

eco@work

Sustainable reading from the Öko-Institut

Fair play for climate and the environment

When sport leaves
a green legacy



Talk

Leader of the Greens Claudia Roth
on Green Goal 2011

Input

An environmental plan of action for the art
and culture initiative „Über Lebenskunst“

We are honest brokers

Does that sound familiar from somewhere? That's right – it is an important part of our mission statement and right now one of the main drivers behind our everyday work. Whether we are discussing the construction of a new laboratory building at the Institute for Transuranium Elements in Karlsruhe or debating the expansion of Frankfurt airport, we always campaign for solutions that are right for people and the environment – and we seek to support everyone involved in the participative process.

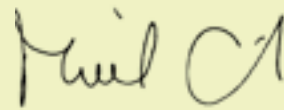
What do we mean at the Oeko-Institut when we talk of being honest brokers? The Institute's mission statement says: "We initiate debate in society and approach those whose interests conflict with this goal." The aim is to conserve the environment while also having regard for the social and economic effects of conservation. One way of achieving this is through transparent and fair dialogue that brings people and their

various interests together and seeks to find solutions that take these interests into account.

I myself am currently overseeing a mediation process in connection with the planned construction by the Institute for Transuranium Elements of a new laboratory and storage building in which nuclear fuels and other radioactive materials will be stored. There is opposition to these plans. In Karlsruhe I am providing independent support to all the parties involved as part of the joint solution-finding process. Other Institute staff are supporting the various discussion parties in transparent processes in connection with the construction of two pumped-storage power plants in southern Germany. In these negotiations it is always important to us to create a shared, public information base and to facilitate fair discussion on an equal footing.

It is not so much discussion as setting standards that has been the concern of scientists at the Oeko-Institut who have in recent months been drawing up environmental action plans for the Berlinale, the Women's Football World Cup and other sporting and cultural events. The biggest issue is and will be how to organise major events without damaging the environment and adding to the problems of climate change. The challenges and successes of these initiatives are the focus of this issue of eco@work.

Happy reading!



Michael Sailer
CEO, Oeko-Institut

m.sailer@oeko.de

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For 101 hours this summer the art and culture initiative "Über Lebenskunst" ("On the art of living") turned Berlin's Haus der Kulturen der Welt into an artistic "laboratory" for exploring environmentally friendly approaches to everyday living. But sustainability was not just the theme of the event.	

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Edited by: Katja Kukatz (kk)

Responsible editor: Michael Sailer

Further authors: Mandy Schossig (mas)

Design/Layout: Tobias Binnig, www.gestalter.de

Technical implementation: Markus Werz, Wilhelm Innovative Medien

Address of editorial office: P.O. Box 17 71, 79017 Freiburg, Germany
Phone: +49 (0) 761/452 95-0, Fax: +49 (0) 761/452 95-88,
redaktion@oeko.de, www.oeko.de

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"Politics must create the conditions for sports to become greener"

Claudia Roth is not only chairwoman of Alliance 90/The Greens but also a self-confessed football fan. As Speaker of the environmental advisory board of Green Goal 2011, the environment initiative of the German Football Association (DFB) for the Women's Football World Cup, she has been able to combine her two passions: her commitment to green issues and her enthusiasm for the ball game. What did she learn in the process and what conclusions has she drawn? She talked to eco@work about it.



Talking to eco@work:
Claudia Roth, chairwoman of Alliance
90/The Greens

Ms Roth, what interested you about Green Goal 2011?

I was attracted by the combination of top-class sport and a good idea. The Men's Football World Cup in 2006 had already demonstrated that the adverse environmental impacts of a major sporting event can be prevented, reduced or – if this isn't possible – offset. Now there is far greater acceptance of environmental and climate-related issues in football. It was important to me that the Women's World Cup in Germany should set a positive example and get as many people as possible interested in protecting the environment and mitigating climate change.

Do you think Green Goal 2011 was sufficiently visible during the World Cup?

We had lots of eye-catching displays and information in the stadiums. There was the roadshow, the Green Goal brochure, perimeter advertising, information stands, all sorts of Green Goal stickers and posters, certified foods and so on. But of course we must also engage in critical reflection and consider what we can do better in future and how we can reach even more spectators, fans, players and officials.

What impact do you think the environment initiative will have on future events – both nationally and internationally?

It was interesting: in the final stage of Green Goal 2011 FIFA representatives attended our planning meetings. And they were really excited by all the possibilities. I hope

they will incorporate their new knowledge into the next events. But we must also get through to the national league and involve the professional football clubs. The environment management system introduced in the world cup stadiums is an important first step. When it became clear that profit can also be made from environmental measures, and indeed relatively quickly, interest immediately increased.

In your view, what should be done at political level?

Politics must provide a clear lead and create the conditions for sports to become greener. In terms of concrete implementation it is then the task of the clubs to assume their social and political responsibilities. The DFB is setting an excellent example here.

Would sort of conditions would those be?

That's exactly what we must now work out together; we must ask ourselves what politics can do to support people involved in sport. The DFB has set up a Sustainability Commission, in which I am privileged to have responsibility for issues relating to climate and the environment. I hope, too, that we will be able to continue the excellent cooperation with the Oeko-Institut in that context. Over the years the Oeko-Institut has acquired impressive expertise in this area and it knows how to break down the overarching goals for protecting the climate and the environment into feasible proposals. That's what matters.

The DFB is taking up the lessons learned from Green Goal 2011. For example, an environmental campaign aimed at grassroots clubs is due to be launched in the autumn. Will you be part of that? What would you most like to see happen?

For me the most important thing is that we now stay on the ball and utilise what we learned from the great sporting event. There are 26,000 clubs in the DFB; 180,000 teams play every week – that is an enormous potential. We want to use the campaign to make climate and environmental issues a part of club life, to find new environmental ambassadors and to spread the idea that in sport you can also do something for the environment.

Was Green Goal 2011 also important to you privately?


Yes, of course. I carried my brochures around as proud as a peacock and tried to get our message across. And it's great to be able to work with the DFB. All sorts of responses during the World Cup – for example from the team of helpers – showed me that in many places our attempts to raise awareness of the issue have worked. That is of course a great success for me personally as well as for everyone else.

Thank you very much.

The interviewer was Katja Kukatz.

claudia.roth@bundestag.de

www.claudia-roth.de

 www.oeko.de/113/values

The Women's Football World Cup leaves
a green legacy

Fair play for climate and the environment



Germany's women footballers may have been unable to retain the World Cup title this summer, but in the view of the hosts the sporting spectacular on home ground was nevertheless a winner: with Green Goal 2011 the Women's World Cup set new standards in the field of climate change and the environment. Daniel Bleher and Kirsten Havers of the Oeko-Institut are not alone in this view.

Together with project manager Martin Schmied the pair spent 18 months tussling with one key question: How can this major sporting event be made "climate fair" so that it imposes no additional burden on the climate? They planned, compared, calculated, followed up ideas, met with officials from the organising committee and FIFA and with stadium operators, sponsors and helpers, issued invitations to representatives of environmental and nature conservation organisations, brought stakeholders together around the table – lobbying work in the best sense.

Kirsten Havers and Daniel Bleher were not just supported energetically by their client, the German Football Association (DFB)

– they could also draw on extensive past experience. The Oeko-Institut had already drawn up a strategy for the DFB for reducing the adverse environmental impacts of the 2006 Men's Football World Cup. It advised the organising committee of the World Cup in South Africa, drew up "Green Champions", which provide practical guidelines on making a sporting event environmentally friendly, and produced environmental strategies for the Olympic bids of Leipzig and Munich and for the top-league team 1. FSV Mainz 05, to quote just a few examples.

"We have refined tried-and-tested components of these strategies and added new ones", explains Daniel Bleher. The result is Green Goal 2011. Prevent, reduce, offset – this is the short and simple formula. In practice, though, it can be a tricky task. "For example, the term 'climate fair' was deliberately chosen in contrast to 'climate neutral'", says Kirsten Havers. "We didn't want to give the impression that we were compensating for all emissions down to the last paperclip. That is simply not possible and also not appropriate."

**So simple,
so challenging**

Nevertheless, all measurable harmful emissions that would arise before or during the event were logged. For the first time emissions arising from foreign visitors' travel were included, enabling Daniel Bleher and Kirsten Havers to avoid a criticism that was levelled at the 2006 Green Goal initiative. In this respect, however, the 2011 situation was less daunting: "only" 850,000 spectators travelled to the Women's World Cup and so there were significantly fewer foreign visitors than in 2006. By contrast, the Men's World Cup five years previously had drawn 3.5 million spectators to the stadiums.

Nevertheless, the provisional figures show that just the arrival and return journeys of foreign fans produced around 53 percent of all unavoidable greenhouse gas emissions associated with the World Cup. A further 32 percent were the result of travel within Germany. Overall Kirsten Havers and Daniel Bleher calculate that 40,000 tonnes of unavoidable harmful emissions were produced. This compares with the 44 tonnes of greenhouse gases emitted by the average four-person household in Germany in the course of year. The DFB and its partners have made 600,000 euros available to offset the damaging emissions produced during the World Cup. The money will go to five climate change mitigation projects in Mali, Ghana, Honduras, Nicaragua and India. All the projects are certified under the internationally recognised Gold Standard, which imposes what are currently the most demanding environmental and social criteria.

However, it is better to prevent adverse environmental consequences than offset them. The main aim of Green Goal 2011 was therefore to make savings in the areas of energy, water, waste, transport and catering through measures both large and small. These measures ranged from environmentally friendly travel planning, petrol-saving information and the replacement of traditional light bulbs with energy-saving LEDs to optimisation of heating systems, installation of water-saving fittings and the use of recycled paper and climate-neutral despatch methods for printed products – not forgetting the introduction of reusable cups at all stadiums, catering based on regional and organic foods and the use of green electricity.

ÖKOPROFIT® Environmental management for the stadiums

Many of the Green Goal measures were implemented directly at the stadiums. Identifying savings opportunities there was made possible as a result of ÖKOPROFIT®,

an environmental management system similar to the eco-audit scheme EMAS. Daniel Bleher therefore describes the introduction of ÖKOPROFIT® in the World Cup stadiums as a major step forwards from 2006. Thanks to ÖKOPROFIT® stadium operators received a total of 700,000 euros to reduce energy and water consumption and prevent waste. With impressive results: from now on the participating stadiums will between them save more than six million kWh of energy and 4,000 tonnes of greenhouse gases annually. And the stadium operators profit too – their expenditure will be reduced by around 330,000 euros per year.

Another innovation is the appointment of an environmental advisory board consisting of high-profile representatives of sport and environmental issues, chaired by the leader of the Greens, Claudia Roth. "It was very useful to have regular discussions

about the stage the project had reached and to take important decisions jointly – for example, about the choice of specific carbon offsetting projects", is Daniel Bleher's view.

He regards the cooperation with the DFB as very constructive: "Their officials worked very hard to publicise Green Goal both within and outside the organisation." And FIFA's interest appears to have grown too: in 2011 it was not just a funder but also attended the meetings of the environmental advisory board. In addition, there are plans to bring environmental organisations on board with a Green Goal forum. "Although for Green Goal this dialogue could have been initiated earlier", says Kirsten Havers somewhat critically. "This means that it is all the more important for the DFB to continue and to step up discussions with the environmental organisations."



In addition to the aim of making the Women's World Cup climate fair, there was another key objective: to raise awareness of green sport among spectators, players, organisers, suppliers and sponsors – in short, among everyone involved. "That is why we regarded it as important to use all possible channels to make Green Goal more visible", explains Kirsten Havers. Among the outcomes, therefore, were the Green Goal brochure and the initiative's website.

In Daniel Bleher's view the inclusion of Green Goal in the roadshow was particularly effective. The tour involved presentations by the DFB and sponsors at the stadiums, as part of which the audience could visit a number of "game stations" – one of which was the Green Goal station. "We set up two energy bikes there: the person pedalling generated electricity, which could be used to power either an incandescent light bulb or an energy-saving bulb. The "aha" effect was striking – it was a physical experience that I would recommend to anyone."

If Kirsten Havers and Daniel Bleher are asked for a summing up, they concur: the foundation laid by Green Goal 2006 has been successfully developed. Yet despite the major progress that has been made, the pair are aware that there are still many opportunities for improvement. "Everyone involved needs to be brought on board sooner – especially the sponsors, who plan their advertising a long time in advance. We didn't succeed in engaging them sufficiently", says Kirsten Havers. A closely related issue is that of merchandising products: "In future they need to be quite clearly included in environmental strategies", stipulates Daniel Bleher.

Like many of those involved, Kirsten Havers and Daniel Bleher are certain that the Women's World Cup has set new standards in matters of climate change and the environment.

What happens after the final whistle?



Both are certain of one thing: environmental strategies must become an established aspect of sport. "They are the right way to go. People have followed this with interest. That is apparent in particular from the critical comments that we received – for example, with regard to why the railways didn't put on any special trains", reports Daniel Bleher.

But how can these green ideas be transferred to other sporting disciplines and other locations? Kirsten Havers and Daniel Bleher see this as being quite clearly the task of the international umbrella organisations. "They must establish definite expectations." Since Sydney 2000 environmental strategies have been compulsory for the Olympic Games, but for other events this is not yet the case. Daniel Bleher refuses to accept the argument that only rich host countries can afford environmental strategies: the Football World Cup has finally disproved that.


Attention does not focus only on the major international sporting events. Recreational sport is also very important. The DFB recognises this: in the autumn it is launching a climate and environment campaign aimed specifically at grassroots clubs.

Katja Kukatz

d.bleher@oeko.de

k.havers@oeko.de

<http://greengoal.fifa.com/>

 www.oeko.de/113/knowledge1

Carbon footprint of stadium visitors

During the Women's World Cup each stadium visitor used on average around two kilowatt-hours of electricity and 19 litres of water per game, and was responsible for 450 grams of waste. This compares with the fact that the average German uses on average approximately 122 litres of water and 4.2 kilowatt-hours of electricity per day and generates 477 grams of municipal waste.

Involvement in Rio de Janeiro

With support from the German environment ministry, the Oeko-Institut is currently advising the city of Rio de Janeiro on how the forthcoming 2014 FIFA World Cup and the 2016 Summer Olympic Games can be used to improve the environmental situation in the Brazilian metropolis. A two-day workshop is taking place in November 2011 at which representatives of the city administration, the state of Rio des Janeiro and also of environmental organisations will be invited to discuss initial project ideas and their feasibility.



On the art of making culture sustainable

Miniature floating islands of lettuce leaves, staircases roofed with used plastic cups, home-made energy collectors, a public rainwater shower, performances, films, concerts, presentations, talks: for 101 hours this summer the art and culture initiative "Über Lebenskunst" ("On the art of living") turned Berlin's Haus der Kulturen der Welt into an artistic "laboratory" for exploring environmentally friendly approaches to everyday living. But sustainability was not just the theme with regards to content. The event itself was designed to have the smallest possible ecological footprint, too.

For while artists from all over the world spent around 18 months creatively exploring sustainable approaches to everyday activities as part of this joint initiative of the German Federal Cultural Foundation and the Haus der Kulturen der Welt (HKW), the organisers set themselves a different task: their aim was to ensure that organisation of the four-and-a-half-day festival at the HKW was also sustainable.

This is an objective that has rarely featured in the field of cultural events and that "couldn't have been met without specialist advice", as Elena Kountidou, press and communications officer for "Über Lebenskunst" confirms. "It is easy to make the wrong assumption about which option is more environmentally friendly." The organisers therefore roped in the Oeko-Institut.

Together with project manager Martin Schmied, Moritz Mottschall of the Institute helped to draw up the festival's environmental action plan. "Basically we look at areas such as energy, water, waste, mobility and catering", explains Mottschall, who is an expert in environmental audits, "but the significance of different factors varies according to the type of event." For instance, where cultural events are concerned he sees procurement as being particularly important. For "Über Lebenskunst" this meant things like buying the 60 tonnes of building materials that were needed from companies with particularly green credentials or ones with short transport distances; it also involved choosing non-polluting, environmentally friendly materials wherever possible.

Another aspect of artistic and cultural events is the paper used for programmes, flyers, catalogues, postcards and other materials. "Über Lebenskunst" adopted the approach of doing without printed brochures: instead there were printers that visitors could use to print out the specific information that interested them, thereby saving around 90 percent of the greenhouse gases that would otherwise have been produced. "Although the feedback on this scheme was not all positive", Moritz Mottschall admits.

An area that usually accounts for a large proportion of the environmental impacts of an event, whether sporting or cultural, is transport. "It was impressive to have things that we know from our general knowledge spelt out in figures", says Elena Kountidou.



“For example, what is the effect of deciding not to fly in a performance group from São Paulo but to include them in the programme instead via a video link? In concrete terms that in fact saves around 90 tonnes of greenhouse gases. The organisers therefore incorporated this insight into their plan of action: long-haul flights were avoided wherever possible and experts from other continents took part in the event via video conferencing. Total saving: 177 tonnes of greenhouse gases. Within Europe staff and participants were encouraged to travel by train and ferry.

The organisers also attached great importance to attractive, environmentally friendly transport facilities for festival visitors in Berlin itself. The options available for getting to the venue included a special shuttle bus, cut-price cycle hire by German railways and electric bicycles. A survey of around 500 of the event's 10,000 visitors showed that 51 percent cycled or walked to the HKW while another 32 percent used public transport.

Another area covered by the environmental action plan was dealt with artistically: the catering. The artists' group myvillages.org spent a year filling a “larder” with food – mainly home-grown or from the region – to provide refreshments for festival visitors. For example, the lawn in front of the HKW was ploughed up to grow seeds for the regional speciality of curd cheese with linseed oil, and lettuce was grown in aquaculture in the pool in front of the building. The environmentally friendly catering also inclu-

ded sushi made with fish from the area's lakes and rivers, organic beer brewed in Berlin and tap water instead of the bottled variety. Furthermore, the wine available was limited to 100 bottles, since little wine is produced in the region and it is therefore a scarce commodity.

However, the Oeko-Institut did more than develop the plan. “In some cases we also advised the artists themselves on the materials to be used in their installations”, reports Moritz Mottschall. The tours organised by the Oeko-Institut during the festival were also well received. Anyone interested could hear about the environmental action plan at first hand.

Overall it was “an exciting interaction between culture and science” is Moritz Mottschall's verdict. And, he says, the co-operation with the makers of “Über Lebenskunst” demonstrates one thing clearly: “Environmental action plans for cultural events are worthwhile.” They therefore need to become much more common. “It is likely to be a long time before money for this is included in event budgets”, admits Elena Kountidou, “but elements of an environmental plan can always be implemented without needing to spend extra money.”

The four-and-a-half-day summer festival in the HKW may have been the climax of “Über Lebenskunst” for the time being, but Moritz Mottschall hopes that it is not the end. The initiators of “Über Lebenskunst” and the Oeko-Institut would like to build on the experience gained by publishing guide-

lines on the sustainable management of artistic and cultural events on the Internet. With good reason, because enquiries are already flooding in from Germany and other countries. A great success, in Moritz Mottschall's view.

Katja Kukatz

m.mottschall@oeko.de

www.oeko.de/113/knowledge2



www.ueber-lebenskunst.org

Climate change mitigation at the Berlin Film Festival

It is regarded as one of the most important film festivals in the world. But the Berlinale doesn't focus only on world-class cinema – with the help of the Oeko-Institut it is attaching ever more importance to climate change mitigation. The aim is to achieve a significant reduction in the greenhouse gas emissions resulting from the organisation and running of the festival. As a first step a greenhouse gas inventory has therefore been drawn up by the Oeko-Institut on behalf of the energy provider Entega, a new partner of the Berlinale. Over the next two-and-a-half years the Oeko-Institut's experts will assist with the introduction of specific measures.