

FREQUENTLY ASKED QUESTIONS

LIVE Green Clauses for Artist Booking Contracts

A practical guide for artists, managers, agents, promoters, venues and event operators.

Written for ***Clauses V2*** November 2026

livemusic.biz/live-green

SUPPORTED BY

A Greener Future, Climate Live, EarthPercent, EarthSonic, the Featured Artists Coalition, In Place of War, Julie's Bicycle, Midnight Mango, Murmur, Music Declares Emergency, Music Futures, Music Managers Forum, Musicians' Union, PURE Represents, REVERB, Stage Act®, TAG Live® and The Entertainment Agents' Association.

How to use this guide

There are two main ways to approach this guide…

By your role. If you want to know what the Clauses mean for you specifically, go to **Part 2**. Find your job, read the short brief, and follow the pointers to the answers that matter most to you.

By impact area. If you want to know what the Clauses ask on a particular subject, energy or waste or travel or food, go to **Part 3**. Each impact area explains what the Clause says, who is responsible for it, what good looks like in practice, and where to find help.

If you are new to all of this, start with Part 1.

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PART 1

The basics

What are the LIVE Green Clauses?

They are a short set of sustainability commitments written to be inserted into a live performance contract. They cover energy, waste, water, food, transport, merchandise, audience travel, single use plastics, communication, measurement and access.

They exist to make sustainability part of the standard conversation between an artist, their representatives and the promoter the moment a show is being negotiated and booked. That is the point at which decisions about power, catering, freight and waste are still open.

Are they legally binding?

They become part of the contract but almost every commitment is qualified by "reasonable endeavours", which is a supportive standard rather than a punitive obligation. The Clauses are designed to start a conversation and set a direction. This guide explains the Clauses in plain English. It is not legal advice. Take your own advice before changing your contract terms.

The exception worth understanding is Clause 3. There, the Purchaser agrees to use reasonable endeavours to make the venue commitments contractually binding in the venue hire agreement, where that is possible. So the Clauses can ideally flow down into the venue contract.

What does "reasonable endeavours" actually mean?

The Clauses define it themselves, so nobody has to argue about it later. It means taking steps that involve reasonable time, cost and effort proportionate to the outcome sought, without requiring a party to act against their commercial interests or their ability to deliver the show.

In plain terms. You are expected to genuinely try, and to be able to show you tried. You are not expected to jeopardise the event or your business.

Do I have to adopt all of them?

No. Adopting the full set is the strongest signal, and it is what we would encourage. But partial adoption is encouraged where full adoption is not possible. Many parties start with the areas they already control, then widen the scope at the next contract cycle.

If you do adopt a subset, be honest about which parts you have taken and which you have not. That honesty is itself one of the commitments, in Clause 5(a).

What does it cost?

Adopting the Clauses costs nothing. Delivering on them varies enormously.

Some of the commitments save money outright. Plugging tour trucks and buses into grid or shore power instead of running on-board generators cuts diesel spend. Reusable cup schemes and waste segregation usually reduce disposal costs at scale. Switching to a green energy tariff is relatively price neutral.

Others cost more up front which depends entirely on the unique nature of the event or tour production. The Clauses are written to be proportionate for exactly this reason, and the intention behind the reasonable endeavours standard is that nobody is being asked to spend their way into financial difficulty.

What if the other party says no?

Ask which parts they are declining and why. If the objection is to one specific line rather than the principle, discuss whether the rest can go in unchanged.

Common objections to each are in **Part 4**.

Who wrote them?

They are the work of a coalition of the willing. A cross industry, multi stakeholder collaboration drawing on the artists, managers, agents, promoters and music climate experts who are the key voices in the room. They are convened by LIVE Green, the sustainability expert group of LIVE, the UK's live music industry body.

How do the Clauses relate to the Artist Green Rider?

They are companions. The Artist Green Rider is a rider document an artist attaches to their own touring paperwork, setting out what they want from a show. The Clauses sit in the contract itself and bind both sides.

Use both. The Rider says what you would like and is expected to be tailored more specifically to the needs of the show or tour. The Clauses record what has been agreed.

Is this greenwashing?

It is a fair question and it is one the Clauses take seriously. Clause 5(a) requires all parties to communicate their sustainability efforts "honestly and proportionately". That is designed to keep a check on overclaiming, not a licence for it.

Adopting the Clauses does not make an event green, carbon neutral or net zero, and should never be presented as if it does. What they commit you to is measuring your most material impacts, reducing them, being straight about what remains, and supporting climate initiatives where impact is unavoidable.

Where do I get the actual text?

From the LIVE Green Clauses page. Always take the current version from there rather than copying from an old contract, because the wording is reviewed and improved. The commitments work in any country. The resources listed are mostly UK based, with North American and European equivalents where we know them.



PART 2

Role specific answers

I am an ARTIST

What the Clauses ask of you directly. Clause 4 is yours. Consider the environmental impact of the catering choices in your rider. Prioritise sustainable and ethical manufacturers and materials for any merchandise. Prioritise electric or lower emission vehicles for you, your crew and your equipment, and use grid or shore power at the venue rather than running on-board generators where possible.

What else you are signing up to. Clause 5 is shared. Honest communication, audience travel information, less single use plastic. Under Clause 3 you also agree not to undermine what the promoter is asking of the venue, so your rider should not cut across it on waste, water or catering.

Your platform matters more than your footprint. Clause 5(a) invites you to share what you do publicly and to give environmental campaigns room to reach your audience. For most artists this is the highest impact line in the document.

Go to: Food and catering, Merchandise, Transport and freight, Communication and advocacy, Access and inclusion.

I am a MANAGER

Your job here is sequencing. Raise the Clauses with the agent before the contract is drafted, so they arrive as an expectation rather than an amendment.

What to hold. You are the one who will notice when the rider contradicts the Clauses, when the freight decision is not aligned with your commitment, or when a merch supplier has been chosen without anybody asking the question. None of that is captured by a signature. It is captured by you asking at the right time.

Set the review point. Clause 6 asks for a review. Diarise it while the tour is still being planned.

Go to: the whole of Part 3, plus **Part 4** on how to actually get the Clauses into a contract.

I am an AGENT

You are the mechanism. You decide whether the Clauses appear in the paperwork. They are written to sit alongside standard terms and to be reused across a run of dates.

What the Clauses say about your role. Clause 3 names the Agent alongside the Artist as supporting the Purchaser's efforts with the venue, and as not seeking arrangements at the venue that would undermine them.

The practical ask. Add them to your template once rather than negotiating show by show. When a promoter pushes back, argue the specific line, never the set.

Go to: Part 4 first, then whichever impact areas your objections land on.

I am a PROMOTER or PURCHASER

Clause 3 is the longest, but it asks you to pass requests to the venue and pursue them, not to deliver them yourself. You use reasonable endeavours to get the venue to commit on energy, waste, water and food, and to write those commitments into the venue hire agreement where possible.

What that means in practice. Nobody is asking you to install water fountains. You are asked to put these requirements into your venue conversation and your venue contract, and to pursue them.

The one to plan earliest. Shore power for all tour trucks and buses. At many venues that is an infrastructure question, and it cannot be solved in show week.

Go to: Energy, Waste, Water, Food and catering, Audience travel, Measurement and reporting.

I am a VENUE or EVENT OPERATOR

You may not be a party to the contract, but the Clauses reach you. The promoter agrees to try to make the Clause 3 commitments part of the venue hire agreement. So this will arrive at your door through your hire terms.

The four asks. Energy efficiency, renewable tariffs, sufficient grid or shore power for tour vehicles and a no idling policy. Waste segregation, food waste routed to composting or anaerobic digestion, reusables and reusable cup schemes. Water efficiency and refill fountains front of house and back of house, suitable and accessible for all users. Catering with increasing plant based provision, at least one full plant based meal or main per trader, at price parity, and significantly reduced red meat.

Where to get help. This is the part of the document with the most support behind it. Every impact area in Part 3 has a resource list, and there is a consolidated directory in **Part 5**. If energy cost is the barrier, one option is LIVE's own collective buying scheme with Ecotricity Business, A Greener Future and Music Venue Trust, the Live Events Energy Scheme.

Go to: Energy, Waste, Water, Food and catering, Access and inclusion, and the full resource directory in **Part 5**.

I run a FESTIVAL

Everything under promoter or purchaser applies to you, and you are usually the venue as well, so read that section too. Three things bite harder at festival scale.

Power, because temporary generation is normally your single largest direct emission source. Audience travel, because at a destination festival it typically dwarfs everything you control on site. Waste, because volume and camping change the problem entirely.

Go to: Energy, Audience travel, Waste, Measurement and reporting.



PART 3

Find your answer by impact area

ENERGY

What the Clause says. Clause 3(a). The venue prioritises efficiency and renewables, moves to a green tariff where feasible, provides enough grid or shore power for every tour truck and bus, and enforces no idling.

Who is responsible. The Purchaser leads. The venue delivers. The Artist supports by using shore power where it is offered, under Clause 4(c).

What good looks like. Tour vehicles plugged into mains rather than idling on their own generators. A renewable tariff on the venue supply. Someone whose actual job it is to enforce no idling in the loading bay, because a policy nobody owns is not a policy.

Where it usually goes wrong. Shore power capacity is discovered to be insufficient on the day. Ask the question at contracting, not at load in.

RESOURCES

- The Live Events Energy Scheme (LEES), a collective buying model giving venues and events of all sizes access to 100% renewable energy. Contact lees@ecotricity.co.uk.
- UK Events and Diesel Use factsheet, Hope Solutions.
- Low Emission Festival Report, A Greener Future.
- Green Events Code of Practice, Vision For Sustainable Events / Julie's Bicycle / LIVE

WASTE

What the Clause says. Clause 3(b). The venue segregates for recycling, routes food waste to composting or anaerobic digestion, and maximises reusables including cup schemes where feasible.

Who is responsible. The Purchaser leads, the venue delivers. All parties share the single use plastics commitment under Clause 5(c).

What good looks like. Food waste that actually reaches composting or anaerobic digestion rather than a general bin with a green lid. Separated streams back of house as well as front of house, because crew catering and production generate a lot of it. A reusable cup scheme with a return rate somebody is measuring.

Note on wording. The Clause says food waste must be "routed to appropriate treatment" rather than simply that bins are provided. Providing a bin is not the outcome. Treatment is.

RESOURCES

- A Greener Future resources.
- Green Event Book and the Sustainable Event Supplier Database.
- A Sound Future Solution Directory.
- Raising the Bar, choosing the most sustainable cup for your indoor venue, Julie's Bicycle, LIVE and Hope Solutions, via the LIVE Green hub.

WATER

What the Clause says. Clause 3(c). Efficient facilities, responsible use, and refill fountains front and back of house that are suitable and accessible for all users.

Who is responsible? The Purchaser leads, the venue delivers.

What good looks like. Refill points that are findable, working, and genuinely reachable by a wheelchair user. The words "suitable and accessible for all users" are in the Clause on purpose. A refill point at the back of a crowded bar is not an accessible refill point.

RESOURCES

- Green Guide, National Arenas Association and A Greener Future.
- Green Event Book.
- RockNRefill, REVERB. Reusable bottle and refill station programme for tours and venues. https://reverb.org/rocknrefill

FOOD and CATERING

What the Clauses say. Two separate commitments.

Clause 3(d), audience and crew catering, sits with the Purchaser and venue. Increase the proportion of plant based ingredients year on year. Ensure at least one full plant based meal or main is available per trader where catering is provided. Apply price parity as a minimum. Significantly reduce red meat options.

Clause 4(a), the artist rider, sits with the Artist. Consider the environmental impact of catering choices and seek to reduce the footprint wherever practical, for example through local sourcing, plant based options and reduced red meat.

Why they are worded differently. The venue can be asked for specifics if it controls the catering. An artist rider is personal, and it has to accommodate genuine dietary and medical needs, so it is framed as a principle rather than a rule.

What good looks like. Price parity done properly. If the plant based option costs the customer more, the commitment has not been met.

RESOURCES

- A Greener Future resources.
- Green Events Code of Practice, Vision For Sustainable Events / Julie's Bicycle / LIVE
- Arts Green Book.
- Green Rider Tips, REVERB (2021). Hospitality and rider tips for cutting tour impact. https://reverb.org/wp-content/uploads/2021/05/REVERB-Green-Rider-Tips_2021.pdf
- Music Climate Revolution resources for artists and tours, REVERB. Catering, serviceware, hydration, merch, travel and fundraising. https://reverb.org/musicclimaterevolution/resources_artists-tours/

TRANSPORT and FREIGHT

What the Clause says. Clause 4(c). The Artist prioritises electric or lower emission vehicles for people and equipment where feasible, and plugs into shore power rather than running on-board generators.

Who is responsible. The Artist. It connects directly to Clause 3(a), where the Purchaser is asked to make sure that shore power is actually there to plug into.

What good looks like. Routing decided with emissions as one of the inputs rather than as an afterthought. Splitter buses and shared freight where the run allows it. Vehicles plugged in overnight instead of idling.

Where it usually goes wrong. The decision is made by a supplier on price alone, weeks before anyone thinks to ask. Ask early.

RESOURCES

- Green Touring Rider, Music Declares Emergency Germany.
- Sustainable Touring Guide, Music Sustainability Alliance.
- Take Action on travel impacts, Ecolibrium.
- Music Decarbonization Project, REVERB. Funds and deploys clean energy and emissions cuts for tours, festivals and venues. https://reverb.org/campaign/music-decarbonization-project/

MERCHANDISE

What the Clause says. Clause 4(b). The Artist uses reasonable endeavours to prioritise sustainable and ethical manufacturers and materials if producing any products for sale or promotion.

Who is responsible. The Artist, in practice through the merch supplier and the management team who appoint them.

What good looks like. Higher quality. Organic materials. Print on demand or model on guaranteed sell outs then reorder rather than large speculative runs that end up as waste.

Note. This is the shortest Clause in the document and the one with the least prescription, because supply chains vary so much.

RESOURCES

- Sustainable Event Supplier Database.
- A Sound Future Solution Directory.

- Responsible Merch Guide, REVERB with Green Music Australia and Julie's Bicycle. Quick guides on five key decisions and a verified supplier directory. Free. https://responsiblemerchguide.org/

AUDIENCE TRAVEL

What the Clause says. Clause 5(b), all parties. Use tickets and event communications for clear public transport and Know Before You Go information, and consider including it in agreed artist communications.

Who is responsible. All parties. The promoter controls the ticket. The venue controls the venue page. The artist controls the channel the audience actually reads.

Read the wording carefully. The parties share the information. The attendees do the considering. The Clause does not ask anyone to police how their audience travels.

Why it matters more than it looks. For most events, audience travel is the largest single share of the total footprint, often by a wide margin. It is also the area where the artist's voice does more than any operational change.

RESOURCES

- Sustainability Communication with Audiences, CAST.
- Take Action on travel impacts, Ecolibrium and You.Smart.Thing.
- Live Events Impact Reports, Tyndall Centre, University of Manchester.

SINGLE USE PLASTIC

What the Clause says. Clause 5(c), all parties. Reduce single use plastics year on year as part of an active journey towards ending the use of all virgin, fossil based plastics and waste.

Who is responsible. Everyone. It sits alongside the venue specific reusables commitment in Clause 3(b).

Read the wording carefully. A direction of travel, year on year. Not a ban and not a date, so parties at very different starting points can all sign it honestly.

What good looks like. A number this year that is lower than last year's, and someone who can tell you what both numbers were.

RESOURCES

- A Greener Future resources.
- Green Event Book.

COMMUNICATION and ADVOCACY

What the Clause says. Clause 5(a), all parties. Communicate honestly and proportionately, share what you do publicly, and consider giving environmental campaigns space to engage attendees, through stalls, announcements or partnerships.

Who is responsible. All parties.

Two obligations, not one. The first half is a restraint. Honestly and proportionately means do not overclaim. The second half is an invitation. Use the platform, and give campaigning organisations room to reach your audience.

What good looks like. A specific, checkable claim rather than a green adjective. "We ran the show on a renewable tariff and plugged in all tour vehicles" beats "this was a sustainable show".

RESOURCES

- Take Action, Music Declares Emergency.
- Murmur, including the Murmur Artist Support programme, supports artists to use their platform and voice in the most effective way, by connecting them up with communications, sustainability and local movement experts.
- Climate Live, a youth-led charity engaging people in the climate movement, through campaign stalls and stages at festivals and concerts, and community creative workshop and open mic events across the country.
- EarthPercent, the music industry's climate and nature foundation.
- Sustainability Communication with Audiences, CAST.
- REVERB. Campaign uniting artists, fans and industry on climate.

MEASUREMENT and REPORTING

What the Clause says. Clause 6. Measure the carbon impact proportionately, focusing on the Material Impact Areas, account for what remains by supporting climate initiatives, and review together.

Who is responsible. All parties, collaboratively.

The word doing the work is "proportionately". Material Impact Areas means the activities with the largest share of the impact, judged against the effort to measure them. Nobody is building a full inventory for a 200 capacity show. Find your biggest two or three and work on those.

On offsetting. Note the sequence. Measure, then reduce, then account for what genuinely remains. Supporting climate initiatives is the last step, not a substitute for the first two.

RESOURCES

- LIVE Green hub,
- A Greener Future.
- Julie's Bicycle.
- MIT Climate Machine Report 2025.
- The Show Must Go On, Edition 3, State of the Industry Report and Climate Transition Plan 2030.
- Live Events Impact Reports, Tyndall Centre.

ACCESS and INCLUSION

What the Clause says. Clause 7. All parties agree to acknowledge the Attitude is Everything No Climate Action Without Us toolkit, to ensure access requirements are taken into consideration when making sustainability related decisions.

Who is responsible. All parties.

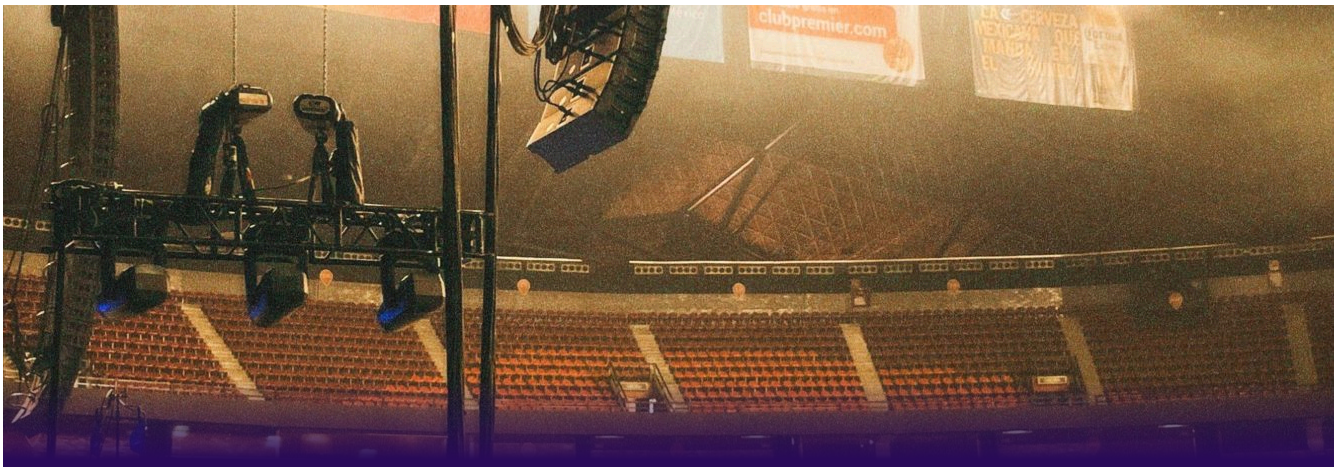
Why it is in here at all. Because sustainability decisions routinely create access barriers when nobody checks. Removing single use plastics can remove the bendy straws some disabled people need to drink. Encouraging cycling and walking to a venue is useless advice to a wheelchair user and can feel pointedly exclusionary. Refill

points placed for convenience rather than reach are not usable by everyone.

What good looks like. The access question gets asked at the same meeting as the sustainability question, not afterwards as a fix.

RESOURCES

- No Climate Action Without Us, Attitude is Everything, Julie's Bicycle and A Greener Future.
- Attitude is Everything resource hub.
- Version 2 of No Climate Action Without Us (2025) is the current edition. Large print and easy read versions are on the same page.
- Access Riders for Musicians, Musicians' Union.



PART 4

Adopting the Clauses in practice

Where do the Clauses go in a contract?

As a numbered schedule referenced from the main terms, or as a block within the body. A schedule is cleaner. It updates as a whole when a new version is published, and lifts straight into the venue hire agreement under Clause 3.

Who raises them first?

Whoever gets there first. In practice it is usually the agent, because they hold the template. Managers are often the ones who prompt the agent. Promoters who adopt the Clauses across their own template remove the negotiation entirely.

The one thing that does not work is raising them after the contract has been drafted. At that point they read as an amendment, and are easy to drop.

What do I say when I send them?

Keep it short and make it normal. Something like this.

> ***We include the LIVE Green Clauses in our contracts as standard. They are a short set of commitments on energy, waste, food, transport and audience travel, written by a cross industry group and supported by organisations including the Musicians' Union, the Music Managers Forum, the Featured Artists Coalition, EarthPercent, Music Declares Emergency, REVERB and The Entertainment Agents' Association. Everything is qualified by reasonable endeavours, so nothing in them requires anyone to act against their commercial interests. Happy to talk through any part of it.***

Common objections, and honest answers

"We cannot commit to this." Read the reasonable endeavours definition together. It asks for a genuine, proportionate attempt and nothing beyond it.

"This is the venue's responsibility, not ours." Correct, and the Clauses agree. Clause 3 asks the Purchaser to use reasonable endeavours to pass the commitments into the venue hire agreement. The Purchaser is not being asked to deliver them personally.

"We do not control audience travel." Correct, and the Clause does not ask you to. It asks you to share clear information. The attendees do the considering.

"Our budget will not stretch." Take the Clauses that save money first. Shore power instead of on-board generators, waste segregation, reusables at scale, a green tariff. Then take the cost neutral ones. Be open about which ones you are not taking yet.

"It is too late, the contract is already out." Then take it to the next one, and put it in the template so this does not recur.

"We already have our own policy." Great. The Clauses are not in competition with it. Adopting them puts the commitment in the contract rather than in a document only your side has signed, and it means both parties are held to the same standard.

What happens after the show?

Clause 6 asks the parties to collaborate to measure, account and review. In practice that means one short conversation, ideally within a month, covering what actually happened against each area, what was harder than expected, and what to change next time.

Nobody is auditing anybody. The review is the mechanism by which the Clauses improve rather than becoming boilerplate.

PART 5

Resource directory

The Clauses themselves

- LIVE Green Clauses for Artist Contracts
- LIVE Green Artist Green Rider
- Artist Open Letter signatures
- The LIVE Green hub

For venues and event operators

- Live Events Energy Scheme (LEES), LIVE with Ecotricity Business, A Greener Future and Music Venue Trust. Collective buying for 100% renewable energy. Contact lees@ecotricity.co.uk
- Green Events Code of Practice, Vision For Sustainable Events / Julie's Bicycle / LIVE
- Green Guide, National Arenas Association and A Greener Future
- Green Events Resources, A Greener Future
- Green Event Book, and the Sustainable Event Supplier Database
- Solution Directory, A Sound Future
- Improving Efficiency with Generators, Hope Solutions
- Arts Green Book, Buro Happold and Renew Culture
- DGTL, a worked example of a circular festival
- Green Guidance, A Greener Future. https://www.agreenerfuture.com/green-guidance
- The New Sustainability Toolkit, A Greener Future. https://www.agreenerfuture.com/new-sustainability-toolkit
- Annual Festival Sustainability Insights, A Greener Future. https://www.agreenerfuture.com/agf-annual-sustainability-report-2024-1
- Greener Activation, A Greener Future, for brand activations at events. https://www.agreenerfuture.com/greener-activation-resources
- REVERB Venues, partnership programmes for venues, North America. https://reverb.org/work/venues/

For artists, managers and agents

- Green Touring Rider, Music Declares Emergency Germany
- Sustainable Touring Guide, Music Sustainability Alliance
- Take Action, Music Declares Emergency

- Murmur Artist Support
- EarthPercent
- Access Riders for Musicians, Musicians' Union
- REVERB Tours and Artists, custom tour greening programmes and impact reports for North American touring. https://reverb.org/work/tours-artists/
- REVERB Tour Impact Program. https://reverb.org/tour-impact-program/
- Green Tour Riders, REVERB. https://reverb.org/musicclimaterevolution/green-tour-riders/
- Responsible Merch Guide, REVERB, Green Music Australia and Julie's Bicycle. https://responsiblemerchguide.org/

Audience travel

- Sustainability Communication with Audiences
- Take Action on travel impacts

Access and inclusion

- No Climate Action Without Us
- Attitude is Everything resource hub

Measurement, research and industry context

- Julie's Bicycle
- The Show Must Go On, Edition 3, and the Climate Transition Plan 2030
- Live Events Impact Reports, Tyndall Centre, University of Manchester
- MIT Climate Machine Report 2025
- Low Emission Festival Report, A Greener Future
- More Than Music, Better Not Stop

PART 6

Who to ask

Questions about the Clauses themselves, how to adopt them, or how to get involved in the working group, go to LIVE Green via the LIVE Green hub or email ross@livemusic.biz.

Questions about energy supply and the Live Events Energy Scheme, lees@ecotricity.co.uk.

Questions about artist communications and campaigning, EarthPercent, Murmur and No Music On A Dead Planet.

For North American dates, REVERB, action partner on the Clauses, musicclimaterevolution@reverb.org

Questions about your rights and access at work as a musician, the Musicians' Union.

Questions about management and artist business practice, the Music Managers Forum and the Featured Artists Coalition.

The LIVE Green Clauses are reviewed periodically by the LIVE Green working group. It is advised to take the current version of the Clauses from the LIVE Green hub rather than copying from a previous contract.

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Live music
Industry
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Read the LIVE Green Clauses

Clauses for Artist Contracts, livemusic.biz

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