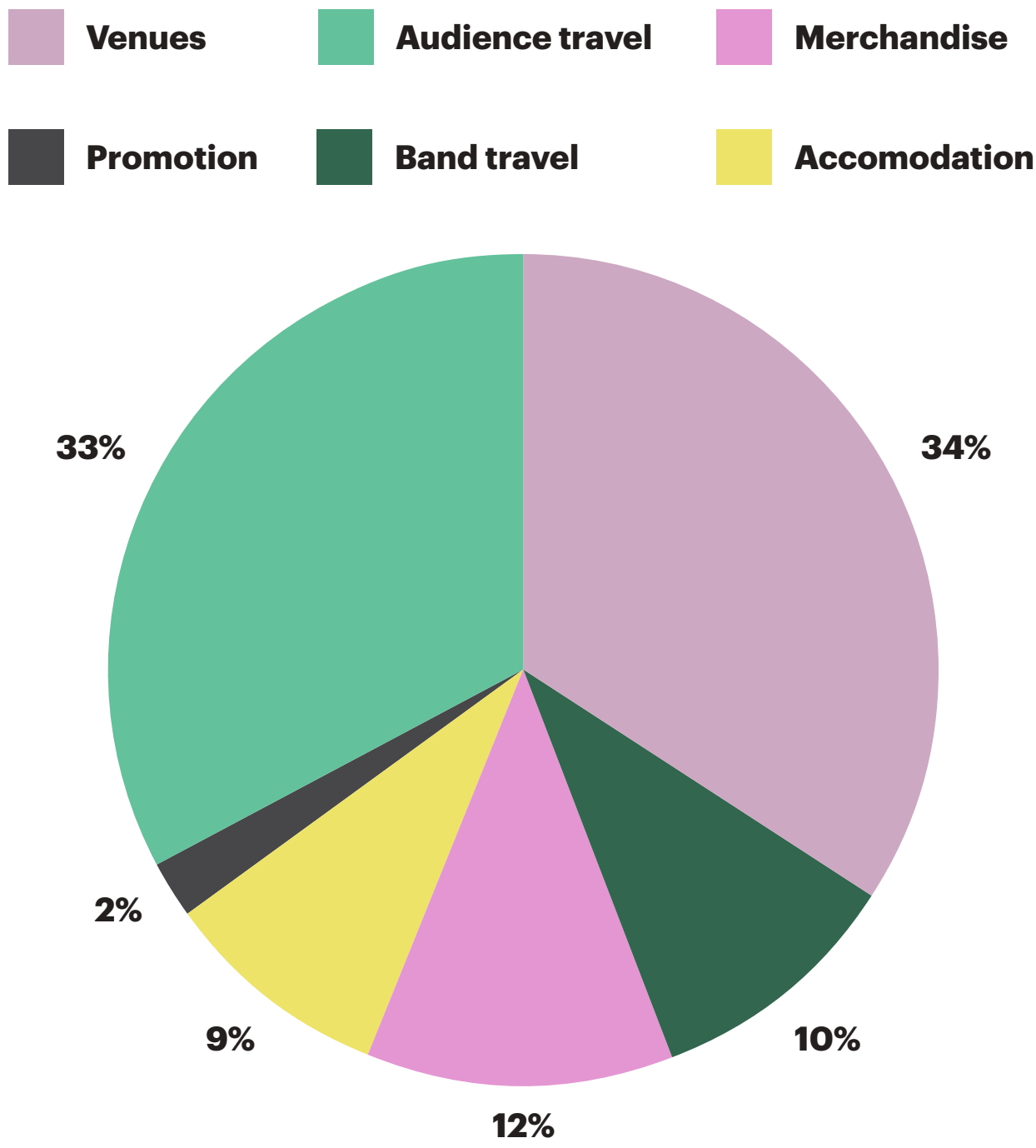
So, it’s stated that the audience travels make a great deal of the climate impact of a concert, and it is environmentally less straining to transport a performance to people, than the people to the performance. There aren’t that many jazz bands who sell out stadiums or support a touring company with a lot of staff and truckloads of stage structures, lighting and sound gear, merchandise et cetera, and that can be considered a plus regarding the environmental impact of both travel emission sources.

This said, the jazz bands and concert organizers do not get a free pass on the travels. Oftentimes the bands don’t have shows abroad many nights in a row within reasonable distances, but instead you we fly to have one show here and another over there. Maybe we’ll have to visit home and teach at our local school in between the shows. Or our two shows are with a different project, so our bandmates fly back and forth. Especially, when we travel to or from the remote countries, like Finland or Iceland, we’ll almost inevitably have to take the plane (or the ferry, which might be even worse).

Along with cruise ships, flights with a jet engine plane are the most harmful to the climate, if we exclude space tourism at this point. The renewable fuels and technology exist already, but the legislation and incentives are dragging behind. While we wait the air travel to become greener (and for the pandemic to relieve), we encourage people to travel on land because of the carbon emissions. There are other good reasons to avoid flying too. During our NJC tours, several flights were canceled or re-routed last minute, and one band’s luggage got lost on a direct flight. And these were all operated by the so.called “traditional and trusted” Nor-

dic airlines. So if you plan a tight concert streak by trying to save time and money by flying, forget about it in the future. You’ll end up losing your luggage, mind, gigs and paychecks. If you plan to travel by air, make sure you have a day off before your concert. Which is basically the amount of time that you need for a train/bus trip. Unless you live in Finland or Iceland.

CARBON FOOTPRINT OF A TOUR



Source: Green Touring Network: Carbon footprint of the 2014 ‘We Invented Paris’ tour.

Nordic Jazz Comets' Travels Equal 13,8 Tonnes Of CO2 Equivalents

We calculated the carbon footprints of 5 bands (16 people) traveling to 23 concert venues in 5 countries. On the calculative average, we had a trio on a Nordic tour of five concerts. All the travel emissions combined, we resulted in offsetting ca. 13,8 tonnes of CO2 equivalents with the Finnish Puuni.fi reforestation project. Kovalansuo, a remote nature reserve in Mikkeli, which used to be a peat lifting bog, sees now 38 new trees planted in 2022.

The Fragmented Footprint Of Nordic Jazz Comets Network Venues

Some of our members are well on their way with their sustainable development, have their audited certificates, and are already enjoying both, increased profit and positive public image. Some struggle with the first steps: mapping the current situation and convincing their stakeholders to commit. Some are already operating in a sustainable way, and striving to prove it in numbers, or word it into a compelling story.

As we are in the beginning of our individual journeys in sustainable development, we did not calculate the venues' climate footprint, but instead focused on triggering the change in our thinking. How to find the drive and motivation to invest in sustainability? How to be creative with the little resources that we have? How to co-operate with others, and where to get support? How to communicate in public without the fear of greenwashing? The same questions appeared in the working group discussions among the artists too, in addition to the questions of responsibilities between the concert organizers/venues, managements/agencies and artists. Who is supposed to carry the environmental responsibility on what functions?

I think it's each and everyone's responsibility to get their own house in order and learn what they can do for the climate and the wildlife in their everyday lives. We who have the luxury to make choices

every day, should all strive to be way better at it. When it comes to improving the working culture, I see that it's all about connecting with people in a safe environment, building trust over time and sharing knowledge & experiences. This project took place just when we all were terrified of whether we were ever getting our live events back, and it definitely showed in the decreased amount of spontane laughter and jokes at our Zoom meetings, that our Nordic projects and get-togethers usually generate. But at the same time, some of the best moments were the deep and sometimes emotional discussions that we had at the workshops. Who knew that collecting post-its into different potatoes on an online board could spark such conversations between two generations, three profession groups and five countries? Yes, potaytoes. Or potah-toes?

Artists may feel that their job is to make art, and hope that an international agent, who is proficient on environmental matters, would pick up on them and sort things out. Agents, if you happen to have one, might happily pass the ball to the promoters by writing a list of demands. Promoters may feel that there's no added value to booking a eco-conscious artist with a green rider, who causes extra work, if it doesn't happen to be someone who sells like hot cakes. Also some promoters experience that they are dependent on someone, on whom they don't have enough influence, for example the venue owner. Some artists, who don't have an agent, and aren't used to negotiating, are so excited and thankful to get a gig abroad, that they feel uncomfortable to strike a conversation about the environment with someone who has already "taken them in". Us Nordics tend to be overly polite and compromising, and we worry that the other person misunderstands us. That's why we sometimes think we are avoiding a conflict, when we actually are just missing out on an inspiring conversation, a connection to another human being, and maybe even an innovation! And well, some people just aren't "people people", and that's ok too. There's room for all. In this project the venues and the bands were to agree on the concert details and fees in discretion. One of the surprising findings was, that not all the bands and not all the promoters

What does 13,8 CO2e tonnes equal to?

The average annual carbon footprint in the Nordic states is 8–10,5 t CO2 per person per year, and traveling/transportation makes roughly 25 % of the load (Sitra, 2019). Per person, the tour travels make 4,1 tonnes of CO2e, so that means no more travelling for any of the musicians next year! The total of 13,8 t CO2e equals 6.300 beef steaks, 13.800 liters of milk and 2.969 times of heating up an electric sauna!

It would take 15,3 cubic meters of standing, 20–40-year-old Nordic birches that grow for one year, to capture the carbon dioxide emissions. That means nearly 3 hectares of Nordic forests. When you are comparing different offset methods or providers who offer reforestation, remember that the newly-planted trees on our latitudes are not a carbon sink until they have grown for 15–20 years.

[Open CO2 Database](#)
[Finland's Nature Resource Centre Luke](#)



had a concert contract template available. Make one, and have it reflect your sustainability actions. That's all.

After our project, I feel it's essential, that we start meeting people face-to-face as soon as we can again, and that we re-learn the arts of interaction, communication, conversation, discussion, negotiation and debate. And that we build safe spaces and networks of trust, and offer helping hands to both, our peers and competitors. That's sustainable development too.

I look at sustainable development as a professional asset, a new working method and a philosophy that opens another horizon of opportunities. It contradicts the traditions and existing structures, the conservative way of 'how things just are'. It's the kind of problem-solving that allows science, art and business to coexist in a perfect harmony of creativity. And it's based in the simplest, most humane idea ever: to preserve life on planet Earth.

Handprints On The Drawing Table

In the workshops we also talked about environmental or a carbon handprint. That's something to be considered in the next projects that we are planning with our Nordic friends. If calculating a climate footprint of a tour is complicated, setting parameters for a handprint is even trickier.

Reducing your carbon footprint is not making a handprint. Instead, the handprint is generally measured by how your actions or products improve the development of someone who uses your product or otherwise reduces their carbon emissions due to your impact. Measuring the impact of using carbon collectors on trains is relatively simple, but calculating the impacts that a positive experience at an eco-jazz club can have on a visitor, is trickier. Some models for e.g. marketing and communications exist, and a number of consultant companies are already modeling handprint calculators in the events sector.

In the future, the (marginal) culture and art branch will probably seek more comprehensive footprint and handprint calculators to validate its importance to society. These would include the negative/positive impacts on all the UN SDG's and also show light on the variety of e.g. regional, cultural and community characteristics.

Regarding communications and brand work, the handprint calculators are much needed, because it's much more fun to tell people about all the positive things we are achieving, than about the ways that we are trying to be less harmful... But nothing is stopping you from collecting the data already, shouting it from the rooftops and whispering it through the grapevine. I myself would love to hear about it in person, maybe at a jazz concert where one could dance without the safety distance and laugh without the face mask?

In the feedback that I got from the project participants, several responders wished they had had more time or resources to invest in the project or promoting their concert, and some lamented the lack of audience when the band was brilliant. I comforted them that hey dudes, we managed to run with this – safely – in the middle of a pandemic and get an audience of 3.000 people, and work together in a group of almost 50 people in and out. So far this project has sprouted at least three new environmental projects in the jazz field, spread to the European folk music scene, and ignited a green makeover in my home organization, Jazz Finland. I think that's a beginning of a handprint.

Final Act...Or The Prologue?

To me, the most important finding in our discussions and workshops was, that nobody is perfect, and no one ever gets to finish the game called sustainable development. We just have to recognize the current map and play the level where we have access, give our best shot to pass it and win the final boss to unlock the next level. Sometimes we succeed without a clue of what's going on, and sometimes we use a cheat to advance. Sometimes we get ill advice from the fellow gamers, and sometimes we ourselves don't feel like helping anyone. Usually though, when we try to play without help, we die trying a bunch of times. And more than often we screw up, get stuck on something and feel like quitting. But we do get better at it, some faster, some with more time. The further we play, the more skilled we get and the more we share our failures and successes, we get more perks: features, accessories, plugins and expansions. We never meet the final boss in the final castle, but we don't even think about it anymore, because now we're stellar players, and we all enjoy doing what we're good at, don't we?

Sincerely,

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