

Do not throw on the public road

mini climate convention

of the

#ZONE FRANCHE network

#ARTISTS

#AUDIENCES

#PROFESSIONALS

#MOBILITY

#DIGITAL

#FOOD

PLEA

JUILLET 2022

Re-thinking World Music
for 2030



**ZONE
FRANCHE**
LE RÉSEAU
DES MUSIQUES
DU MONDE

The time has come to hear this world's music

One year ago, we launched the Zone Franche network mini Climate Convention.

There is a wonderful symbolism at work today in delivering the plea and final report concluding this collective work. One year ago, we intuitively felt that it was possible for the musical sector to champion an open vision of the challenges of ecological transition and to fall within the path of the Paris Agreement, by taking inspiration from the initiative made by the Citizens' Climate Convention.

One year later, we are more than ever convinced that these provisions for concertation and collective intelligence are the most capable of carrying transformative measures, where radicalism is crucial and acceptability, necessary. We would refer you to the final report for an exhaustive understanding of this work, but we are offering here a summary, in the form of a plea. In the name of the values upheld by the Zone Franche network, the professionals involved in promoting World Music have, in their various working groups, in fact illustrated the point to which we would need their commitment to succeed in the transition towards a sustainable, liveable world.

In these uncertain times, confronted by the risks of looking inwards at our own countries, World Music appears to support values of exchange and sharing between humans, which are more necessary than ever on a planet made fragile by ecological, health and geopolitical crises. Although the task may appear ambitious, it has also shown that professionals in this sector had not waited for the COP26 to work towards making their professional practices sustainable.

And although the path still left to tread in reducing our greenhouse gas emissions remains significant, particularly regarding mobility, we should remember that the adjustment factor cannot be the free circulation of humankind, encounters with otherness and other places or even the poorest people exercising artistic professions in countries not very responsible for the environmental chaos whose consequences we are all suffering.

Now more than ever, the time has come to listen to this world's music. It is a question of asking ourselves which were the good models in order to be able to do this for many more years.

Arising from eminently sustainable oral traditions and the sounds of globalisation, which are a lot less sustainable, World Music needed to take a sideways step. Covid-19 gave us the opportunity, demonstrating at the same time how essential things can sometimes be lost during crises, victims of our lack of preparation. In imagining the cultural life of the future, by drawing comparisons between their practices and concrete impacts, by reflecting in a forward-looking way on the future of their activities, the participants in this mini Convention have shown that it was possible to put the whole network on the right path, but that some endorsements would be necessary to meet this challenge.

A relatively little polluting network, in spite of its openness to the international world

lthough carried out via international exchanges, upon analysis, the World Music network does not appear to be highly polluting, nor does it emit much in the way of greenhouse gasses, compared with other arts.

In the absence of an exhaustive list and on the strength of several existing statements, it can be considered that the major share of the network's member structures rarely emit more than 100 tonnes of CO₂ each year through their activities, which contributes towards their being seen as low-emitting structures. This is explained by the modest size of the events and the reasonable weight of the budgets which allow the economy of resources to be worked on and which strongly limits the impact on the spectators' mobility owing to their proximity. Finally, the international orientation of the programming is not without impact; it can be greatly optimised from the environmental point of view, but it appears sustainable when compared with other models of cultural broadcasting. If necessary, a fuller study could confirm the modesty of this impact. If this cannot be seen to constitute a valid excuse for lack of action, it allows several received ideas to be deconstructed.

A network to defend against the risks of shrinking international mobilities

On the other hand, the network is extremely dependent on the future developments of international mobility which are necessarily induced by ecological transition. Geopolitical developments can weaken peoples' free circulation and the sharing of ideas which are more necessary than ever in this global crisis context.

Health crises put international exchanges in difficulty, as we have seen. Some regulatory and technological developments related to compliance with the Paris Agreement would soon lead to a rise in the cost of transport, particularly long-distance transport, which is a non-negligible risk in the medium term for structures already operating on restricted budgets. The future of the network also depends on its ability, and the ability of the institutions which support it, to anticipate these developments in order to build its resilience.

It is not a question of making a mistake in being forward-looking and reading the future in the tea leaves of existing technology.

Doing its fair share, being a vector for transition and being recognised as such

Aware of these challenges to resilience, the professionals involved in this agreement are ready to do their fair share in mitigating their environmental impact and adapting to ecological challenges. This means involving their activities in territorial and sectoral pathways for transition which are compatible with the Paris Agreement: the perspective of decreasing emissions by around 80% by 2050. Most of those who signed the agreement highlighted the ability of the network to play a pioneering role within a society in transition and to act as a vector for the transformations as close as possible to the regions, through its closeness to the public, co-operation between structures, the attention given to local service providers and the ability to transmit new imaginations. It would appear that, although practices have to adapt, the values supported by the members of the network are fully in line with the most sustainable development models.

Although eco-responsibility is possible, public commitment is necessary

The participants highlighted the importance of implementing transformations systemically, beyond the sole challenges of company responsibility or organisations, taken in isolation. The sum of eco-responsibilities is not the eco-responsibility of all.

In order to allow for successful ecological transition and to include the network in a path compatible with the Paris Agreement, all those who had signed the agreement had agreed the need for a strong, clear public commitment allowing the cultural structures to be supported in their approach, whether this was accompaniment, training, support or direct means. This public commitment appeared necessary at all territorial stages of cultural financing, from the directing of European funds towards cultural projects compatible with the European Green Pact, to development strategies developed by territorial collectivities, via the structuring role of the ministry regarding these subjects. Those signing the agreement have therefore regularly recalled the indispensable need for governance.

Training and transforming oneself, in order to better transform others

Among the most salient elements of the work of those signing the agreement, the need for training and support has appeared obvious in order to professionalise practices around these challenges. Whether it is a question of digitalisation or supply, the eco-design of projects or the rise of gentle mobility practices, the participants recalled the lack of Initial and continuous training. This lack is a challenge regarding the development of professions supporting artistic practices which should

also be anticipated, in a logic of solidarity with partner countries and structures. They also recalled the need to organise times for peer discussions and exchanges around these subjects, which were among the most stimulating dimensions of this (mini) Climate Convention worksite.

Better control the path of mitigation

Finally, faced with the environmental emergency and within the context of the health crisis, those signing the agreement validated the direction consisting in controlling an attenuation trajectory by establishing an efficient strategy.

It will be a question of acting more strongly on the peripheral impacts of cultural activities in such a way as to better hold to a path towards attenuation, without putting the economy of projects in peril.

Regarding this, the participants validated the pertinence of radically reducing the impact related to the rise of digital, audience mobility, and supply in particular, in such a way as to serenely enable the transformation of artists' mobility without penalising the most precarious structures in the short term or overseas structures and international partners.

Making a plea now for future World Music

Because there will be no World Music on a dead planet, sensitising and promoting environmental action and the emergencies regarding the climate, as well as respect for life and biodiversity, are fully part of the sector's prerogatives. The Zone Franche network is committed to working for the rise of the most virtuous initiatives.

Because the virtuous initiatives are now numerous within the sector from an environmental point of view, the Zone Franche network is proposing to recognise them, to better support existing eco-responsible approaches, the most sustainable development models and, in particular, projects which are lucratively limited, but well established in their area.

Because World Music makes use of human resources, equipment and energy in disseminating itself, it is the responsibility of the members of the Zone Franche network to continue to limit the negative consequences of this, particularly in always taking better account of their social and environmental impacts.

Because World Music will be sustainable if it is given the means, because it is possible to fully respect the trajectory of the Paris Agreement and at the same time maintain the international traffic of artists, the Zone France network denounces climatic strategies which consist of promoting withdrawal within our national boundaries.

Because World Music is a specific context with a particularly strong economic imbalance, the international circulation of artists cannot be the adjustment variable in climate policies. More than ever, the circulation of artists and co-operation are necessary and can be re-designed.

Because hyper-mobility and over-production damage the sustainability of the action taken regarding human or material resources, the Zone Franche network proposes to research the best approaches for the project and to organise forms of deceleration, including the improvement of the granting of longer-duration visas in order to optimise mobility.

Because there is still too great a lack of knowledge regarding environmental action and ecological emergencies in our professions, initial and continuous training should be strongly supported, as well as the fight against eco-washing. An environment which aids peer-working should be supported by the public authorities.

Because competition between cultural structures leads to the impoverishment of the available resources and puts a very sizeable brake on the organisation of well-designed tours, the Zone Franche network is committed to continuing to defend logics for co-operation within itself and within the World Music sector.

Because the digital world would not allow the transmission of all expertise and the sensitive relationship carried by World Music and represents a contradictory challenge regarding the attenuation of environmental impact, the Zone Franche network is calling for a moderate, calibrated recourse to digital tools allowing it to use it to best advantage.

Stand-out proposals to illustrate the work of the agreement

To illustrate the work of the agreement and invite you to consult the full report*, we are offering some stand-out measures among those most representative of this work. A large number of more technical or more specific measures have been formulated and we invite you to consider all these proposals and their additions.

01 - Focus less on event logics and favour local audiences

The working group has recognised a contradictory injunction related to a tendency by public authorities to favour the visibility of events in relation to a more underground artistic and cultural work throughout the year before local audiences. Territorial competition and attractiveness care little for complementarity between events or cultural locations. This change in the cultural paradigm has very great attenuating effects insofar as it facilitates the organisation of artists' well-thought-out tours and would have the potential to reduce audience mobility and its large carbon footprint.

02 - Suppress, restrict or recalibrate territorial exclusivity clauses

In relation to the working group on audience mobility, the group proposed the suppression, restriction or recalibration of territorial exclusivity clauses, realising that they were no longer appropriate and were not supported by any objective economic criteria, although they have developed very strongly over the latter years. In the same way as these clauses generate negative effects regarding audience mobility, they block the organisation of supportable tours.

The weight of informality of these questions has been noted and the importance of working through sensitisation and education and identifying the practices used to get around them, such as hidden exclusivities around creations, for example.

03 - Defend long-term visas for artists

The question of visas has always been at the heart of the Zone Franche network project. The group has recognised here that too-short visas force some artists to interrupt tours in order to renew their visas in their country of origin, which generates return visits with a high carbon footprint. The defence and promotion of longer-term visas is therefore understandable from an ecological point of view.

04 - Improve the financing of small- and medium-sized festivals

The working group proposed an improvement in public financing for intermediary and small-sized festivals whose size has been adapted to suit local resources, considering that they are more able to control their environmental impact, particularly regarding audience mobility. It is a question of ending encouragement via public funds to increase their size, their technical cost and fees claimed by those artists high on the list to the benefit of a better linking with all the territory, as well as the concentration of artistic performances.

** Full report presenting the 148 proposals also published in July 2022 and available on request from Zone Franche.*

05 - Sensitising the music sector to the impact of digital tools

The question of the impact of the digital world continues to be little recognised. Whether it is a question of its many environmental impacts or its psychological and societal impacts, the subject is too often an all-or-nothing approach consisting of seeing in it a panacea or a poison. Far from this view, the working group participants proposed a sensitisation project which might allow a lucid awareness of the attraction and larger limits of digitalisation in cultural practices.

06 - Focus on audio streaming platforms

Given the difference in size of the environmental impact of streaming between audio usage and video usage, while recognising the interest of some video usage in terms of visibility or promotion, those signing the agreement proposed to focus on recourse to audio streaming for offering music to audiences, to the detriment of video platforms.

07 - Do not offer live-streaming when its use is not appropriate

In the name of the fight against climate change and now that we are coming out of the Covid-19 crisis, the participants proposed limiting live-streaming to its most appropriate uses and getting out of systematic digital logics, as they can sometimes be prohibited. On the Zone Franche network scale, it was proposed to limit recourse to this energy-hungry tool in order to promote the presence of World Music artists organised according to low-carbon means.

08 - Transform our meals towards a more vegetable-based diet

The environmental impact of our meals has been analysed in depth by the "food" working group as a big level for the decreasing of impacts allowing the short-term compensation of other impacts which are difficult to reduce, particularly mobility.

The working group was sure to contextualise this question in order to avoid opposition between urban and rural territories regarding these subjects and to take into account the eminently significant challenges of cultural diversity. In order to succeed in this challenge, while holding the thread of a strong ambition for transformation, those signing the agreement proposed in particular a change in the standard, within the professional network. From now on, it would be a question of proposing the de facto vegetalisation of catering services for audiences and artists, while maintaining the possibility of offering omnivore/carnivore dishes for those asking for them, in a logic contrary to the current situation where vegetarian, vegan or dominantly vegetable-based meals are the exception.

09 - Identify and support service providers and circular economy partners

The working group recognised a need for the identification and support of specialist service providers. Networks of qualified repairers, insurance structures, professional hire agencies, resource providers are not always identified in the territories. To finish the logic of buy/throw away, the (mini) Convention proposed the reinforcement and support of the whole circular economy network designed for the cultural sector, particularly regarding digital or technical equipment.

The (mini) Climate Convention project team

THE CO-ORDINATOR :



David Irle :

For more than ten years, David worked in the development of European and international cultural projects.

After having following a re-training course, since 2018 he has been a consultant in ecological transition in the cultural sector. He works as a freelance expert regarding questions of sustainable economic reinforcement and is a specialist in the problems related to climate deregulation. He is working towards a better understanding of carbon impacts in cultural professions, reflecting on the way culture could disseminate best practices via artistic projects capable of transforming imaginations, through the professional example of those who can do it and by redefining public policies in this field. He is the co-author of the book "Décarboner la culture" [Decarbonise culture] published by Les Presses Universitaires de Grenoble in October 2021.

THE GUARANTORS :



Samuel Laval :

Graduate in Environmental Sciences from the AgroParis-Tech École Polytechnique et de Science Politique, Écologie et Stratégies.

Samual Laval is responsible for research at Climate Chance, an association working to reinforce climate action in local collectivities, companies and civil society. As a musician, he is helping the music sector taking account of climate challenges as a freelance consultant and conference speaker.



Julie Gammichia :

With 10 years' experience in audio-visual, photo, events and music production behind her,

Julia Gammichia has had the opportunity of collaborating with a large panel of players in the cultural sector. Deeply concerned by the climate and sociological challenges of our era and following several years as a volunteer within various committed associations and festivals, she co-founded and is president of the association Music Declares Emergency France which aims to support ecological transition in the music sector.

She also co-founded Créaliance, which aims to support creative, conscious performers, an open collective for any artist seeking an active audience, advice for personal fulfilment, project development, communication and administrative support.



Gwendolenn Sharp :

Gwendolenn is the founder of The Green Room, an organisation working for environmental and societal change in the music industry.

She has worked with cultural institutions, festivals and NGOs in Poland, France, Germany and Tunisia and has gained diverse experience in the production of concerts, tour management, project design, international co-operation and the development of tools and strategy. Since 2016, she has co-created solutions with associated musicians and technicians for low-carbon tours and carried out evaluations, action for sensitisation and operational training on artistic practices and the environmental challenges with cultural structures and local collectivities. She intervenes during trade shows and professional events to uphold the role of culture in the face of environmental crises and leads workshops. She is an active member of the Réseau Eco-Événements [Eco-Events Network] (REEVE) and an auditor for A Greener Festival.

27 participating structures, about 50 people involved

PAM-Pole - Cooperation of Actors in the Music sector in the South & Corsica Region - Marseille

Festi'Céou - Festival in Concorès in Lot

Suds, à Arles - Festival in Arles

Jazz sous les Pommiers - Festival in Normandy

Maison des cultures du monde - Festival, creation and resource centre in Brittany

Convivencia - Nomadic festival in Occitanie

Viavox Production - Booker / Label...

Spectacle Vivant en Bretagne - Public institution for cultural cooperation

La Paloma - Venue in Nîmes

Cricao - Booker / Label in Toulouse

In Vivo - Parisian Booker

Centre National de la Musique - International Music Center

Philharmonie de Paris

Festival d'Art de Huy - Belgium

Petit Bain - Venue in Paris

Grands Formats - Orchestras network

Festival de Thau - Festival in Sète

La Curieuse - Booker / editor .

Le RIF - Music network from region Ile-de-France

Zamora - Booker / Label

Mix et Métisse - Label

La Bizz'Art Nomade - Festival in Drôme

Zutique Productions - Festival / Venue

Mze Shina - american artist based in Brittany

Le Gueulard + - Venue in Moselle

Scène nationale d'Orléans

I Means and method

This Climate Convention has focussed on climate challenges in order to work through them in a specific way.

Obviously, we do not have the means of the Economic Social and Environmental Council (ESEC) responsible for organising the CCC. This (mini) Convention was essentially able to take place thanks to the voluntary commitment of the participants, who we would like to thank during these difficult times for the sector. It was also able to take place thanks to video-conferencing. The tool has many faults and remains powerless in re-transcribing the strength of an encounter, but allowed logistical costs and the physical distance between the participants to be greatly reduced and was not an obstacle to international exchange, far from it.

This Climate Convention does not claim to be citizen-based because we chose to convene only professionals in this sector. The work could have been extended to include other cultural players (particularly institutions and audiences), but this would have needed a much longer time for acculturation and even greater means for building the trust necessary for working together.

This Climate Convention has focussed on climate challenges in order to work through them in a specific way. It is not a question of one single environmental subject we should be focussing on, but like the CCC, we wanted to be able to concentrate the expertise a little and make the field of transformation a little less extensive. In the end, everything often ends up overlapping: the good gestures for the climate are often good for biodiversity or the fight against the acidification of the oceans and those signing the agreement were sensitive to these balances.

⊙ **We chose to open this Convention by an introductory conference**, so as to constitute a common basis for scientific knowledge, in such a way as not to go back over some knowledge acquired in the working groups and so that the foundations on which the work and its aims should be definitively established.

⊙ **We selected four recognised themes to be the main factors for the emission of greenhouse gases in the events and live shows sector:**

- Transport,
- Catering,
- Digital tools and
- Transversal challenges (energy, design).

We chose to divide up the work of the "mobility" working group, the main stream for lowering emissions in the sector, into two sub-groups: artists' mobility and audience mobility.

⊙ **The first sessions were dedicated to a diagnostic analysis and an analysis of the existing situation.** It was a question of ensuring that professionals in the sector were not inactive and that initiatives regarding the lowering of impact are sparse, but already numerous. It was also a question of identifying the brakes on transformation.

⊙ **The second sessions were dedicated to defining proposals for transformation**, through the collecting of information carried out during the first working period. Putting unrealistic proposals to one side, refining pertinent proposals, prioritising actions by evaluating those which could have the greatest impact were the challenges in our discussions.

⊙ **The third session allowed the question of the implementation of the validated actions to be asked and their impact evaluated.**



**ZONE
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The Zone Franche network brings together 180 structures that are united around professional and political issues in favour of World Music and cultural diversity.

The network is a place for initiatives, reflections, experience sharing and cooperation around original projects.

A laboratory from which new ideas emerge and from which future collective actions are built, the result of interaction between different professions and different territorial locations, serving an abundance of aesthetics, practices and musical inspirations. Zone Franche manages the AuxSons.com media platform, the Artists Visa Committee dedicated to international mobility, and various actions in support of the music sector's actors.

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