

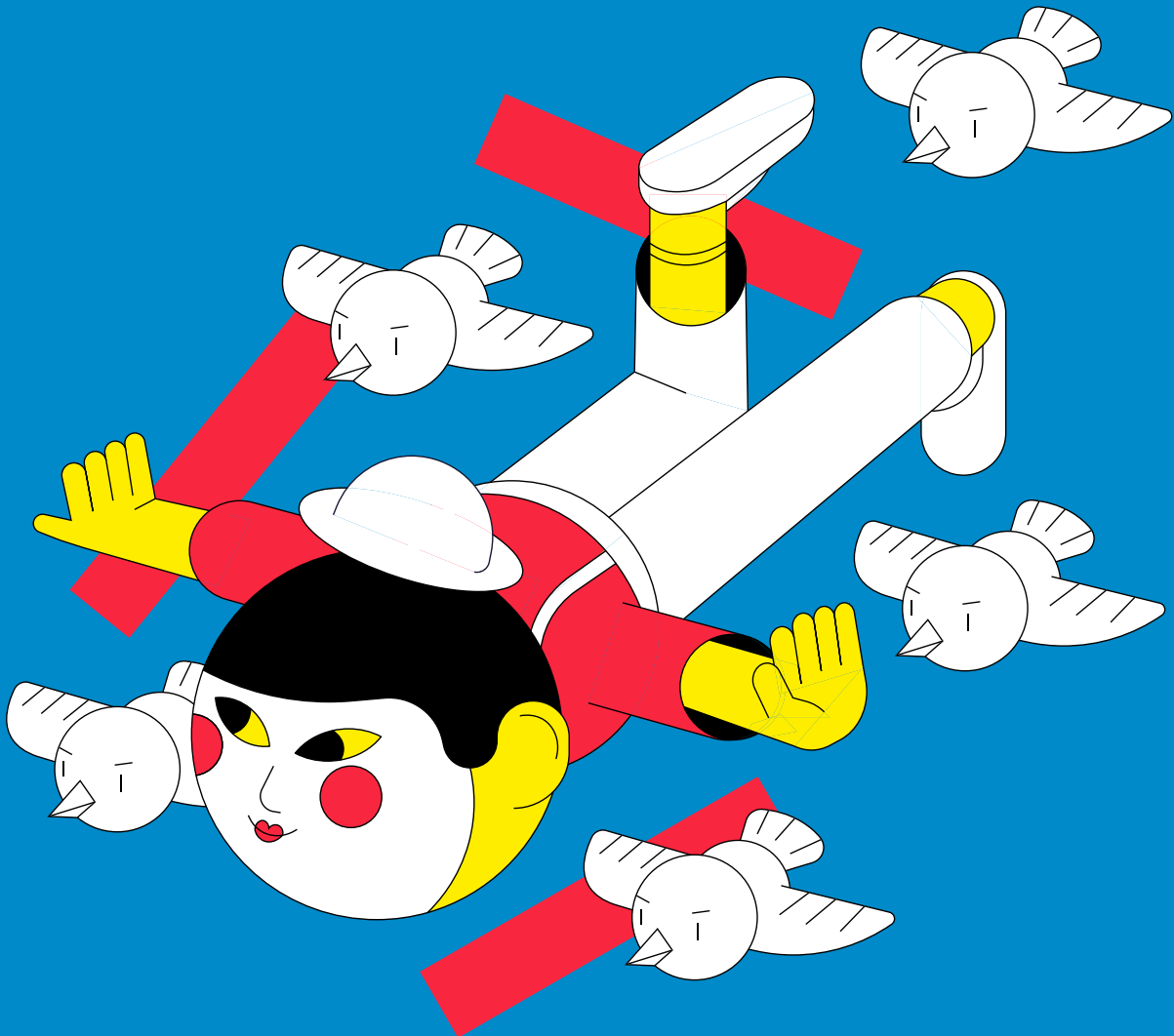
**Where
to land**

**embedding European
performing arts
in the new Climate Regime**

MAILLON

5 + 6 OCT 2022

EN



[4](#) Introduction

[10](#) European forum *Where to Land:*
programme and methodology

[26](#) **Transcripts of the 3 Keynotes**

[27](#) Keynote 1: **Giada Calvano**, The performing arts sector facing the ecological transition

[33](#) Keynote 2: **Samuel Valensi**, Let's decarbonise culture

[38](#) Keynote 3: **Iphigenia Taxopoulou**, Frameworks for Action: Policies

[43](#) **Reports of the 10 Thematic Workshops**

[44](#) Workshop 1: Mobility of artists and other professionals, **Marie Le Sourd**

[48](#) Workshop 2: Mobility of audiences, **Samuel Valensi**

[52](#) Workshop 3: Building and energy, **Caro Overy**

[58](#) Workshop 4: Circular economy and Eco-design, **Thierry Leonardi**

[63](#) Workshop 5: Artistic creation and new narratives, **Christophe Meierhans**

[67](#) Workshop 6: Digital sustainability, **Robert Gabriel**

[73](#) Workshop 7: Impact assessment methodology and choice of approach, **Nadia Mirabella**

[77](#) Workshop 8: Training of professionals, **Chiara Badiali**

[81](#) Workshop 9: A sober vision for the transition **Mladen Domazet**

[87](#) Workshop 10: Steering the transition of the performing arts sector on a European scale, **Ben Twist**

[91](#) **Testimony**

Christelle Gilabert, Three words to land

[95](#) Review and outlook

[100](#) Press review

[101](#) Sponsors and partners



Outside view of the Maillon theater

Objectives

Where to land, embedding European performing arts in the new Climate Regime, is an initiative that aims to think and act on the ecological revolution that must happen in the European performing arts sector. The aim is to define how contributions can be made in the world of art, and society in general, to bring about a model that is compatible with the future of life on Earth, and on which our very survival depends.

The objective put to participants of the forum in Strasbourg was to formulate key commitments of the European performing arts sector as a whole, with action plans to ensure that the necessary transformation rapidly becomes a reality.

Indeed, it quickly became apparent in the European dialogue that knowledge exists today on recommendations for action and precise plans about what our sector should do to ensure its resilience and ecological sustainability. Thanks to feedback from over 20 years of work by organisations such as Julie’s Bicycle and Creative Carbon Scotland, as well as the report “Decarbonising Culture” by the Shift project in France, we have enough theoretical elements about what needs to be done.

Therefore, the question we asked ourselves was to know the extent to which the performing arts sector wanted to embark on this path, and how mature and ready it was to adopt the recommendations from various studies and experts on the ecological transformation of the sector.

The idea of the forum was therefore to bring together a group that was representative of the diversity of the performing arts in Europe, and debate the recommendations to see if they could be transformed into collective commitments. Here, the forum would be acting as a magnifying mirror of the thinking on the subject in Europe today, and a laboratory for tracing the concrete path that would bring the practices of the sector in closer alignment with the recommendations. In order to allow for efficient collaborative work, from

the outset, we limited the number of participants to 100, who were called upon to work collaboratively in 10 working groups on 10 subjects identified as central to the transformation that needs to be implemented.

By “**sector commitments**” made at the forum, we therefore mean the result of the compromise or consensus reached within each working group on the measures for transforming individual, systemic (linked to the organisation of the sector), political practices (linked to regulatory framework and public policy) deemed as necessary to the participants in order to rise to the challenges of the ongoing ecological disaster.

By “**action plans**” we mean the concrete measures to be rolled out over the next 5-8 years to make these commitments happen. These plans are also the result of the compromise/consensus reached in each working group.

Commitments and action plans are only binding on those who are willing to implement them. No signature, either individual or collective, was requested from the players gathered in Strasbourg. It was above all a question of going further than simple, theoretical, detached recommendations, by proposing an exercise in collective smart thinking to sector players, i.e. those who will be on the front line of making practices evolve into reality.



View of Strasbourg from the Maillon theatre

Genesis

Where to land was born in the summer of 2021, through the formation of a consortium of partners (the Institut Français of Germany, the Maillon, Théâtre de Strasbourg – scène européenne, the Syndecac, the Aktionsnetzwerk Nachhaltigkeit, the Institut Français, the Goethe-Institute, and the City of Strasbourg). This gathering of institutions is itself the result of a dialogue initiated by Hermann Lugan, then head of the Bureau du Théâtre et de la Danse in Germany and now coordinator of the initiative. *Where to land* is a project that has certainly found its institutional base, but is above all the result of an observation shared by a few individuals (besides Hermann Lugan, Nicolas Dubourg, president of the Syndecac; Jacob Bilabel, director of Aktionsnetzwerk Nachhaltigkeit; and Barbara Engelhardt, director of the Maillon) who have seen a convergence of their common feelings of urgency that the performing arts sector needs to commit to a profound ecological transformation. And this at a time when the sector was emerging from the pandemic, with a sort of thirst to make up for lost time, and the need to unclog the bottleneck of productions put on hold during successive lockdowns. For months, we had been attending professional, online discussions, which tried to imagine a “world after”, one that would break away from the unsustainable, productivist, extractivist logic in which we felt we were mired... and which we found again, just when it seemed so urgent to take a different direction.

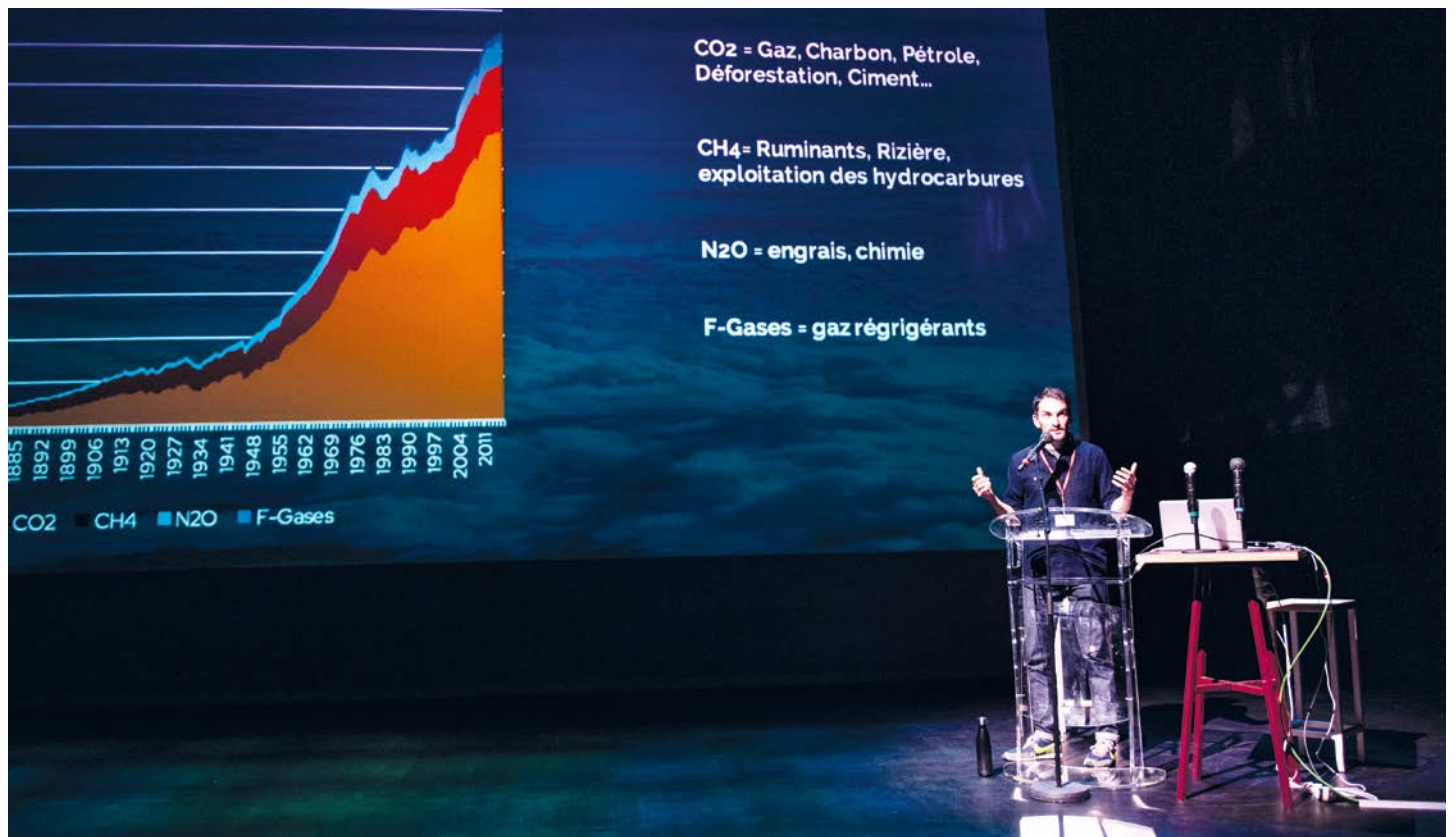
In the autumn of 2021, the consortium of partners decided to launch monthly online meetings (starting in January 2022) to share perspectives and good practices at a European level. An official launch event brought together some 400 professionals on 9 March for a first attempt at dialogue involving experts, artists, representatives of professional organisations, and funding bodies, all under the aegis of the French Ambassador to Germany, in the context of the French Presidency of the European Union. This first phase of the initiative resulted in an interim report by Chloe Sustainability, which clarified the issues and questions within the sector.

From this dialogue and report, there emerged the desire to organise a European forum to extend and amplify the quality of exchanges, and, above all, provide a framework for a possible commitment around the lessons learned from the dialogue, i.e. a commitment to action.

L.: Barbara Engelhardt, Director of Maillon
R.: Hermann Lugan, Coordinator of *Where to land*



Focus on the climate challenge



Presentation of the report *Let's decarbonise culture* from the think tank The Shift Project by Samuel Valensi

The focus of the initiative is the **climate challenge**. We are not exhausting here the subject of the ongoing ecological disaster. Global boundaries as defined by an international group of researchers in 2009 number 9 in total¹. And climate change is just one of them. In ecological terms, everything ends up overlapping: pro-climate action is often beneficial for biodiversity and/or the fight against ocean acidification. In order to concentrate our expertise, we chose to limit ourselves to the climate issue. We are keen on this focus, while also being aware that we will not exhaust discussions on the complexity of the subject of the environment.

Focusing on the climate challenge makes even more sense as there is a shared international framework – the 2015 Paris Agreement, which provides specific targets for reducing greenhouse gas emissions². The obligation to comply with this agreement provides a concrete framework that implies a profound transformation of the sector's practices.

Within the framework of the European Green Deal and the European Climate Law, the EU has integrated the Paris Agreement into its regulatory framework. The objective of carbon neutrality by 2050 and the intermediate objective of reducing emissions by 55% compared to 1990 levels by 2030 are therefore legally binding for us. Based on current emissions, this interim target corresponds to an **80% reduction in emissions within 8 years**. It is the conditions for achieving this target for the European performing arts sector that concerns *Where to land*.

Shared approach and principles

What characterises the originality of *Where to land* is its systemic, sectoral, and European approach, founded on a spirit of climate justice:

systemic

We distinguish three levels of action: individual actions, systemic measures (linked to the organisation of the sector), and political measures.

To reach the 80% GHG emission reduction target in 8 years, individual initiatives will not be enough. It is the way in which the sector functions, produces, and disseminates works, collaborates, and envisages the mobility of professionals and audiences that need to be reviewed at a fundamental level. We need to rethink the organisation of the ecosystem as a whole and therefore favour systemic measures.

To accompany this profound change, public policies and the regulatory framework need to be overhauled. Issues connected to audience mobility, the main source of GHG emissions in our sector, are a good example of how to distinguish these three levels of action.

Individually, a theatre can adapt its performance times to public transport timetables and try to develop their offering locally. It cannot do much more. On the other hand, players in the sector can decide to better coordinate their programming, and build coherent tours that allow the public to come and see a show in a local theatre, rather than seeing it at a distant location.

To do this, we must abandon the logic of exclusivity and the profiling of venues, as well as the logic of influence and territorial attractiveness. It is clear that without the agreement of public authorities that finance these theatres, or the promotion of in-depth cooperative approaches rather than the competitive one that prevails today, there is little chance of seeing the necessary systemic changes take place.

sectoral

If systemic change is to be achieved, it is necessary to involve all players in the sector: artists, producers, programmers, institutions, funders and policy makers. Otherwise, there is a risk that the bulk of the individual effort will fall on the weakest link in the ecosystem, namely independent artists and producers. Substituting less carbon-intensive alternatives to air travel for artists cannot be based on the sole injunction to choose to journey by train. Institutions need to play their part in taking into account and paying for longer travel times. Regulations must favour the least carbon-intensive transport solutions over strictly economic criteria. And the additional costs of this reasoned mobility must be part of the dialogue between institutions and public partners.

Where to land was built with the idea of constituting a group that would be as representative as possible of the diversity of the European performing arts ecosystem, both in terms of geography and positions. This is to allow for a productive dialogue that does justice to the complexity of the transformation issues. The question of the representativeness of the players present in Strasbourg was a central and complex issue to which we will return.

European

The general opinion is that *Where to land*'s European openness is one of its main assets. There are many initiatives, expertises, and experiences of implementing individual actions and public policies in Europe. We have much to learn from each other. This European openness should also allow us not to reinvent the wheel, where others have already been working for at least 15 years. In the end, it can save us time. Time is one of the scarcest resources we have when faced with an emergency. A European dimension also makes it possible to envisage the governance of necessary ecological planning joining up with local, regional and national levels of governance. This question of joined-up ecological planning is central and was the subject of a dedicated workshop.

in the spirit of climate justice

We need to act in the spirit of climate justice, which requires that efforts must be equitably distributed to counter the imbalances and unequal consequences of climate change. The following reflections are drawn from this:

- As Europeans, we have a particular historic responsibility for the current crisis, which affects the global South most of all. As such, it is first and foremost up to us, the privileged inhabitants of the global North, to define our commitments. On this basis, we will have everything to gain by opening a dialogue with perspectives from outside Europe.
- In our exchanges, we also have to recognise that contexts and realities within Europe differ and these require adapting responses and commitments, without losing sight of the common climate objective.
- Lastly, we need to articulate ecological and inclusion objectives. In our discussions, we often heard that ecological commitments should be balanced against inclusion objectives, which could be undermined by the new Climate Regime. We do not believe that ecological requirements should be balanced against the requirement for inclusion. For too long this approach has been a factor of immobility on both counts – this is, in our view, the weakness of the sustainable development perspective and its 17 objectives as

defined by UNESCO in 1992. Today we need to be ecological AND inclusive. In our view, this means that we need to:

- allow ourselves to set ambitious ecological targets
- AND, when it comes to taking action, consider the conditions necessary for this transition to be made in a fair and inclusive manner, without calling into question ecological objectives.

Negotiating limits as the essence of democracy

In his book *Limits, why Malthus was wrong and why environmentalists should care*, Giorgos Kallis reflects on the question of limits by referring to the thinking of Cornelius Castoriadis. For the latter, the question of limits should be conceived less as a question of natural limits imposed on supposedly unlimited desires, than as an ethical question of limits we set for ourselves. It is in this autonomy, this realisation of freedom in the creative definition of our own limits, that lies the possibility of making ecological transformation desirable. This negotiation of limits is also the essence and condition of democracy's subsistence. It implies, and is the condition of, the possibility of the idea of climate justice, and the reduction of social, gender, and racial inequalities.

It is in this spirit that we conceived the forum at the Maillon, Théâtre de Strasbourg, as a space for negotiating the limits that our performing arts sector would be ready to define for itself. The magnitude of the challenge can, and should, inspire us with respect. The space for invention and renewal that is opening up before us can also provoke enthusiasm.

¹ https://en.wikipedia.org/wiki/Planetary_boundaries

² https://unfccc.int/sites/default/files/english_paris_agreement.pdf



Programme and methodology



2 days of conferences and workshops on 5 and 6 October at the Maillon, Théâtre de Strasbourg – scène européenne

131 European performing arts professionals

proposals for commitments and concrete actions to be implemented over the next 5 to 8 years

Participants working to formulate commitments for the performing arts sector on the first day of the forum

12 European experts participating in 3 sessions to lead and facilitate exchanges of participants within 10 thematic workshops

1 artistic programme for forum participants and audiences of the Maillon

The Steering Committee

The *Where to land* Steering Committee, made up of representatives of the consortium of partners **Anne-Lise Brun** (City of Strasbourg) **Barbara Engelhardt** (Maillon) **Hermann Lugan** (BTD) **Nicolas Dubourg** and **Vincent Moisselin** (Syndecac) **Manfred Stoffl** (Goethe-Institut) entrusted the elaboration of the forum's programme to Hermann Lugan and Camille Pène of the Collectif les Augures. Regular meetings of the Steering Committee from May to September 2022 made it possible to include this programming work in a collective dynamic and to open it up to critical and constructive views from partners.

The parity respected in the design team also occurred with the composition of the pool of 12 experts mobilised for the 3 plenary sessions and 10 collaborative workshops. In the choice of experts, we were careful to ensure:

- A diversity of European geographical contexts.
- The presence of the expertise of key, pioneering players in the ecological transformation of the cultural sector: Creative Carbon Scotland, Julie's Bicycle, On The Move, The Shift Project, etc.

The choice of experts for the keynote addresses

Giada Calvano Together with Nadia Mirabella, her associate at Chloe Sustainability, Giada Calvano is the author of the interim report of *Where to land*, which was written at the end of the monthly online meetings organised by the consortium of partners in the first half of 2022. In this report, the authors give an overview of the regulatory framework for the ecological transition in Europe and analyse the working topics that emerged from the meetings between professionals that preceded the forum, concluding with a series of recommendations. Giada Calvano was asked to give the introductory keynote address because of her intimate knowledge of the issues discussed by professionals at *Where to land*.

Samuel Valensi is the coordinator of the report *Let's decarbonise culture*, published by French think tank The Shift Project. The report is the best compilation and analysis of figures concerning the CO₂ emissions of the cultural sector. It also proposes a series of measures organised across 4 category attributes: transparent, positive, defensive and offensive. The Shift Project's analyses are a crucial contribution to the analysis of the challenges facing the sector in reducing its ecological footprint and have fed into the construction of the forum's programme. It therefore seemed necessary that the conclusions of the report be presented to all participants.

Iphigenia Taxopoulou is one of the first professionals in the sector to have taken an interest in the challenge of ecological transition and, for 15 years, has been observing attempts of the performing arts sector in Europe to reduce its emissions. She will publish a book in 2023 that draws on this history to analyse the drivers of an effective, ecological, cultural policy. She was entrusted with the second day's keynote address, where she was able to set out concrete perspectives for political and systemic actions.

Experts



From L. to R.: Mladen Domazet, Samuel Valensi, Chiara Badiali, Ben Twist, Nadia Mirabella, Robert Gabriel, Christophe Meierhans, Caro Overy, Thierry Leonardi, Marie Le Sourd, Hermann Lugan



Giada Calvano
Chloe Sustainability

Giada is co-founder of Chloe Sustainability, a consultancy that accompanies the organisations of the cultural and creative sectors on their way towards sustainability and circular economy. She is a member of STAGE – a Spanish collective of sustainable events professionals – and certified Senior Environmental Assessor for events at A Greener Festival. Giada is also a researcher, lecturer, academic tutor and a Cultural Management PhD student at the Barcelona University. She is currently working as a researcher in three European projects and teaches university courses on sustainable event management, festival management and international cultural cooperation.

<https://www.chloesustainability.com/>



Nadia Mirabella
Chloe Sustainability

Nadia is co-founder of Chloe Sustainability and an expert in sustainability and Life Cycle Assessment. She has been working in research and consultancy for over ten years, using science-based methods to support sustainability strategic knowledge. In 2016, she decided to pursue a PhD in Engineering Science at KU Leuven (Belgium). In May 2020, she received the “Young Scientist Life Cycle Assessment Award” from SETAC Europe, a leading organisation in the field of sustainability and LCA. In March 2021, she joined Quantis as a Senior Analyst and Sustainability Consultant.



Iphigenia Taxopoulou
mitos21

Iphigenia Taxopoulou is a founding member and General Secretary of the European theatre network mitos21. She is also an Associate of Julie's Bicycle, the UK based charity, bridging environmental sustainability and the creative sector. She has served as Associate General Secretary of the International Association of Theatre Critics, as cultural advisor to the Speaker of the Hellenic Parliament and has collaborated as a playwright, artistic advisor and international project manager with theatres, festivals and cultural institutions in Greece and abroad. Over the past years, she has also been working extensively as an expert consultant and lecturer in the field of culture and environmental sustainability. She holds a degree in Philology & Modern Greek Studies, as well as an MA in Cultural Management and Theatre Criticism. She is currently writing a book, *Sustainable Theatre: Theory, Context, Practice*, which will be published by Methuen Drama (Bloomsbury Academic Publishing).

<https://mitos21.com/#1>



Samuel Valensi
The Shift Project

Samuel Valensi is an author and director. He graduated from HEC Paris and obtained a degree in philosophy at the Sorbonne Paris IV. He founded the company La Poursuite du Bleu, committed to environmental and other broad social issues. He has produced, written and directed several shows including, *L'Inversion de la courbe*, *Melone Blu* and *Coupures*. Since 2019, he has been actively contributing to the reports of the think tank "The Shift Project", founded by Jean-Marc Jancovici. He conducts research and documentation work on the environmental transition in culture.

<https://theshiftproject.org/>



Marie Le Sourd
On the Move

Marie Le Sourd is since 2012 the Secretary General of On the Move, the cultural mobility information network active in Europe and worldwide. Prior to this position, Marie Le Sourd worked in Singapore for the Asia-Europe Foundation (Cultural Department) from 1999 till 2006 and directed the French Cultural Centre in Yogyakarta-Indonesia from 2006 till 2011.

<https://on-the-move.org/>



Caro Overy
Creative Carbon Scotland

Caro joined Creative Carbon Scotland in August 2018 following seven years' experience in higher education sustainability. In her role as carbon management planning officer, she primarily supported cultural organisations with understanding and working to reduce their greenhouse gas emissions. Since December 2021, Caro has been leading CCS programmes delivering practical sustainability support for cultural organisations across Scotland and beyond as Green Arts Manager. She maintains an active creative and community based practice in music.

<https://www.creativecarbonscotland.com/>



Ben Twist

Creative Carbon Scotland

Combining 25 years' experience as a theatre director with in-depth climate change knowledge, Ben is the Director of Creative Carbon Scotland, a charity putting culture at the heart of a zero-carbon Scotland. He was Artistic Director of Manchester's Contact Theatre, a member of the Board of the Scottish Arts Council, Chair of Scotland's leading contemporary classical music group Hebrides Ensemble and Vice Chair of the Theatres Trust.

<https://www.creativecarbonscotland.com/>



Thierry Leonardi

Leo Consulting

Thierry Leonardi was the general manager of the Lyon Opera Ballet from 1995 to 2015 as well as the Lyon Opera sustainability manager from 2008 to 2015. Since 2016, he has worked with major cultural organisations on their sustainability strategies & projects. For the Lyon Opera he has managed the development of EDEOS, a multi-impact assessment tool for sets, and Circular Economy project OSCaR, co-funded by the Creative Europe programme. He is a member of the labelling committee of French CSR label Lucie 26000.

<http://leoconsulting.fr/>



Christophe Meierhans

After studies in musical composition and a couple of years working in the field of contemporary music as a composer, Christophe Meierhans progressively drifted into the performing arts. His work focuses on radical forms of participation, blurring borders between fiction and reality and creating performative situations in which actors and spectators share responsibility for what takes place on stage.

Since 2019, he has dedicated most of his energy to activism, as a co-founder of the Belgian branch of the international environmental movement Extinction Rebellion. He is a co-initiator of the "Common Wallet" a socioeconomic experiment in which a group of a dozen Brussels-based artists share all their income and expenses via a single bank account. Since 2021, he has been involved in setting up a collective agri/cultural project in the south of Belgium, in Dourbes (Viroinval), at the crossroads of artistic practices and food production, of urban and rural life.

Christophe was associated artist at the Nouveau Théâtre de Montreuil in Paris and artist in residence at the Kaaitheater in Brussels from 2017 to 2022.

<http://www.contrepied.de/soon/>



Robert Gabriel

Metamine

Robert Gabriel is a climate-, democracy- and digital-activist and full-time-For-Future on the road. He freelances with Metamine as an interaction designer & expert for sustainable digitalization and is a part-time lecturer at the Cologne University of Applied Sciences for "Digitalization & Sustainability", "Privacy" and "Human-Computer Interaction". He combines technical and social perspectives on sustainability issues and therefore keeps analog-digital rebound effects in mind.

<https://metamine.de/>



Chiara Badiali
Julie's Bicycle

Founded by the music industry in 2007 and now working across the arts and culture, Julie's Bicycle is a pioneering not-for-profit mobilising the creative community to act on the climate and ecological crisis. Combining cultural and environmental expertise, Julie's Bicycle focuses on high-impact programmes and policy change to meet the climate crisis head-on. Chiara joined JB in 2012 and since then has contributed to publications such as '*Culture: The Missing Link to Climate Action*', on cultural policy across the world. She has worked on projects including the world-first Arts Council England environmental support programme, and helped design the international Julie's Bicycle Creative Climate Leadership professional development programme. She is part of the Music Declares Emergency working group, UK Vision2025 Outdoor Events Climate Action steering group, and is an adviser to the IMPALA Independent Music Companies Association sustainability task force and LIVE Green.

www.juliesbicycle.com



Mladen Domazet
Institute for Political Ecology (IPE)

Mladen Domazet is a researcher at the Institute for Political Ecology in Zagreb and Senior Research Fellow at Corvinus Institute for Advanced Studies in Budapest. He leads an international research team developing a modified doughnut visualization for the constraints of twenty-first century development. He's a Physics and Philosophy graduate of Oxford and Zagreb universities, and his professional publications reflect a career of diverse interdisciplinary interests and collaborations; from analysis of complex networks, through explorations of sustainability practices on European semiperiphery to structural aspects of explanation in degrowth theory. Mladen is a member of the 6th (Budapest) and 9th (Zagreb) International Degrowth Conferences organising teams.

Participants



All the participants gathered in the Maillon patio

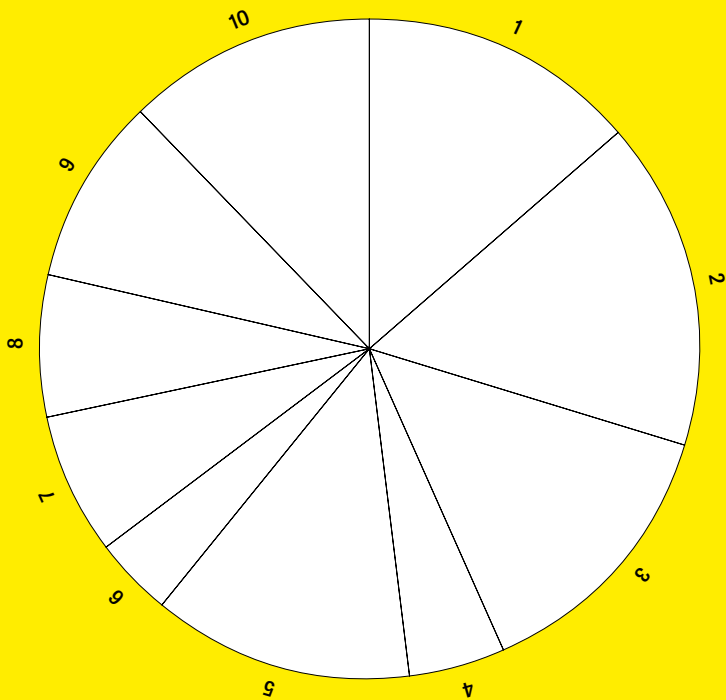
131 participants from 24 countries

Germany England Scotland
Belgium Croatia Austria Spain
Finland France Greece Hungary
Israel Italy Luxembourg
Malta Norway Netherlands
Poland Portugal Czech Republic
Romania Serbia Slovenia
Sweden Switzerland

The objective of the *Where to land* forum was to discuss actions to be taken to achieve the necessary ecological transformation within a group representing the performing arts sector on a European scale. The aim was to assess the extent of the sector's readiness to take on the proposed recommendations. This raised the question of the representativeness of the group that was to be assembled.

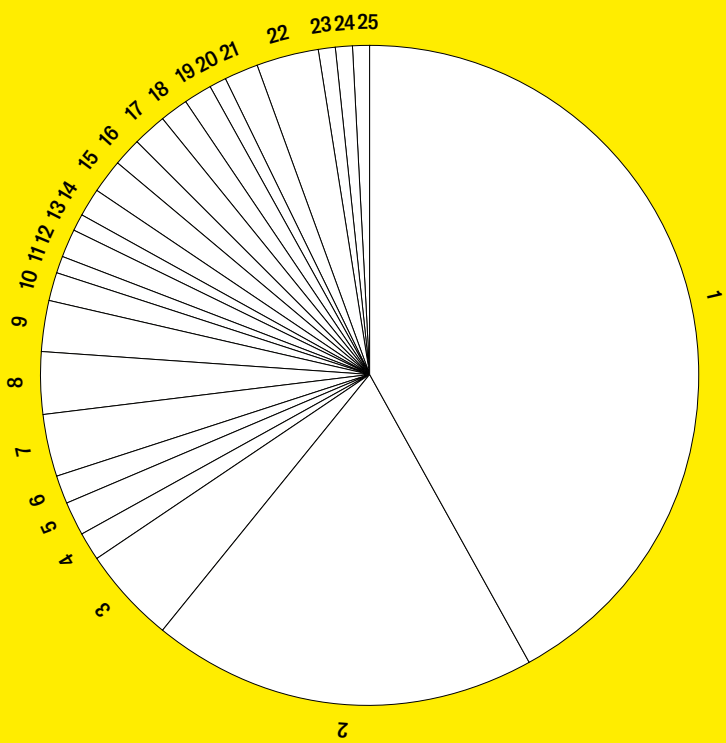
Different options were considered during the preparation of the forum. For instance, it was envisaged to bring together only spokespeople of representative professional organisations. It turns out, however, that the structuring of the sector around professional organisations is non-existent in many European countries. Also, it seemed to us that a concentration of only professional organisations would have cut us off from the genuine richness and diversity of perspectives within the performing arts.

In the end, we chose to bring together a group that reflected the European performing arts sector in terms of its diversity both of geographical origin and the position of participants within the ecosystem. We essentially proceeded with targeted invitations to constitute a representative group, limited initially to 100 participants, but 131 in the end, to ensure the feasibility and quality of the workshops' collaborative work. We received many attendance requests, particularly from France, which we had to refuse, in order to maintain to the greatest extent possible the delicate balance that we sought to build.



Position in the ecosystem

- 1 Artists/independent producers
- 2 Programmers
- 3 Administrative roles/communications
- 4 Technical jobs
- 5 Professional organisations
- 6 Training organisations
- 7 National institutes
- 8 European networks
- 9 Local authorities
- 10 Experts



Geographic origin

- 1 France
- 2 Germany
- 3 Belgium
- 4 England
- 5 Scotland
- 6 Poland
- 7 Spain
- 8 Switzerland
- 9 Hungary
- 10 Sweden
- 11 Malta
- 12 Greece
- 13 Romania
- 14 Croatia
- 15 Slovenia
- 16 Netherlands
- 17 Italy
- 18 Serbia
- 19 Norway
- 20 Luxembourg
- 21 Czech Republic
- 22 Finland
- 23 Austria
- 24 Portugal
- 25 Israel

From the point of view of the diversity of positions within the European performing arts sector, the balance struck was as satisfactory, with the notable exception of the absence of invited political leaders, who all declined, except for one elected official in charge of culture in a major French city.

Geographically, France (42%) and Germany (19%) are clearly over-represented. The other 22 countries were represented by 1 to 6 people each. This imbalance can be explained by:

- The partnership structure of the project built around a Franco-German core.
- Easy access to Strasbourg for French and German participants

The question of the representativeness of the group gathered, or lack thereof, was repeatedly raised during the two days of the forum. It was also pointed out that we were a very white group and school youths were missing.

This question of representativeness gave rise to the following reservations:

- Some participants, especially from under-represented countries, felt uncomfortable with the idea that they were, in some way, representing their countries, regions, and local contexts, without having any mandate from their local communities to do so.
- Other participants, representatives of institutions, and local authorities did not wish to give free rein to their personal reflections, arguing that their institutional position obliged them to adopt a certain reserve.
- Other participants argued that it was impossible to formulate commitments and action plans on the basis of a group whose representativeness they questioned.

These hesitations are reflected in the conclusions of some groups' work. Due to the feeling of being a predominantly white, Western representation of the sector, there was a difficulty of committing to the whole sector. This led to group 7 proposing a complex process of appointing 2 task forces to define common evaluation criteria, rather than tackling head on the definition of these criteria and the conditions for their adoption.

Organisers had proposed a different contract to participants: that of a democratic space in which smart, collective thinking was to emerge from the individual thoughts of each participant, whatever their position. The results of the collective work largely justify this wager. However, the question of representativeness and the role it played in the exchanges also limited their scope.

In this respect, we, the organisers, have to accept the limits and imperfections of the consequent and very time-consuming work of constituting a diverse, and therefore, representative group. That said, we need to also admit that we were somewhat nonplussed when faced with the refusal expressed by some to take advantage of the rare space for participatory democracy that we had so carefully constructed.

Beyond the context of the forum, this difficulty also gives us cause to reflect on the limits of democracy, when it ends up placing above an ethic of commitment and choice, the question of the composition of the spaces of representation of the social body. If we pursue this logic of representativeness to its logical conclusion, this could be to put the decision on the path to be followed in the hands of democratically elected political representatives alone, despite:

- The greatness of the need for participation expressed by civil society.
- And the need of policy-makers themselves for a strong civil society to act as a compass for their decisions.

And let's not forget that the ongoing ecological catastrophe requires us to make clear choices within an increasingly narrow time window.

Participatory methodology



D.: The participants discuss the commitments formulated by each group at the end of the first day
H.: Participants at work

Set against the European *Where to land* forum's objective of achieving an agreement in two days by one hundred-plus participants on the necessary commitments for the ecological transition with associated action plans to ensure their implementation, the organisers endeavoured to define an effective collaborative working methodology.

This methodology was sent to facilitators before the event, and discussed and adapted per their comments. It was then further adapted to the 10 thematic workshops that took place in parallel during the forum. The objective of a common methodology was to ensure that each working group could deliver homogeneous outputs in terms of the progress of their work, so that these could be discussed during interdisciplinary discussions.

Given the limited working time – two days minus the plenary sessions and time for non-work mingling, which is also essential – the choice was made to have the groups work on the basis of proposed texts of commitments that had been pre-drafted and presented at the start of group work. It seemed to organisers that starting with a proposal to be debated and reformulated was the surest guarantee of producing concrete results. Starting from a blank sheet with working time limited to two days would probably have been less productive.

This methodological bias was inspired by the working methods of international meetings where a text is shared as a starting point for negotiations. It was not the intention of organisers to impose on participants commitments that had already been drafted. Rather, the idea was to provide a “breakout piece”, the function of which was to offer a prop to launch the discussion within the thematic workshops.

Some participants, nevertheless, regretted being presented with commitments that guided discussions, and in the end, all the groups largely revised, rewrote or even completely abandoned the proposals that had been drawn up.

The facilitation methodology proposed to the facilitators of each group was structured around two main lines: rewriting commitments on the first day, and the construction of action plans on the second.

The first day was devoted to raising participants' awareness of the subject through a thematic presentation, sharing the pre-written commitments, and discussing and rewriting them. It was suggested that each group not go beyond 8 commitments. On the evening of this first day, all the commitments rewritten by the groups were displayed in the theatre hall, and then submitted to scrutiny and questions by participants of other groups.

The second day was devoted to writing the action plans associated with the commitments; this was to avoid the latter remaining just wishful thinking. The action plan should describe the actions envisaged. For each action, the plan specifies who is in charge of carrying it out, the necessary means (financial, technical, human), the time frame envisaged, and the desired result.

It was suggested that the action proposals be organised into three main categories: technical, systemic, and political. The objective of *Where to land*, as described above, is to prioritise a systemic level of action. Here, workshop participants were faced with the difficulty of thinking about a field of action they are not familiar with, given that most are used to acting at the level of their own organisation, or even one of its departments. Organisers were aware of the particular methodological effort required of each of them. The action plans were in turn displayed in the theatre hall on the afternoon of the second day.

On the evening of the second day, a spokesperson from each workshop took the stage to present one or two commitments and associated actions. This was followed by a plenary discussion on the next steps to be taken.

All the facilitators made good use of the collaborative methodology, making adjustments according to their own topic. Group 10 did not follow this methodology as it was not applicable to the specific topic of steering the ecological transition within the performing arts sector at a European level.

Given the quality of each workshop's output, we can congratulate ourselves on the smooth functioning of the collaborative working methodology, despite the lack of time that facilitators and participants regretted, who mentioned the feeling of being “rushed”. It was the experience and competence of the facilitators that enabled the deliverables of each group to be of high quality: they were all able to deal with differences of opinion, report on controversies, ease tensions, and synthesise strong ideas within a very tight time frame.

Artistic programme

Ecological awareness is creating new landscapes, not only environmental, but also institutional, political, economic, social, and cultural. This challenge requires us to find new directions in order to know where to land. Like compasses, artists can guide us by experimenting with other ways of paying attention, reconfiguring mental maps, and inventing new protocols for action.

The five artists presented as part of the European forum *Where to land*, embedding European performing arts in the new Climate Regime by the Maillon, Théâtre de Strasbourg, in collaboration with Lauranne Germond, president of the COAL association, are representatives of this new cultural scene of ecology: Philippe Baudelocque, Abigail Baccouche-Levy, Rocio Berenguer, Jacques Loeuille and Capucine Vever. The last three have been awarded the COAL Art and Environment Prize.



Jacques Loeuille

Birds of America, 2021

Film, 1h24mins

At the beginning of the 19th century, the French painter Jean-Jacques Audubon travelled to Louisiana to paint all the birds of the New Continent. The discovery of the great wild spaces encouraged the utopia of a young nation that projected itself into a world of unprecedented beauty. Since then, the American dream has faded and

Audubon's work forms an archive of the pre-industrial sky. On the banks of the Mississippi, *Birds of America* finds the traces of these birds, now extinct, and reveals another history of the national myth.

Evoking the *Audubon mural project*, which consists of frescoes representing birds threatened by climate change on the walls of American and European cities, the film finds its echo in an ephemeral work created on the bay windows of the Maillon



Capucine Vever

The ocean is at a crossroads. Although it is a climate stabiliser, the largest carbon sink, and the largest reservoir of biodiversity, the ocean is succumbing to multiple threats: warming, rising water levels, acidification and deoxygenation, overexploitation of fishery resources, plastic pollution, degradation of marine habitats, proliferation of invasive species, etc. The unprecedented increase in maritime traffic is one of the main causes of ocean ecosystem degradation. Capucine Vever is one of the artists who reveals these issues, often invisible to the naked eye. These two works approach the ocean through both its wildest and most domesticated aspects.

***La Relève* (The Changeover), 2019**

Film in 4K and its binaural, 14mins36secs
Through a dissociation between image and sound space, the film *La Relève*, shot exclusively from the Créac'h semaphore, located at land's end on the island of Ouessant, plays on the contrast between contemplative images of oceanic space – the common vision of a wild and authentic ocean – and a voice that describes the intense activity that takes place there, but that is no longer visible from the coast. The narrator is invisible, her presence suggested by the movements of a subjective camera that wanders around this semaphore whose function was to carry (phoros) the sign (sema).

↑

***Lame de fond* (Bottom blade), 2019**

Engravings: 284.5 x 218.5cm (each engraving 69.5 x 91.5cm) printed on the presses of Ateliers Moret by Matthieu Perramant

***Aquarium* : 120 x 85 x 20cm**

The project focuses on the intense activity of maritime traffic on the high seas, an eminently political space. Beyond the horizon, the daily routes taken by cargo ships draw a hollow map of the world where continents appear like ghosts. The map is frantically retraced by hand and then engraved with etching on a copper plate, the matrix, which is then dipped in acid nine times after each printing, with the initial map becoming an abstract image. The 'leftover' matrix is displayed in a seawater aquarium alongside the nine prints.

This installation proposes a formal diversion of maritime traffic through an ancient process: intaglio printing. Tested to the point of exhaustion, the map, rendered illegible by this process which eats away and bites the material with acid, is a metaphor for the slow and irreversible effects of human activity on the aquatic environment. Exposed in a sea water bath, the matrix undergoes a progressive oxidation of the copper by the sea salt, giving the work a temporality.



Abigail Baccouche-Levy

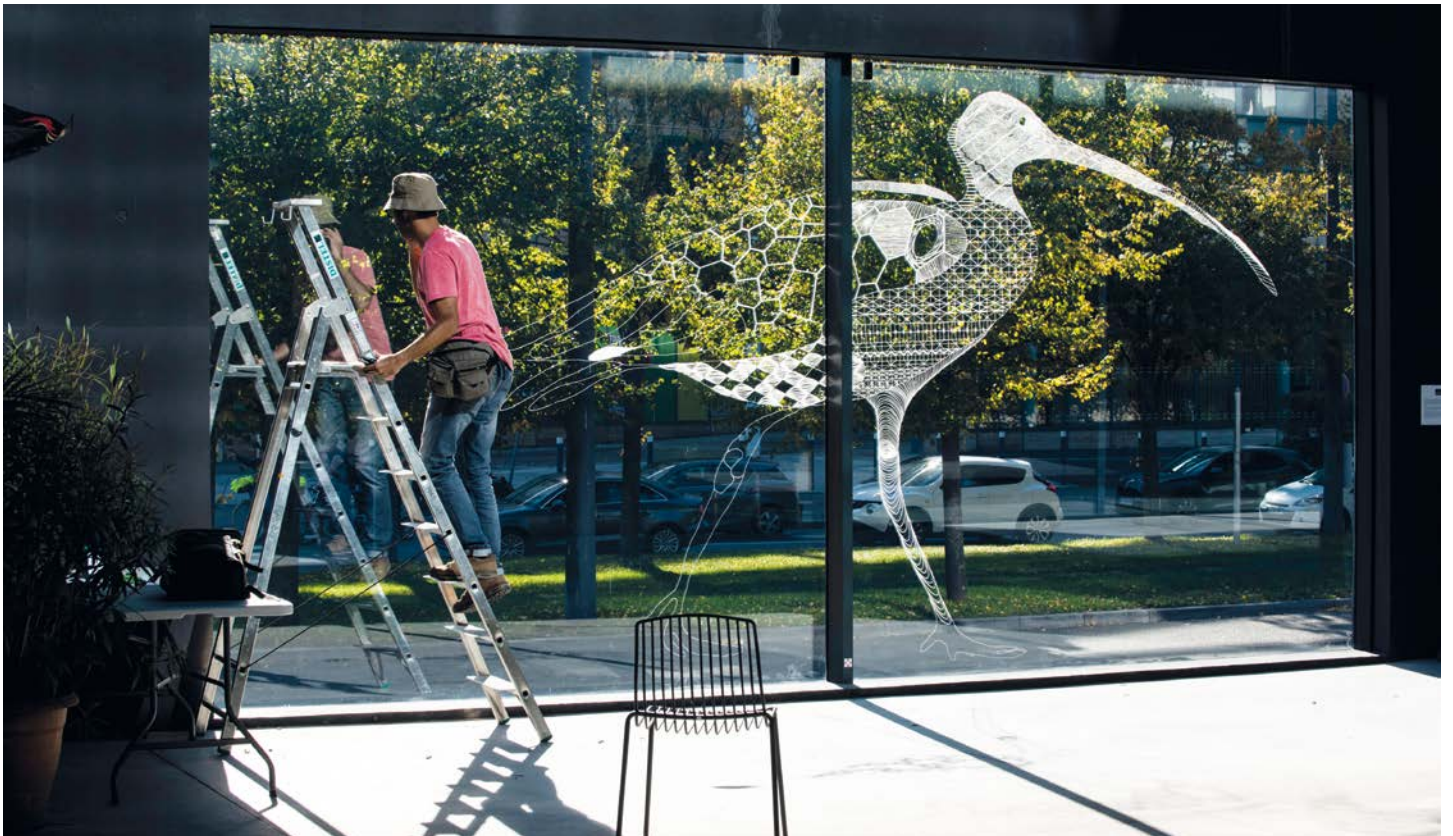
L'île éreintée, une enquête hors-sol

(The exhausted island, an above-ground investigation)

Editorial project

The Kerkennah Islands are located off the coast of Tunisia. At first glance, a simple internet search shows the archipelago as a paradise on earth. However, behind these idyllic images, clichés of insularity, the reality is quite different. *L'île éreintée, une enquête hors-sol* is a piece of research conducted around the socio-political and ecological problems of these territories. It was born as an editorial project, which aims to highlight local disparities between a diasporic heritage, an endangered nature, and the actions of locals in a bid to reveal the truth.

For this project, which was part of her studies in graphic communication, Abigail Baccouche-Levy received the Communication Prize awarded by the City of Strasbourg.



Philippe Baudelocque

Courlis, les Murs d'Audubon
(Curlew, the Audubon Walls)
Posca on glass

It is estimated that one third of birds have disappeared in France over the last twenty years. To reflect the symbolic and genuine impact of this disappearance, a vast programme of murals representing birds threatened by climate change has been launched through art and shared creative work. With this project, COAL and the Ligue pour la Protection des Oiseaux (French League for the Protection of Birds) are continuing a project born in the United States, the *Audubon mural project*, supported by the National Audubon Society and the Gitler gallery. In the tradition of his 'cosmic animals' representing fauna, Philippe Baudelocque creates a new fresco for the *Murs d'Audubon* at the Maillon.

Made with posca on the theatre's windows, it will fade and disappear in time, as if to embody the disappearance of the bird it represents: the curlew.

The latter is highly threatened locally in Alsace. There were 200 to 250 pairs in the 1970s, but only 6 or 7 pairs remain today. This decrease is caused by the rarefaction of its habitat, the species needing a large surface of natural wet meadow. These are fertilised for hay, broken up, over-frequented, and drained for cultivation, often of maize. Recognisable by its long, downward-curving beak, the curlew has become a vulnerable species in recent years.



Rocio Berenguer

EATTHESUN, by *THEBADWEEDS*

Performance, 20mins

THEBADWEEDS is a trans-species music group, half-human and half-plant, in full mutation towards the plant kingdom. Through photosynthesis and the sedimentation of plant codes, these mutants wish to share their transition with humans and proclaim their right to be, to coexist with the human community. In the form of an ecological tale, these hybrids aim to hack, disseminate, and invade thoughts, bodies, and networks.

Writing, direction, choreography: Rocio Berenguer

Musical composition: Baptiste Malgoire,

voice Rocio Berenguer

Dramaturgy, external view: Marja Christians

Sound engineer: Sylvain Delbart

With: Haini Wang, Julien Moreau, Marcus Dossavi

Transcripts of the 3 Keynotes

Giada Calvano

Chloe Sustainability (SP)

The performing arts
sector facing the ecological
transition

Samuel Valensi

The Shift Project (FR)

Let's decarbonise culture

Iphigenia Taxopoulou

mitos21 (GR)

Frameworks for Action: Policies

The performing arts sector facing the ecological transition

Giada Calvano



Co-founder of Chloe Sustainability, a consultancy that supports organisations in the cultural and creative sectors on their way to sustainability and the circular economy, Giada Calvano, together with Nadia Mirabella, has written the interim report for Where to land, which summarises the highlights of the exchanges between professionals held during the first half of 2022. In this introductory presentation, she provides a panorama of the European context which constitutes the starting point of the forum.

What kind of sustainability do we want for the performing arts sector?

In the next pages, the preliminary results of the collective work carried out in the past year within the framework of the *Where to land* project are shortly presented¹. These reflections, fruit of a collective effort of more than 400 participants, have been analysed and structured under a coherent framework, in order to identify the main emerging topics and challenges that the performing arts sector is facing with regard to the ecological transition, and specifically in the fight against climate change.

Nowadays, societies feel more than ever the urge to find sustainable solutions for the future of the planet, and in our specific case, the performing arts sector in Europe is demonstrating its willingness to take action in this sense.

So, the question is not if we want a more sustainable future but what kind of sustainability do we want for the performing arts sector, which could be rephrased as follows: what are the changes that we are willing to adopt without compromising the essence of our work? Are we brave enough to commit to the ecological transition through ambitious and radical solutions?

Discourses delaying climate action

In order to better explain the nature of these questions, it is useful to introduce the **discourses of climate delay** theorised by Lamb et al. (2020)², that can help us to understand the concerns and hesitations that are hindering the path towards sustainability. These discourses are different from those of climate deniers, who simply do not recognise the threats of climate change and hamper the ecological transition with their dangerous beliefs and positions. Conversely, these narratives originate from people and organisations who do claim for a sustainable future, but they find excuses or arguments to delay this necessary transformation.

The scholars who mapped the discourses of climate delay identified four main typologies of recurrent arguments.

The first one is **surrender**, acknowledging that mitigation of climate change is simply not possible.

This narrative can be found in discourses that claim that **change is impossible** because strong measures and initiatives would require such a radical transformation and consequent impact on humans and societies that its final implementation is destined to failure.

It is also present in discourses of **doomism**, which basically argues that any actions we take are too little, too late, thus implying that mitigation is useless and suggesting that the only possible response is adaptation.

The second group of discourses has to do with the issue of **escaping responsibility**.

In the narratives of **individualism**, responsibility of climate action is redirected to individual choices (like, for instance, that of buying a more efficient car). This discourse narrows the solution space to personal consumption choices, obscuring the role of powerful actors and organisations in shaping those choices. Of course, this does not mean that individual action is futile, but regulations and structural shift should be complementary to support individual changes.

In the case of **whataboutism**, countries and industries use the excuse that other countries or sectors produce more greenhouse gas emissions and thus bear a greater responsibility for taking action. A typical sentence would be: 'the cultural sector footprint is trivial compared to that of other industries'. This relativism clearly calls for inaction.

The third one is the so called '**free rider**' excuse, where the premise is the following: unless all individuals, all industries or all countries undertake emissions reductions, some will stand to benefit from the actions of others. For example, if only some nations adopt policies to reduce carbon emissions, other states will take advantage of this situation, by increasing production and employment in 'dirty' sectors.

These three discourses grouped under the umbrella of 'redirecting responsibility' concern the real challenge of building a fair and comprehensive response to climate change: we should not wait for others to take the lead before considering action ourselves.

Then, we have the group of discourses which **emphasizes the downsides** of climate action, implying that these carry an even greater burden for society than the consequences of inaction.

In the '**appeal to social justice**' narrative, social impacts on society (for instance the risk of jeopardizing jobs and prosperity) are used as an excuse for inaction.

The **appeal to well-being** is an extreme version of the previous one, assuming that climate policy threatens fundamental livelihoods and living standards. A typical statement could be: 'if fossil fuel use were to end tomorrow, the economic consequences would be catastrophic, and starvation would follow'.

The consequence of these concerns is a highly conservative approach to climate policymaking, typically found in discourses of **policy perfectionism**. Policymakers are cautious in setting ambitious levels of climate policy in order not to lose public support and to justify this conservative approach. They use the excuse that we have to seek only perfectly crafted solutions accepted by all those affected, in this way avoiding the effort to promote a public deliberation strategy that could build support towards more ambitious solutions.

Finally, there are discourses that propose **ineffective solutions** to climate change by drawing attention away from more substantial and effective measures.

In the case of **technological optimism**, narratives rely on technological progress as the ultimate solution for emissions reductions in the future.

Another example is **fossil fuel solutionism**, which is mainly adopted by the fossil fuel industries, that claim that fossil fuels are part of the solution, since these are becoming more efficient. Of course, this narrative stands in stark contrast to the established evidence – that new freely emitting fossil infrastructures are incompatible with the Paris Agreement's targets.

Another common strategy is to establish narrow definitions of success, so that a country or industry can declare their leadership in the fight against climate change. The authors call it **'all talk, little action'** discourses. An example of this is the setting of ambitious long-term targets for climate policy: without concrete instruments, these targets are not guaranteed to be translated into action on the ground.

Finally, many actors avoid restrictive policies and measures altogether. A discourse of **no sticks, just carrots** argues that we should only pursue voluntary policies (the 'carrots') that expand consumer choices, for example funding high-speed rail to substitute flights. More obviously, restrictive measures (the 'sticks') such as taxes or a frequent-flyer levy are deemed too 'paternalistic' and overburdening for citizens. This discourse argues that the latter should be abandoned, despite the complementarity between 'carrots' and 'sticks' and the need for both approaches under strong climate policy.

Unfortunately, these discourses are still widely common and represent an insidious threat, since these curb the commitment to radical change and the proposal of comprehensive and innovative solutions, although these latter require effort and sacrifice that many are not ready to make.

Current scenario

Bearing that in mind, it is noteworthy to say that progress has been made in the last decades, and especially in recent years, to draw attention to the issue of climate change and propose frameworks to boost the much-needed ecological transition. The pandemic crisis and the rise of worldwide grassroots movements of environmental activists have a relevant role in this global awareness raising and the increased sense of urgency to take strong and effective measures.

If we look at the current policy framework, there exist **general climate policies at different territorial levels**, from the well-known Paris Agreement³ to the historical European Climate⁴ Law that claims for climate neutrality

by 2050 for all Member States. At the national and sub-national level, public bodies are required to adapt the Agenda 2030 requirements to their context and propose viable National Climate Change Adaptation Plans.

With regards to the cultural sector, the emergence of the importance of **the role of culture in climate action** is more recent, although many publications and resolutions linking culture and development have been disseminated over the last years (for instance, those produced by UNESCO⁵ or the Committee of Culture of the United Cities and Local Governments⁶, just to mention some).

With the new 2021-27 EU funding period, the importance to advance in the ecological transition of all sectors, including the cultural and creative ones, has appeared more evident, for instance with the inclusion of some environmental requirements in the call for proposals of EU funding schemes such as **Creative Europe**⁷ or with the creation of initiatives such as the **New European Bauhaus**⁸, or **Perform Europe**⁹, in the case of the performing arts sector.

However, despite the reiterated claims stressing the crucial role of culture in sustainable development, culture has been often neglected in the sustainability discourse (for instance, by not including a specific Sustainable Development Goal dedicated to culture in the Agenda 2030) and, in general, there is a **need to transform declarations and intentions into operational strategies and actions**.

Also, it is noteworthy to mention that the main discourses on the relationship between culture and sustainability have focused more on the potential of creativity as a way to imagine and reinvent new scenarios to face the climate crisis and less on the issue of the ecological impact of the sector activities. Although the first argument is fundamental to understand the specific contribution that culture can provide in the fight against climate change, the need for measuring and assessing the effects of cultural operations on ecosystems is just as relevant, but this latter has only recently emerged in the debates and is still largely ignored in cultural policies.

The challenges ahead

Given the current scenario, the **challenges** that the cultural sector in general, and the performing arts specifically, are facing in the climate crisis may be summarised as follows:

- A general **lack of governmental or industry mandate** regarding the environmental transition of culture, for instance legislation that may limit some practice which is negatively affecting the environment.
- Poor integration of **environmental criteria and requirements in funding frameworks** dedicated

to cultural organisations and operators. Funding opportunities and incentives to foster the transition are to be set in place in order to boost the required change.

- The urge to find **common frameworks to measure sustainability** impacts for both the sake of commensurability of action and accountability of the sector. This is one of the greatest challenges since we need to adapt these frameworks to different contexts and situations.
- The need to create and share knowledge through **networks and platforms**.
- Fostering intersectoral **research**, formal and informal **education**, and **capacity building at all levels**.
- We must also work to overcome **misconceptions** (for instance, those related to the limited environmental impact of the sector, which is linked mainly to a lack of robust data) and **barriers to greening** perceived by cultural operators (such as lack of resources, lack of specific technical expertise, lack of support from relevant stakeholders like public administration, high costs, etc.).
- Last but not least, we may generally talk about a lack of **structured and articulated intervention** of the sector as a whole on this topic.

Emerging topics

Systemic and disruptive changes are necessary to overcome these challenges, and during the conversations developed within the *Where to Land* initiative framework, experts discussed a number of relevant topics that should be taken into consideration for leading a real and effective shift.

Chloe Sustainability tried to collect and categorise the most recurring topics that emerged during these dialogues, that were grouped under two main typologies:

- The first one – **cross-cutting topics** – could be considered as more general and conceptual reflections that build on a wider systemic understanding of the fight against climate change.
- The second set of topics can be categorised as **operational topics**, that are centred on more practical aspects, and are defined by a set of operations that need to be implemented to favour the decarbonisation of the sector.

For both cases, strong points and working points have been identified.

Starting with the category of cross-cutting topics, one of the most recurring issues throughout the conversations had in the different meetings is **climate justice**. There is a clear awareness of the importance of considering equity and fairness in the environmental transition and avoiding creating uneven structures. However, given the complexity of embracing such a transversal approach, contradictions may arise during practical implementation, for instance,

when it comes to find a balance between environmental constraints (such as reducing touring) and the impact this may cause on artists' wages. Some participants expressed the concern that the challenge of embracing such heterogeneous and complex topics may make the scope of reflection too wide, increasing the risk of failure.

Climate responsibility also emerged as an important concern. Several participants expressed their availability and willingness to be held responsible for the actions taken and to integrate this predisposition into their organisations. However, it is hard to define to what extent this commitment is translated into reality. Climate responsibility requires radical choices that maybe not all parties are ready to commit to. An important point regarding this topic is also the need to be held accountable not only at the individual level, but at the governmental and systemic ones as well.

The fight to climate change additionally requires a **holistic approach**, and for instance many projects are already working through intersectoral collaborations at multi-territorial levels. Participants stressed the importance to avoid working in silos and to establish common work frameworks at the different territorial and government levels.

The importance of acknowledging the **differences between contexts** have also been expressed. There is a wider discourse accounting for the singularities of different global geographical contexts, but also different priorities may be identified according to the different scales of action – being it European, national, regional, local, organisational or individual – claiming for the need to integrate top-down and bottom-up perspectives. Accounting contextual specificities, however, may hinder comparability, making it difficult to replicate virtuous initiatives or evaluate activities in varied circumstances.

The **potential of creativity** is considered one of the greatest leverages of cultural activity in climate action. In this sense, the role of artists and artistic creation in spreading the sustainability message should be further researched and explored.

Participants in the different meetings expressed the necessity to **balance the environmental priorities with the nature and intrinsic characteristics of the performing arts sector**, like for instance the importance of live encounter and mobility, advising not to do less cultural work, but do it differently (for example, opting for longer stays when traveling for meetings or residences). Nevertheless, the fear of losing identity in the ecological transition may lead to rejecting or ignoring the required changes to be made.

Sobriety has been identified as a key condition when thinking of possible solutions to tackle the climate crisis. We need to rethink business as usual and this may mean, in some cases, abandon some current practices, like frenetic touring or massive festivals. Of course, downsizing current activities may encounter the reluctance of many agents, thus this transition should be supported in many ways (for instance, financially and through education).

Moving to the operational level, regarding the matter of how to implement this change in the practice, a first step to take is that of **acknowledging** the work already done by many organisations and individuals in this area through an exhaustive and extensive **mapping** of all the initiatives and projects happening around Europe.

The importance of collaborations, partnerships and **networking** has been widely stressed out. Some collaborative initiatives already exist at the local and national levels, but it could be advisable to join efforts at the European level by creating joint frameworks to further advance the fight against climate change from a sectoral perspective, in line with the recommendations of the SDG 17.

Another very relevant issue is that related to **measuring** the ecological and carbon footprint of the sector. Some entities that participated in the debates already have several years of expertise in this field and rely on a sufficient amount of data and results, that can and should be capitalised. However, measurements are not a consolidated practice in the whole sector yet, although these are key to understand and set a baseline for appropriate management and future adaptation and reduction and shall be recognised as one of the starting points towards impact reduction.

Setting **legal frameworks** is also perceived as a necessary condition to encourage virtuous ecological behaviour and require an ongoing dialogue between policymakers and the different stakeholders involved. In this area, participants reminded that it is important to introduce binding conditions, but these should avoid inequalities and should be sustained by the different stakeholders.

The potential of the performing arts sector to reach wide and varied segments of the population is seen as an opportunity to **disseminate** ecological messages and actively **engage** people in this transition. It must be said that the relationship with the audiences and how these collaborations could lead to behavioural changes could and should be further explored.

Supporting and accompanying performing arts organisations during this shift is fundamental, and this require having people with adequate technical and sectoral background who may help this transition, especially in the first steps or when specific scientific knowledge is required. Support should not be limited to financial aid like funding, but instead creating mentorship programmes so that cultural organisations are not left alone in this process.

Furthermore, supporting programmes should go hand in hand with **education and training**, addressed both to students and operators who are already working in the sector, of course, using different frameworks and starting from different premises. In this, it is crucial to identify the most relevant topics and tools to be included in curricula and courses and that may better help an effective ecological shift.

Finally, **research**, both at the academic and professional and artistic levels is required, pushing for interdisciplinary exchanges of knowledge and practice, again, not only at the national, but also at the European level.

Preliminary recommendations

Given the reflections presented before, a preliminary list of summarised **recommendations** to advance the ecological transition of the sector has been proposed, even if this certainly requires further refinements.

First, an appropriate **mapping of the past, and ongoing projects, plans, strategies** at the different (European, national, local) levels shall be carried out in order to have an inventory of the actions already implemented, that serves as a basis to frame the current state of the art.

Along with the inventory process, it is important to **target the responsible players** to be involved and categorise them according to the area of responsibility and influence.

As previously mentioned, despite the existence of few networks at the national or local levels, a joint **European platform** to enable knowledge sharing and networking is still missing, and this may be created building on the expertise and recognition of already existing networks.

Also, it is extremely important to **estimate the magnitude of the impacts on climate change** of the sector's operations by assessing its carbon footprint, and for this, an agreement on a common and coherent **methodological framework** is required. Such frameworks shall not be invented from scratch but can be sourced from the multiple existing technical methods.

Once consensus on frameworks is reached, it is important then to define the **tools** to perform measurements and allocate and identify the appropriate **human, material, and economic resources** necessary to apply it, especially for data collection efforts.

The identification of the current scenario and the evaluation of sectoral impacts will build the base for a coherent **roadmap and reduction strategy**, including targeted actions to decrease impacts induced by identified main hotspots and drivers within a specific timeframe.

Technical support and expertise will be fundamental for performing a robust assessment and for accompanying performing arts organisations in this journey.

The sector should also engage in an **ongoing discussion between policymakers and representatives** of institutions, ensuring an active role both in expressing needs and contributing with solutions.

The possibility to introduce specific **legal frameworks** shall not be perceived as prohibitions or bans. On the contrary, should be embraced with positive motivation, and as means for encouraging all operators to take more conscious and fast decisions.

Adequate **fiscal measures** should be explored as well, from fiscal incentives for virtuous entities minimising their impacts on climate, to setting minimum environmental requirements to get access to funding.

The sector has an incredible opportunity to build a **climate strategy around its core assets, its creativity and its power of imagination**. In this sense, it is important to stress the role of artists and artistic creation and the possibility to involve audiences in a more active way, for instance through climate ambassadors' programmes or other incentives for behavioural change.

Tailored training may be envisaged according to the role played (being it that of artists, producers, art directors, technicians, students, etc.) and according to specific themes, such as regulations, methodologies for carbon footprinting, funding opportunities, etc.

Finally, specific **research** programmes may be defined involving cultural partners as well as institutions for higher education, research centres, and so on, that should promote an interdisciplinary approach and intervention of different professional profiles. Exploration and research on these topics may be funded at the European level through the presentation of project proposals in framework programmes (e.g. Horizon Europe). These exploratory considerations could help as a starting point for fostering the debates on climate change in the performing arts sector. Nevertheless, if the sector aims to build a future based on a strong approach to sustainability, operators and organisations will need to be brave and ambitious in their proposals and plans. The road ahead is still a long one, but let's keep in mind that *'sustainability should be viewed as a process of becoming or constant improvement, not an end state'* (Getz, 2017: 588)¹⁰.

¹ Full report: Calvano, G. & Mirabella, N. (May 2022). *Where to land, embedding European performing arts in the new Climate Regime. Interim Report*. Chloe Sustainability.

² See: Lamb, W.F. et al. (2020). Discourses of climate delay. *Global Sustainability* 3, e17: 1–5

³ See: United Nations / Framework Convention on Climate Change (2015). *Adoption of the Paris Agreement*. 21st Conference of the Parties, Paris: United Nations.

⁴ See: Regulation (EU) 2021/1119 of the European Parliament and of the Council of 30 June 2021 establishing the framework for achieving climate neutrality and amending Regulations (EC) No 401/2009 and (EU) 2018/1999 ('European Climate Law').

⁵ See, for instance: UNESCO (2012). *Culture: a driver and enabler for sustainable development*. UN system task team on the post-2015 development agenda. Retrieved from: http://www.un.org/millenniumgoals/pdf/Think%20Pieces/2_culture.pdf

⁶ See, for instance: United Cities and Local Governments (UCLG) (2004). *Agenda 21 for culture*. Barcelona: City of Barcelona & UCLG.

⁷ See: Regulation (EU) 2021/818 of the European Parliament and of the Council of 20 May 2021 establishing the Creative Europe Programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013.

⁸ More info: <https://new-european-bauhaus.europa.eu/>

⁹ More info: <https://performeurope.eu/>

¹⁰ Getz, D. (2017). Developing a framework for sustainable event cities. *Event Management* (21): 575–591.

Presentation of the report “Let’s decarbonise culture”

Samuel Valensi



Samuel Valensi is a stage director and the cultural sector coordinator at The Shift Project, a French ecological think tank. At the forum, he presented the main findings of the report “Let’s Decarbonise Culture” produced within the framework of the French Economy Transformation Plan (more details at [click here](#). The data in the text that follows was collected from interviews with cultural sector professionals in France and publicly available carbon assessments.

The problem at hand

Defining energy

Energy can be defined as that which quantifies the transformation of our environment. To modify the speed of a body, the chemical composition of an element, or the heat of a room, we need energy.

What the first principle of the law of thermodynamics (law of conservation) tells us is that energy necessarily comes from, and is found in, our environment.

Since 1850, we have been living in an unprecedented era that has seen humanity consume ever more energy

day by day (except for rare, exceptional periods such as the subprime crisis and the repercussions of the Covid 19 pandemic).

Moreover, it is quite clear that we are not currently in a period of energy transition: the two energy sources whose production volume has increased the most between 2010 and 2020 have been oil and coal. We are not, as yet, seeing a replacement of fossil fuel energy consumption alternatives that emit less CO₂. What we see instead is the edifice of these types of energy consumption getting ever bigger as extra increments keep being piled on.

In short, since 1850, we have been consuming increasing amounts of energy that quantifies the transformation of our environment. However, over the same period, our environment has remained a finite space of some 13,000 km in diameter: planet Earth.

Unsurprisingly, as a result we are finding more and more evidence of how our environment is being transformed (increased levels of CO₂, methane, NO₂, loss of biodiversity, etc.).

Abundant energy and climate change

We emit various greenhouse gases through our lifestyles: CO₂, CH₄, N₂O and refrigerant gases. What they all have in common is a long lifetime in the atmosphere.

For instance, 50% of CO₂ emitted today will still be in the atmosphere in 120 years, and 10% in 10,000 years.

In other words, each tonne of CO₂ emitted today has a lasting effect on climate: our emissions therefore play a cumulative role in climate change.

If we accept that every gramme of CO₂ emitted today will change the climate for 10,000 years, then we should have no problem accepting that every tonne counts and that there are no small steps to take to reduce emissions.

But CO₂ is not the only greenhouse gas we emit. Methane, mostly from our ruminants, rice paddies, and leaks from fossil fuel access sites, is 25 times more warming than CO₂ over 100 years. Nitrogen dioxide, from the use of our nitrogen fertilisers, is 289 times more warming than CO₂ over 100 years. And this is similar for refrigerant gases, which can be several thousand times more warming than CO₂ over 100 years.

Depending on our level of GHG emissions, the IPCC describes different global warming scenarios for 2100 with associated impacts.

With a scenario of 4°C of global warming, one third of land area would become uninhabitable.

With 3°C of warming in 2100, food insecurity would be widespread and the summer we have just had in France would probably be the coolest of the coming century.

Even with 2°C of warming, one million people in France would be affected by rising sea levels by 2050. Other countries such as the Netherlands and Germany would be heavily affected.

Abundant energy ... until when?

Moreover, fossil fuels, which make up nearly 80% of the energy we consume, are not infinitely available. They are renewable, but only over 20 to 200 million years. Since 2008, traditional oil production has been declining by 9% per year.

By 2030, global production of all types of oil and gas is expected to follow.

In other words, we are dependent on fossil fuels that are warming the climate and becoming increasingly scarce: this is what is known as the double carbon constraint.

Thus, the transition will be either organised or suffered.

How do we get out of this?

The Paris accords give us a framework: limit global warming to 2°C. This means not exceeding 3,000 GT of CO₂ in the atmosphere by 2050 with 2,250 GT already having been emitted.

Respecting the Paris Accords means moving from a carbon footprint of 10 equivalent tonnes of CO₂ per year for an average French person to one of approximately 2 equivalent tonnes of CO₂ per year.

This is an organisational challenge.

To summarise the issues at stake with a metaphor, if we wanted to reduce the energy consumption of a car, we would have three possibilities:

- The first: ask manufacturers to become more efficient (build lighter cars, more efficient engines, etc.). In this case, it's very simple: we don't have to do anything, it's the manufacturer who has to adapt their production methods and specifications.
- The second: sobriety, which means doing without a car and switching to more sober modes of transport – public transport and active mobility. This would require adapting our infrastructures and means of transport.
- The third and last: the price of fuel is soaring and it is no longer reasonable to use one's car. This is very effective, yet also very harsh: this is called poverty.

If we want to promote efficiency and sobriety, we need a plan. This is the exercise that The Shift Project has undertaken with the Plan for the Transformation of the French Economy (ilnousfautunplan.fr).

And what about the role of culture in this?

What impacts and what dependencies?

Culture is often presented as only a small part of the energy-climate challenge.

It is “only” 2.3% of GDP. It would therefore be better to focus on other priority sectors for the ecological transition, such as transport, buildings, agriculture, etc. However, this figure of 2.3% of GDP says nothing about the interactions of culture with other sectors:

- Tourism represents 8% of GDP, but without cultural heritage, what is left of tourism?
- Digital technology represents 5.5% of GDP. But without the cultural uses of digital technology, what is left?
- What is left of our transport if we cut out 20% of the travel that is motivated by culture and leisure?

If we consider the so-called “priority sectors”, culture nevertheless plays an important role here:

- Agriculture is often locally geared, according to orders placed by major festivals that take place in specific areas, and thus emit several thousand tons of CO₂ in a matter of days, if only related to the consumption of food;
- Transport is massively mobilised by culture. It is often the main source of emissions stemming from cultural events and structures. And as for major events, it is the small percentage of foreign visitors who come by plane that causes the majority of total emissions linked to transporting visitors.
- Digital technology accounts for 4% of global GHG emissions and can be modelled by the distribution of data consumed online. For every 100 GB consumed online, 60 to 80 GB are related to cultural uses.
- And when it comes to the many tens of thousands of buildings where culture takes place, these are often heated with gas and/or oil to ensure their operation. Indeed, as we speak, performance venues, such as SMACs and Scènes Nationales, are seeing their energy bills increase by several hundred thousand euros per year because of their dependence on fossil fuels. Is it not reasonable to protect them from closure or redundancy by seeking to renovate their buildings and heating systems?

Absolutely! If the double carbon constraint forces us to transform our buildings, transport, diets, digital and energy consumption, we will have to change culture. To bet that everything else must first change, or to let the risks materialise in order to change how cultural activities function, will only put the latter at risk.

What associated risks?

A carbon footprint measures both energy-climate and health risks: the more a cultural entity depends on distant locations and the more it increases the volume of the physical flows it requires, the more these risks increase.

For instance, the Louvre has a carbon footprint of 4 million equivalent tonnes of CO₂, almost all of which comes from foreign visitors who come by plane. This is the largest carbon footprint of any public institution to our knowledge. It is also the institution that has received the most subsidies to cope with the Covid crisis, given that its business model depends on increased physical flows that are increasingly distant.

This is also the case for the major festivals, whose audience sizes are growing rapidly, and whose programmes even more so. It has been observed that for large festivals in rural areas, a tenfold increase in the number of spectators leads to an increase in carbon footprint by a factor of between 30 and 50.

Furthermore, the cultural sector does not have the necessary skills to measure these risks. According to a study carried out by a student group in 2019 (Réveil Culture), almost 93% of professionals and students in the cultural sector have never received training around companies/organisations’ social and societal responsibility. Unsurprisingly, employees in the cultural sector do not know how to carry out carbon assessments and, consequently, most believe that reducing waste will have a significant positive impact on climate. But the fact is that waste generally represents less than 1% of the carbon footprint of cultural organisations.

How to transform culture?

For us, the two key drivers to transform the sector are:

- Training.
- The implementation of ambitious, sectoral, public policies at all possible levels. These two drivers need to be thought of as inseparable. The few “eco-bonuses” in place today require monitoring by too few competent professionals, mainly ADEME employees – this is notably the case for the ecological bonus for filming in the Ile-de-France region. Insofar as it is unreasonable to imagine putting an ADEME employee behind every cultural project, it seems urgent to train the sector’s artists, producers, broadcasters, administrators, subsidisers, etc.

With 39,000 students graduating from cultural higher education each year, this transformation can happen fast.

To lead this transformation, The Shift Project has presented several vectors for implementing change:

- Relocate activities:
 - This is the choice made by the Théâtre National de la Colline, which moved its warehouses to the Ile-de-France region. Until recently, they were located in Normandy, an hour and a half from the theatre.
 - This is the choice made by Jérôme Bel, who continues to distribute his works internationally, but no longer travels by plane. To achieve this, the choreographer sends a “digital booklet” of his creative works to directors and choreographers on other continents. They recreate the show with a local team. Once recreated on each continent, the shows only tour by train and ferry. Since adopting this approach, the company has reduced its carbon footprint by over 90%.
 - This is what resource and material centres allow in terms of stage purchases, as the Théâtre de l’Aquarium does, which now has its own recycling centre with a full-time job created thanks to the support of the Île-de-France region.
 - It is also the choice made by La Poursuite du Bleu, which has created a local currency, the “petites coupures”, which encourages its audience to consume more local, organic, bulk and seasonal products. This system is used wherever the company plays for more than two weeks in a given area.
- Slow down:
 - This is what La Maison des Métallos in Paris has put in place, where artists are obliged to produce connection, but not necessarily performances. Based on a long-term residency model, in this way, artistic and cultural education and cooperation with voluntary organisations are encouraged.
 - The same decision was made for the company, Organic Orchestra, which only tours a department by bicycle and once a sufficient number of tour dates have been arranged. All this with a show that consumes less than 1 Kwh per performance – a veritable “cyclorution”.
 - This is also what is required by the use of so-called cyclogistics, which is developing rapidly, particularly in the Rennes area, where the festivals “I’m From Rennes” and “Trans Musicales” increasingly turn to it.
- Turn down energy-intensive opportunities and practices:
 - Like the TNG theatre in Lyon, which has totally stopped streaming.
 - Like the Sarcus Festival, which has renounced the use of planes for its artists, territorial exclusivity clauses, and the use of telephones for its visitors.
- Integrate mobility issues:
 - Just as the festival Off d’Avignon and La Poursuite du Bleu have put in place. Both plan to have the sets of over a thousand companies arrive by rail freight to the festival site. This will reduce emissions associated with this process by a factor of 30 to 50.

- Eco-designing works by taking in account their impact on their entire life cycle (inputs, transformation processes, energy consumed per performance, logistical needs on tour, end-of-life procedures):
 - This is what EDEOS, the decision-making tool produced by the Lyon Opera, aims to do. This tool measures the impact of each set on biodiversity, non-renewable resources, human health, and the climate. Tested for the first time on the set of Bluebeard, it gives clear indications of the impact of artistic and technical decisions.
 - This is also what the company La Poursuite du Bleu does, reducing the volume and mass of its sets to a maximum, so that they fit into a 5m³ van when on tour. This also explains why they no longer buy new costumes, props, or most of their sets.
- Reduce scale. Because as the size of a cultural event increases, its dependence on distance increases even more rapidly. Dividing the size of a large festival on the outskirts by 10 would allow its emissions to be divided by 30.

In working with the respective level of feasibility of the different measures, the Shift Project proposes to classify them according to the following typology:

- Transparent transformations: those that do not change anything in our organisation and generate savings. These can be made without delay. This is often the case with the greening of food and the reduction of the weight and volume of sets, which often save producers and programmers money.
- Positive transformations: they may require investment, but, insofar as they lead to the transformation of other sectors, the State should support them. This is the case for the development of rail freight, which encourages a reduction in road traffic and an increase in demand from rail freight operators. This is also the case for the choice of organic, local and seasonal food, which changes what is demanded from local farmers. Finally, the thermal renovation of buildings and the elimination of oil and gas heating will contribute to the transition of the building industry and skill sets of heating specialists.
- Defensive transformations: these consist of not giving in to practices that appear to be profitable in the short term, but create additional energy dependencies in the longer term. This is the case for investments in virtual reality streaming technologies, which require considerable data flows and the manufacture of additional terminals and data centres. The same is true of territorial exclusivity clauses that prevent artists from touring for longer periods in the same territory: they reflect a need to capture artists in order to fill gauges that are oversized in relation to their territories.

- **Offensive transformations:** these aim to modify the organisation of the structure concerned to reduce its energy needs. They require investments and a reorganisation of work. They correspond, for example, to eco-design in large public performance halls or to the reduction in size of certain festivals, which could be organised to create smaller events in several territories.

From all our simulations, it became clear that work limited to “easy”, “transparent” and “positive” measures would not make it possible to comply with the Paris agreements. Only measures involving a reorganisation of the structure and its activities can meet the requirement to reduce our GHG emissions by 80%.

The good news is that the players questioned in a study conducted by the Collaborative in partnership with the Ministry of Labour are aware of this. Nearly two thirds of them think that the ecological transition will require a “fundamental” change in our production and distribution models.

Conclusion

It is therefore a systemic problem that requires systemic changes. Let us be wary of simple, technical solutions.

The subject should provoke heated debates: it is a profound questioning of our ways of working and of what we have done in the past. The discussion should therefore quickly turn to questions of identity for stakeholders: while it is not difficult to go vegan, it is much more difficult to give up your grandmother’s recipe book.

The discussion will therefore not necessarily be agreeable; posing a problem does not have to be agreeable. But there is nothing to prevent the action that will flow from it from being so.

The search for where we will land promises to be exciting.

To download the complete report: <https://ilnousfautunplan.fr/wp-content/uploads/2021/12/Culture-v2-rapport-1.pdf>

To download the summary: https://ilnousfautunplan.fr/wp-content/uploads/2021/12/CULTURE_Synthese-full-1.pdf

Frameworks for Action: Policies

Iphigenia Taxopoulou



I have been actively engaged in the field of culture and environmental sustainability for almost fifteen years, researching the topic but also as an expert sustainability consultant for cultural institutions. Originally, I come from the theatre world, where I have worked as a dramaturg and artistic programmer for more than thirty years. I am a founding member and general secretary of mitos21, a European theatre network founded in 2008; this offered an opportunity to do some hands-on work, in the context of theatre and the ecological transition.

Starting in 2013, mitos21 organised the international conference “Sustainability & Culture / Sustainable Cultural Management” (Thessaloniki, Greece; see [click here](#) and [click here](#)). In 2015 we set up a network of the member-theatres’ green managers and in 2016 we launched a training course on sustainable cultural management (mitos21 SCM Course), which we co-designed with Julie’s Bicycle (the UK based charity, founded in 2017, working to mobilise the cultural sector towards taking climate action).

Over the last two years, I have intensified my research for the purpose of writing a book on sustainable theatre (Sustainable Theatre: Theory, Context Practice,

forthcoming from Bloomsbury/Methuen Drama). Through this research process, I was able to verify and document the impressive amount and quality of sustainability work which had been accomplished by (a relatively small number of) truly pioneering individuals, organisations and other cultural agents.

For instance, below is a list of a few indicative early initiatives, of the past twenty or so years (importantly, it must be noted that these initiatives preceded the Paris Agreement and the subsequent surge of interest around the topic of climate change):

- 1993: The first book dedicated to ecological practice for theatre was published in the US. *Greening Up Our Houses*, a guide to a more ecologically sound theatre, by Theresa May & Larry Fried.
- 2008: the Green Theatre plan for London was published by the Mayor of London, upon the initiative of several cultural leaders.
- Expert organisations, like Julie's Bicycle and Creative Carbon Scotland (UK), the Center for Sustainable Practice in the Arts and the Broadway Green Alliance (US), were founded between 2007 and 2011.
- The Goteborg Opera began assessing their environmental impacts and adopted a sustainability policy in 2001; and, likewise, the Lyon Opera from 2009 onwards.
- 2012: The Arts Council England (the main funding body for the arts and culture in England), introduced its environmental cultural policy, the first of its kind in the world.
- The Avignon festival initiated their environmental strategy in 2012. The Aix-en-Provence festival presented their work/research on ecological practice in stage design in 2012, through the publication of their guide on the "eco-conception des decors".
- 2014: A practical guide to greener theatre – *Introducing Sustainability into your productions* was published in the USA, by Ellen Jones, a theatre practitioner and educator.

Although many of those remarkable initiatives were led by high profile institutions, they remained largely marginal. More than a decade later, as we are gathered here, we cannot but ask: why did it take so long for theatre and the performing arts to become interested and engaged at scale? Why is our sector still lagging behind?

I have often asked myself this question but, eventually, I decided to shift my perspective and, instead of looking to identify the barriers, I tried to identify the enabling conditions – in other words, the enabling frameworks for action. What emerges as a pattern from existing examples and from an overview of the field is the importance of policy frameworks which may help upscale grassroots initiatives, as well as facilitate and catalyse action.

Policies are crucially empowering, because they legitimise and institutionalise the ecological transition of the sector.

We need policy frameworks on two levels:

- On the sectoral level, policy as an expression of cultural leadership, mainly through organisations and cultural leaders.
- And on a systemic level, by mainstreaming the general climate agenda into cultural policy.

In connection to the first point, I will briefly present two examples of cultural leadership: two prominent, public theatre organisations that began their environmental journeys more than fifteen years ago.

The **National Theatre** in London and **Sydney Theatre Company** have both embarked on their respective sustainability projects (namely, "NT Future" and "Greening the Wharf") in 2006. Although geographically distant and unrelated to one another, it is interesting to pinpoint certain common features of these examples:

- Both projects were developed inside a favourable political context, at a moment when, both in the UK and in Australia, the climate agenda was high among the priorities of both the national and the local governments.
- Both projects were very ambitious and designed with a long perspective into the future.
- The interventions came with a high cost, but the projects managed to attract both public and private financing.
- The range of the projects was holistic: they covered buildings, operations, stage production, organisational structures and capacity building for artists and employees.
- Both projects opted for measurable results, securing transparency and credibility (through, e.g., annual reports, the use of measuring tools, certifications and compliance with relevant legislation).
- Both projects became central in the 'organisations' mission and branding.
- And, finally, both projects were aimed at exercising sectoral leadership – the ambition to serve as examples and motivation for others.

The webpage of the **National Theatre** includes a dedicated environmental sustainability page ([click here](#) & [click here](#)) where the organization's policy is presented in detail: its purpose and scope, targets and methodology (i.e. carbon footprint, Science Based Targets Initiative), the theatre's main environmental Commitments (including regular Monitoring and Reporting) and the policy's areas of focus: People (audiences and staff), Place (building and transport), Green Production. The webpage also shares information regarding the specific initiatives and achievements of the National Theatre over the years, in the areas of Sustainable Production, Energy, Heating

and Cooling, Water, Waste, Biodiversity, as well as regarding partnerships and collaboration projects with other institutions from the theatre sector, aiming at knowledge sharing and joint environmental action.

Sydney Theatre Company's "Greening the Wharf" was launched in 2006 by artistic co-directors Cate Blanchett and Andrew Upton, as soon as they took over the direction of the theatre. The project was hailed as ground-breaking at the time, in many respects. It invested primarily on technological innovation, with the centerpiece of the project being the impressive array of solar panels on the rooftop of the heritage-listed Wharf theatre, while also featuring the unique rainwater collecting system, installed under the building. Much like the NT, the STC also focused on transparency and on measurable outcomes, aiming to systematically reduce the theatre's actual environmental impacts, with the main areas being Energy, Water, Waste, Green Design (the latter in the form of an internal policy was launched as early as in 2011). "Greening the Wharf", was presented in great detail in a dedicated website from 2011 to 2017 (currently, a brief account of GtW: [click here](#))

There is, however, at least one major difference between the two projects.

Once Blanchet and Upton concluded their mandates and following a succession of conservative, non-climate friendly Australian governments, Sydney Theatre Company lost the momentum to motivate the sector at large. The project remained exemplary, but solitary. The NT, on the other hand, continued to evolve in its environmental journey and to exercise climate leadership among the sector, to this day.

This was not only due to the NT's committed leadership throughout, but also due to the wider, favourable context: a fruitful interplay between policy-makers and the cultural sector, which combined a bottom-up with a top-down approach in embedding environmental sustainability in the arts and culture. The outcome of this interplay was the **Arts Council England's environmental cultural policy** – here is a short chronicle:

- 2007: the Mayor of London published a Climate Change Plan for London, which did not foresee any action for/by the cultural sector.
- 2008: the UK Climate Change Act was voted by a cross-partisan parliamentary majority (the first highly elaborate climate legislation on an international level), with the aim that these general climate plans would have to be mainstreamed into all the different sectors of activity – culture, again, was not included.
- This omission led senior voices from key cultural organizations, to publicly advocate for the inclusion of the cultural sector and for greater, collective environmental action.

- The first tangible result of this mobilisation was the 2008 Green Theatre plan, published as a joint project of the Mayor's Office and sustainability leaders from the theatre sector.
- In early 2012, there was a momentum, a window of opportunity:
 - The sector was ready.
 - Several grassroots initiatives (the National Theatre being among the leading ones) had already shown the potential of the sector.
 - There was strong sectoral leadership.
 - Strong and joint lobby to Arts Council England.
 - The new strand of ACE funding agreements were about to be released.

The result:

In 2012, Arts Council England made it a **funding requirement** for all National Portfolio Organizations and Major Museums Partners:

- To report on their environmental impacts (e.g. energy, water, waste).
- To design and commit to an environmental policy and action plan.

This mandatory framework, however, had an important accompanying feature: an **extensive support programme**, which was designed and delivered by Julie's Bicycle, on behalf of the ACE. The programme intended to build skills and capacity in the sector, so that organisations could feel confident to act on climate change and reduce their environmental impacts. The programme included workshops across England, free online measuring Tools, facilitating and hosting national networks, webinars, resources and case studies, advocacy, audits and evaluations.

The implementation and results of this new policy framework were monitored through annual reports, which recorded the (rather impressive) achievements across the sector, in terms of impacts – for example:

- **CO₂ emissions have decreased by 35%** across the National Portfolio since the programme began).
- **Direct energy consumption has been reduced by 23%** since 2012/13.
- Financial resilience: energy consumption has led to **financial savings of £16.5 million** since 2012.

The annual reports have also been recording the non-measurable transformation of the sector. A strand called "**beyond carbon**" looks at how organizations have been contributing to a new creative ecology: new skills and knowledge, adoption of clean technologies, procurement of sustainable goods and services, greener waste solutions, renewable energy suppliers.

As can be seen, key statistics over the years recorded, on the one hand, the reduced environmental impacts and, on the other hand, the enhanced benefits, such as better organizational governance and more sustainable operational practices. The knowledge gained from the reports kept feeding back into each new iteration of the ACE cultural policy; the latest one, the strategy for 2020-2030, endorses environmental sustainability as one of the three investment principles of the Arts Council.

It must be noted here that the general/national climate policy framework in Scotland also led to a similar cultural policy framework, introduced by Creative Scotland in collaboration with Creative Carbon Scotland and the cultural sector – it is, fundamentally, the same concept, adapted to fit the specific local context in the Scottish cultural field.

And yet, even prior to the early example of the Arts Council England, there was another attempt to integrate sustainability into cultural policy. Following the publication of the French Government's *National Sustainable Development Strategy* for 2010–13, which called for Inter-Ministerial implementation, the **French Ministry of Culture**, created a ***Sustainable Development Strategy***, already back in 2011. The emphasis was mainly on the role culture could play in sustainable development, although the plan also encouraged the implementation of environmental practices in the management of cultural buildings, their operations and supply chains.

Following that, the French Cultural Ministry's strategic framework for the years 2015–20 aligned more closely with the Paris Agreement – hence it was now called ***Ecological Transition towards Sustainable Development***. This time, the plan endorsed more explicitly the global climate agenda and included a strand exclusively dedicated to 'Environmental Sustainability'. The framework was more detailed than the previous one, including a proposed action plan, with specific measures and indicators, while it required public institutions to submit annual reports, recording their initiatives and tracking progress.

However, despite the innovative character of their intentions, both of these policy frameworks failed to promote environmental sustainability in the cultural sector at scale (with the exception of a few notable initiatives across the country). In my opinion, one of the reasons was the cultural policy's close entanglement with the sustainable development agenda: too broad and perhaps all too abstract, therefore difficult to translate into action. Secondly, the policy represented mainly a top-down approach, which did not foresee any follow-up or support mechanisms that would facilitate wider and more effective application.

Gradually, there were more and more voices from the arts and culture in France calling for tangible action, especially in the last few years. In late 2021, the Ministry of Culture presented a *Sustainable Development Charter for Festivals*, this time focusing very clearly on climate and environmental action. And more recently, in September 2022, there was an intervention by the new Culture Minister, "5 axes for the ecological transition". All these together clearly indicate a shift of focus towards a sector-specific, results-oriented approach, combined with guidance, support, incentives and evaluation.

At this point, looking at what has worked (and what has not worked so well), we might eventually venture to draft a blueprint for action.

An effective framework for sectoral action requires:

- A sector-specific cultural policy framework: one that legitimises action, unlocks funding, and helps the sector to overcome systemic barriers.
- Focus on environmental sustainability (on carbon footprint and other greenhouse gas emissions, and all kinds of environmental impacts), rather than a broader engagement with the idea of sustainable development).
- A policy with mandatory features (or semi-mandatory), e.g. connected to funding or incorporating other incentives.
- BUT, such features should go together with: an elaborate and empowering support framework (offering capacity building, resources, sectoral networking and collaboration, data collection etc.)
- A "facilitating" partner, which has proved to be an equally important factor – the type of go-between partner, ensuring the smooth interaction of policy makers and the sector – like Julie's Bicycle or Creative Carbon Scotland.

What would then be the main or preferred prerequisites for good cultural **policy-making**, embedding environmental sustainability?

- A favourable general climate policy (on the national, regional or local level).
- The sector's mobilisation and collaboration (with the potential to form a critical mass).
- Grassroots initiatives to build upon and to use as best practice examples.
- Strong cultural leadership, involving the main players and the bigger, prestigious institutions.
- And policy makers who are engaged with sustainability and open to work together with the sector.

In relation to the above, **where are we now?**

- We have, at last, an appropriate policy framework on a European level: the EU Green Deal and the Climate Law, which is being mainstreamed into national climate policies. The EU climate commitments are also beginning to dictate certain relevant directives in the cultural domain, e.g. towards greening the Creative Europe programme and other such cultural policy tools of the EU.
- We are witnessing a significant mobilisation of the theatre and performing arts sector on a European level – by networks and individuals, professional associations, institutional bodies etc.
- In addition to the pre-existing grassroots and other initiatives, which are now becoming more visible, we also have an abundance of innovative sectoral work from recent years: projects, green guides, tools, capacity building initiatives etc.
- We have strong cultural leadership on an international/ European level, but: we still lack cultural leadership on the national/regional/local levels.
- We are also very much in need of bold, environmentally conscious policy makers, more particularly and urgently on the national/regional/local levels.

This is a crucial point: trying to design and coordinate cultural action from a centralised European perspective will not work – at least, not as fast and as effectively as we need. The task of policy-making and drawing effective action plans needs to be taken closer to home, so that centrally agreed “universal” principles and best practice examples and methodologies can be translated into local, tailor-made interventions.

A few afterthoughts:

- We tend to stress the exceptional character of our work in theatre and the performing arts. When it comes to the ecological transition, it is perhaps more constructive to focus, not so much on what makes our sector exceptional, but on everything that connects us to all other sectors, in a systemic manner: energy, buildings, questions of transportation and mobility – these are issues that we are unable to solve outside of the wider political plans for the sustainable transition and the goal for climate neutrality.
- In the past couple of decades, we have worked along the assumptions of the “creative industries” concept, as well as the idea of the arts and culture as “accelerators of local development”, drivers of economic growth, etc. This trend has resulted to an inevitable emphasis on issues of quantity and the hunt for tangible outcomes measured in numbers. Is it not time to question and overturn this maximalist approach and, furthermore, to consider its environmental implications?
- The future. We are actually in the process of “shaping”

or re-shaping the future of the performing arts, in view of the new climate regime. However, this future will eventually be inhabited by the younger generation of practitioners and artists. Some of them are already making their first, difficult steps in the profession. Others are still studying and, in fact, they are being educated along the lines of a previous reality – much of their training is perhaps already obsolete. Therefore, if we are to consider the dimension of justice and fairness in this respect, we need to try much harder to integrate this generation’s ideas in the plans we seem to be making without them – their thoughts, fears and dreams for the future.

This text is based on a transcript from a power-point-based conference presentation.

Reports of the 10 Thematic Workshops

Mobility of artists
and other professionals

Marie Le Sourd

On the Move (BE)

Impact assessment
methodology and choice
of approach

Nadia Mirabella

Chloe Sustainability (SP)

Mobility of audiences

Samuel Valensi

The Shift Project (FR)

Training of professionals

Chiara Badiali

Julie's Bicycle (GB)

Building and energy

Caro Overy

Creative Carbon Scotland (SCO)

A sober vision
for the transition

Mladen Domazet

Institute for Political
Ecology in Zagreb (CRO)

Circular economy
and Eco-design

Thierry Leonardi

Consultant (FR)

Steering the transition
of the performing arts sector
on a European scale

Ben Twist

Creative Carbon Scotland (SCO)

Artistic creation
and new narratives

Christophe Meierhans

Artist (SW)

Digital sustainability

Robert Gabriel

Metamine (DE)

Mobility of artists and other professionals

Marie Le Sourd



Context

The mobility of artists and cultural professionals is a key structural component of the performing arts sector in Europe and internationally – particularly as it is connected with and/or affects the whole value chain of creation, from training to producing, touring, dissemination and documentation.

‘Environmental awareness is triggering debates on privileges and inequalities’.

The topic of cross-border mobility crystallises a number of tensions that arise when trying to embed environmental sustainability in the performing arts sector. In particular, attempts to make cultural mobility more sustainable:

- Make clear the complexity of mobility and the number of different ‘patterns’ that can be found within it – ranging from ‘cultural exchanges’ between large organisations, to individuals using mobility as a way to access resources that cannot be found in their local context (‘Mobility is a way for me to stay home²⁾).
- Risk deepening existing inequalities: a map of sustainable transport routes would match very closely one detailing the distribution of funding, education, training, and related support³.

- Increase the existing pressure on artists and cultural professionals, particularly those operating independently or those who are most vulnerable, to 'go green'. The urgency of doing this isn't always matched with adequate resources (cultural policies and funding schemes, where they exist, still falling very short of transformative levels of support)⁴.

At the same time, the present situation offers a unique moment in which we can collectively rethink our systems to make them fairer, more responsible, and more sustainable. There is an opportunity to:

- Connect with other sectors (transportation for instance, but also science and other fields of research) to perform joint advocacy.
- Collectively rethink our mobility to recognise and tackle inequalities of access and act in solidarity⁵.
- Consider, experiment with, and support forms of mobility that rethink the duration, structure, or pace of travel and work.
- Reshape local support schemes, in the process encouraging policies that are at once holistic in their approach and tailor made and experimental in their implementation.
- As part of a broader push, advocate for better and fairer working conditions for artists and culture professionals, developing a reference framework covering the status of artists.

A short overview of the working group

The group, as facilitated by the facilitator, was the most diverse of the *Where to land* event in Strasbourg. Participant experiences connected to different contexts in Europe and internationally, from Malta to Croatia, Slovenia, Portugal, Switzerland, France, Germany, Spain, and Argentina. Their different perspectives, as artists, producers, venue directors, and funders, felt like a key factor in the richness of the discussion.

There was overall a very good group dynamic, which continued after the event in an exchange of emails.

Despite a very tight schedule, some space was found at the start of the session to discuss the different motivations that lie behind artists' mobility, as well as to discuss the challenges and (necessary) tensions of the overall event in Strasbourg.

Some of these tensions and questions closely echoed those of the larger '*Where to land*' group. They included:

- Who is behind the '*Where to land*' initiative, beyond its individual participants? Wouldn't the institutions behind the event benefit from being part of this two-day brainstorming? To what extent are 'we' used in this process?

- Who is the 'we'? Who are we, through our representation, supposed to be committing to long-term engagement (a country, an organisation, only ourselves)?
- Are we not using the same flawed methods as in the past (for instance, not representing our sector's diversity in terms of countries, ethnicity, (dis)ability, etc.) when the overall goal of the event is to reinvent our common future(s)?

Tensions or forms of frustrations were expressed on the second day following the evening presentation between the artists' mobility group and the other groups. Some people from other working groups considered the commitments that were presented by the mobility group to be insufficiently radical – and this gets to the heart of the tension that exists in cultural mobility and environmental sustainability. Radicalism is by its nature challenging or even disturbing. Can radical action tackle the climate emergency if we're still adopting the same approaches, systems, and one-sided perspectives as in the past? Does radical action in effect mean drawing a new map of exchange, a kind of bubble, which de facto excludes those who do not have the means to access it (in terms of funding, sustainable means of transportation, visas, disability, etc.)?

Or does being radical mean completely rethinking our current systems? Could being radical lead us to engage with those people and communities who have long been experimenting with collaborative and connected forms of practice, from whom we have so much to learn? How can we break away from thinking in terms of public funding and its processes, and become more respectful of the realities of the performing arts sector in Europe?

Where these tensions were present, one can note that participants in the 'mobility working group' felt safe enough to discuss them in an open manner. The conversation with Hermann Lukan from the coordination team was also very much appreciated as a way to resolve some confusions and misunderstandings.

what's next?

The recommendations focus on what can be done from a policy perspective, particularly at EU level. After the full text has been edited by a native English speaker (this is noted as an important point, since some of the formulations in the pre-written commitments were not fully comprehensible for the group), the document can be shared/discussed with:

- European and international networks that have been working on the issue of mobility and environmental sustainability for more than a decade. This includes networks represented at the meeting in Strasbourg, but also international ones like IFACCA - International Federation of Arts Councils and Culture Agencies.

- Representatives of cultural ministers at EU level from countries who will chair the Presidency of the Council of the European Union (Czech Republic, and in 2023, Sweden and Spain, for instance).
- Representatives of the European Capital of Culture programme, which should embrace environmental sustainability as a key dimension.

An important additional recommendation, in terms of next steps, is that future events like *Where to land* be reworked in order to make sure participants feel part of the process and not abused by it. The feedback provided and the tensions that arose make clear that the terms of participation need to be clearer for everyone if we want ideas of diversity, sustainability and fairness to be fully realised.

In the conclusion of the Strasbourg meeting, the most important remaining challenge was still on how to turn an exploration of its needs into political actions. As cultural manager and researcher Vânia Rodrigues put it when asked for advice to policymakers/funders during a recent forum in Slovenia: 'I would say, try to navigate the contradictions between the urgency and the need to scale up, the need to make intelligent choices and not just tick the boxes [...] Try to work with the sector and not impose measures that are not sufficiently tested. [...] Act upon this and take your time and try to gather collective intelligence and empathy⁶.'

To take time for these questions in the middle of a climate emergency is not about 'climate delay'. Rather, taking time should signal a clear commitment to climate justice and shared responsibility, and to not repeating the errors of the past.

Commitments

Key principle We acknowledge that when the commitments below are made at an individual level they should be supported by institutions, organisations, and a suitable political and financial framework. They should also balance climate responsibility with the motivations and contexts that drive mobility, taking into account the nature and scale of organisations and their regional contexts.

Commitment 1 We commit to a) accounting for all our professional mobility and related set transportation in the framework of a legible and transparent carbon budget, and to b) working with our teams to evaluate outcomes and identify possible ways to further reduce our carbon footprint and environmental impact.

Commitment 2 We commit to considering public transport options (train/bus) where a trip is possible within 24 hours. In making a decision, we will use common sense and take into account relevant factors.

Relevant factors influencing a decision might include pregnancy, care of young children, age, chronic disease, disability, but also the number of times you need to change means of transportation, etc. If a trip by public transportation is less than 12 hours, travel by train/bus is strongly recommended. If air travel or travel by car cannot be avoided then direct flights or car sharing are recommended as greener options.

Commitment 3 We strongly encourage cultural stakeholders to optimise touring for climate efficiency, while taking into account the well-being of the team on tour. Touring here includes the mobility of both the invited team and any accompanying scenography. Agreements that enforce exclusivity (e.g. a venue contract preventing other performance dates in the nearby region) need to be abandoned, particularly in Western European countries where the practice is most common.

Action plan

In relation to commitment 1:

- Advocate at the European level for the creation of an online platform that can be used to easily calculate carbon emissions related to travel and set transportation. This should be developed in cooperation with the sector, adapted to each country, translated in all languages spoken in the EU, and made available by 2023.
- Provide training for using these tools and evaluating their impact. This training should also be in place by 2023, provided by schools, universities, professional trainers, and on the web.
- Make carbon budgets mandatory by 2024 for organisations in respect of transport and mobility.
- Lobby the mobility/transportation sector to communicate the carbon cost of individual tickets.

In relation to commitment 2:

- Introduce a subsidised flat-rate fare for artists and other professionals to travel all over Europe (an 'artrail ticket') by 2023, ideally expanded to all sectors by 2025.
- Refurbish train stations and provide new or improved national and transnational train connections, with modernised trains that provide appropriate working and sleeping facilities and proper cargo space. Note: the number of refurbished train stations / connections and the target year for delivery shall be determined in collaboration with relevant experts.

- c. Within the framework of Culture Moves Europe, create an eco-conscious transnational mobility fund that provides additional funding for artists and cultural professionals based in Europe who do not normally have access to such funding. This should fully cover extra costs related to environmentally friendly travel.

In relation to commitment 3:

- a. Make existing mapping of the cultural sector fully accessible, and complete existing studies by 2024.
- b. Produce a bottom-up action plan that promotes good environmental practices (paid travel days, local curatorial networks, etc.), respecting fairness and the need for equal inclusion.
- c. Make education on environmental topics accessible/obligatory for the whole cultural sector.

¹ From *Perform Europe Insights: Sustainability through Innovation*:

<https://www.ietm.org/system/files/publications/Perform%20Europe%20Insights-%20Sustainability.pdf>

² Quote from an artist as part of a discussion organised by the Roberto Cimetta Fund.

³ See in particular chapter 3 in the *Operational Study, Mobility Scheme for the artists and culture professionals in Creative Europe countries*: <https://www.i-portunus.eu/wp-fuut/wp-content/uploads/2019/11/OS-final.pdf>

⁴ See page 5 in the *GALA funding and resources guide*: <https://on-the-move.org/resources/funding/gala-funding-guide-arts-and-culture-projects-related-environmental-sustainability>

⁵ In line with article 13 of the European Parliament's Resolution in September 2020 to release effective measures to 'green' the Erasmus+, Creative Europe, and European Solidarity Corps programmes: '[The European Parliament] urges the Commission to encourage and enable participants to choose the least polluting means of transport, such as the train, but at the same time not to stigmatise, discriminate against or exclude participants for whom air travel is the only viable option; calls for special attention to be paid to the outermost regions and to rural and remote areas in this regard.'

⁶ Creativity 4 Sustainability Forum organised by Motovila (28 September 2022). Report and full recording of the forum:

<https://motovila.si/en/adapt-we-must-key-points-creativity-4-sustainability-forum-2022/>

Vânia Rodrigues, Head of research, Project GREENARTS at CEIS20, Centre for interdisciplinary Studies, University of Coimbra, Portugal.

Mobility of audiences

Samuel Valensi



The topic

Reversing the unsustainable

First and foremost, we work to create the conditions for the encounter between a work and an audience, because we believe that these moments of intensity have, and give, meaning. Existing documentation on greenhouse gas emissions from the cultural sector is clear: audience mobility is always one of the main sources of emissions and these emissions reflect risks: on the one hand, our consumption of fossil fuels that are warming the climate; and on the other, our dependence on energy sources that are becoming increasingly scarce. If we do not ensure that audience mobility transforms, the work of the cultural sector will become impossible.

What we know for sure

According to available reports, audience mobility is generally one of the main sources of GHG emissions for cultural organisations. On the ground, the NGO Julie's Bicycle reports that it is the primary source of emissions for the contemporary art sector, with notable examples being the Venice Biennale where 80% of visitors come from abroad and by plane, and the Louvre where 99% of the emissions are linked to visitor mobility. This is mirrored in the performing arts sector, where it is the primary source of emissions for major events in city outskirts, including most large festivals, such as Les Vieilles Charrues and Hellfest, and where it is the second largest source of emissions for national stages located on the outskirts.

What is now known is that, as a cultural event grows in size, its carbon footprint increases exponentially, because it can no longer depend solely on audiences in its own local area.

Based on theory

Audience mobility raises two major difficulties:

- It profoundly questions notions of international influence and territorial marketing, given that it questions the usefulness of bringing in distant audiences using carbon-based channels. And yet, it is often on these criteria that cultural organisations depend when making a case to public and private financial partners.
- It may also seem contradictory to the notion of cultural democratisation, since adapting the size of an event may, at first sight, seem incompatible with the objective of reaching a large audience.

However, the group quickly agreed that, without reducing our energy consumption, cultural democratisation and territorial marketing could no longer exist as we think of them today.

The greatest difficulty put to the group was a systemic one: it is impossible to think about audience mobility with no reference to a multitude of other factors (programming, audience size, exclusivity clauses, private and public transport, etc).

The workshop

We first tried to approach this by listing the obstacles, levers and known experiences of our different commitments. This method turned out to be laborious and the group quickly moved on to discussing each commitment directly. Once we had agreed on the commitments, we worked on transforming them into concrete measures by specifying the players involved and the chosen method of action (rationing by price, by quantity, communication, technical choices, etc). This proved to be much more effective, however the time available did not allow us to go into the details of planning or budget.

The next stage

Many points of agreement have been reached despite a wide diversity of profiles present and of conflicting interests. This is, in my opinion, proof that agreement is possible in the sector and that the proposals should be the subject of wider validation and citizen lobbying of the sector, as well as European, national and local public authorities.

Commitments

To set a common ground, we committed to deeply question audience mobility while defending cultural diversity, accessibility, and inclusion, in a sustainable way. We believe that the execution of the following commitments should follow a democratic process.

To reduce the mobility of audiences and the impact of these, we, as a group, make the following commitments and call on the sector to join us:

1. To measure and understand the audience mobility and develop shared tools to do so.
2. To rethink the scales of venues and events according to the capacity to attract audiences by sober means in a reasonable time, and to consider that events and venues have to be mainly connected to their local communities.
3. To work on the link between cultural and transport policies. On the one hand it will be necessary to better coordinate the location, accessibility and timetable of events and the public transport services. On the other hand, to lobby for the development of accessible public transport when needed.
4. To abandon territorial exclusivity for artists and develop territorial cooperation in terms of programming, by favoring the mobility of artists over that of audiences.
5. To encourage the use of active and low emissions mobility, and make it attractive.
6. To acknowledge digital technology is not an opportunity to reduce the impact of audience mobility.

Action plan

1. Measure and understand the audience mobility and develop shared tools to do so.
 - a. Make yearly mobility surveys and calculation of carbon footprint associated mandatory.
 - b. Publish the results of those surveys yearly and keep them publicly available.
 - c. Make yearly qualitative surveys on what would help viewers choose the less emissive mobilities.
 - d. Make these surveys and calculations mandatory.
2. Rethink the scales of venues and events according to the capacity to attract audiences by sober means in a reasonable time, and to consider that events and venues have to be mainly connected to their local communities.
 - a. Develop workshops between artists and local communities all year long.
 - b. Use labels to promote local artists (labels like “produced in city/department/region”) to highlight the connection with local communities and be able to report on the part of programming it represents.

- c. Sell the tickets first locally (city, department or region) to insure that the first target is the local audience (no online general sales before the local communities had the opportunity to buy tickets).
 - d. Encourage Co-creation between artists (local or not) and the local communities.
 - e. Train on impact of growth and size (a big festival which multiplies its audience by 10 has an footprint multiplied by 30 to 50).
3. To work on the link between cultural and transport policies. On the one hand it will be necessary to better coordinate the location, accessibility and timetable of events and the public transport services. On the other hand, to lobby for the development of accessible public transport when needed.
- a. Put the inclusion of cultural timetables in the public transport contracts.
 - b. Offering free public transport tickets to the audience when they give those used for coming to the event.
 - c. Propose meeting points (and happenings) next to public transports or shuttles going to the event/venue.
 - d. Lobby for multi-modal transports (train + bike made possible by the adaptation of the trains dedicated space for bicycles).
 - e. Progressively replace parking places by bicycles parkings/shelters.
4. To abandon territorial exclusivity for artists and develop territorial cooperation in terms of programming, by favoring the mobility of artists over that of audiences.
- a. Ban exclusivity clause.
 - b. Pressure into co-programming the artists coming on a territory.
5. To encourage the use of active and low emissions mobility, and make it attractive.
- a. Program events, mediation or artists inside public transports on the way to the venue/event.
 - b. Get artists and permanent teams involved.
 - c. Ban information on how to get to the event by plane on websites and communication.
 - d. Ban sponsorship and ads for cars, planes, oil and energy companies & claim for european funding in compensation when it jeopardizes the event.
 - e. Build partnerships with bikes fixing and caring services.
 - f. Communicate on how to come with low emissions and active mobilities on website and with newsletter coming with the ticket purchases.
 - g. Implement free battery reloading services for bikes with electric assistance and helmets storage at the cloakroom for the bike users.
 - h. Implement signage at the venues to tell people the emissions corresponding to the different mobilities.
6. Acknowledge digital technology is not an opportunity to reduce the impact of audience mobility.
- a. Ban live streaming for performing arts.

The detailed action plan can be found: <https://docs.google.com/spreadsheets/d/1EUhX21JoVS77VTOe7jgrUuzjrAidWRI5/edit#gid=1781568348>



Participants choose the most effective measures to implement the commitments on the second day of the forum

Buildings and energy

Caro Overy



*Renamed by the group:
Net zero carbon, environmentally regenerative,
inclusive and accessible uses of space
for performing arts*

Background

Buildings and energy use within them account for 39% of global emissions, of which 28% is day to day operational energy and utilities use and 11% is embodied carbon throughout the supply chain. Creative Carbon Scotland data from environmental reporting shows that despite 60% of organisations not running their own building, in the overall footprint of organisations regularly funded by

Creative Scotland, more than 50% of emissions still come from energy and utilities (the second largest source of emissions being staff and artist travel).

Frameworks exist to move buildings towards Net Zero, most of which use the World Green Building Council's [Net Zero Building Commitment](#) as a starting point. These include the European Commission's [Level\(s\)](#) which takes a holistic approach and proposes 6 macro-objectives around greenhouse gas reduction, resource efficiency and circular economy, water efficiency, health and comfort of those using the building, adaptation and resilience to climate change and

optimising lifecycle cost and value. The framework gives further objectives for each of these and 16 indicators by which to measure them. Large engineering consultancies and developers such as Arup, Nightingale Housing and Lendlease Europe real estate investment company along with some cities and regions are committed to the WGBC Net Zero Building Commitment but there is a gap in provision for the majority of buildings used for cultural work since the commitment and many others that stem from it are primarily designed for and used in the residential and commercial sectors. As such, in the culture sector we need to build our own understanding and better engage with these frameworks and standards to see how they can apply to the buildings and spaces we use for performing arts.

Vision

Within the group's general discussion around the proposed commitments, we drew out key themes which reshaped our understanding of the topic and led us to define it as an overarching vision. Our commitments and action plan therefore stem from a vision of...

'Net zero carbon, environmentally regenerative, inclusive and accessible uses of space for performing arts'

This vision informed the commitments we brought together, however we noted a need for broader expertise to shape meaningful actions.

Discussed Definitions

There were a series of concepts and terms that the group considered important to discuss definitions for that would guide the commitments and action plan.

- *Renewable energy* - The group acknowledged the problematic definition of nuclear energy as 'renewable' despite the negative environmental and social risks and impacts of it as a source and considered the potential introduction of different fuels as renewables in coming years. As such, the group agreed a working definition of 'renewable' should be free from fossil fuels, safe, and equitable throughout supply chains.
- *Cultural facilities* - The discussion ranged broader than the buildings that many of the group work in, especially considering the impact of temporary infrastructure (for example with festivals) used in the performing arts. As such, the generated vision and commitments should be read as applying to all spaces used in all cultural work.
- *Cultural work* - The group initially defined the scope of cultural facilities as those spaces used in the lifecycle of an 'artwork' but noted problems with that understanding of an artwork as implying power dynamics between artist, producer and audience, potentially limiting

audience to the role of 'consumer'. We instead chose to define cultural work as any work carried out by any cultural organisation, therefore including work such as community engagement taking place in schools, community centres, libraries and other places.

- *Shared use* - From the perspective of increasing energy and space use efficiency, the group identified a need for better sharing mechanisms. This sort of shared use we suggest should sympathetically respond to local people and places but would need an expert opinion and a methodology to truly maximise community impact.

Methods

In order for the commitments to succeed, the group identified the need for methods that require specialist input beyond that present in the room at time of discussion.

- *Energy and thermal efficiency assessment* - While most group members had received the outputs of energy efficiency assessments and are familiar with energy efficiency principles in the contexts of their own organisations, none had fully positive experiences due to recommendations being financially or practically unrealistic, or dependent on the assessor. The group was therefore keen to ensure any assessment would be appropriate for the specific culture context.
- *How to cooperate instead of competing* - This is needed in all aspects of our work, specifically to ensure more efficient and fairer use of space for performing arts
- *How to finance change* - The group shared ideas around unlocking financial resource from the private sector, for example large companies exploring low carbon investment, but were unclear how this mechanism would work in practice and how it could work alongside a spirit of cooperation that enables sharing.
- *How to challenge regulations and laws* - The group noted that architectural requirements around listed buildings frequently challenge any installation of renewable energy, as well as within France specifically, different building classifications impose limits on their use. Some of these laws are well meaning in spirit but implications that affect sustainability need to be addressed.

Limitations

The group consisted primarily of people working in northern and western parts of Europe which we noted as a potential limitation on how we view sustainability commitments and the engagement of political and non-cultural actors as well as how we experience current climate impacts. While we believe the commitments and action plan we developed are appropriate for the scale of change required, we're aware that we couldn't practically address the likely changes required to workload, types of work, and working hours within this initial version. Similarly, we noted the urgent need to practically reduce the physical impact of performing arts

in absolute terms for which it's likely we need to think towards different business models and definitions of growth. For example, we could consider the use of carbon budgeting. While necessary, this was outside the scope of our discussion.

Workshop Process

The group found the process interesting and dynamic although we changed some aspects of the sequences to be more participatory and worked more often in small groups and pairs than individually to make the most of the connection and networking opportunities presented by the group composition. Time felt very limited for the task at hand but once we set the scope and boundaries of what was achievable things felt more comfortable. It would have been good to have more time to learn about and process the outputs from the other workshops to consider synergies and collaborations but we look forward to reading about these outputs.

Commitments

1. By the end of 2024, carry out a thermal and energy diagnosis with a common toolkit which will define the priorities for energy renovation while accounting for the diversity of scale within the sector.
2. All cultural facilities in Europe will advocate for dedicated support to implement such diagnosis.
3. By the end of 2030, implement an energy efficient renovation plan accounting for heating, lighting, ventilation, water, waste and implementation of renewable energy installation where appropriate.
4. Adapt cultural uses of facilities with the dual objective of minimising energy expenditure and adapting to climate change by considering how and when buildings are used taking into account all the spaces used in all cultural work.
5. Maximise energy efficiency by redistributing resources and advocating for policy that enables and encourages increased sharing of venues and equipment.
6. Work to establish cross-sector consortia to negotiate collective purchase of renewable energy from suppliers that demonstrate a genuine commitment to equity, safety and additionality.
7. New cultural buildings should only be approved when sustainability and carbon neutrality is a priority in their lifecycle, ensuring they are highly efficient, powered by renewables, and existing to maximise equity in access and use.

The first three commitments address the need for urgent action to reduce energy demand in cultural buildings. We tried to maintain clarity throughout the discussion around where the sector could implement and where we could advocate – for example implementing full energy renovation requires funding and practical work which we can advocate for but can't implement on the individual level without external support and resources. Commitments 4 and 5 address adaptation and sharing the use of venues and equipment. Commitment 6 relates to how we can constructively contribute to lowering the carbon intensity of energy, and Commitment 7 relates to how we might approach the construction of new cultural buildings where these are absolutely necessary.

Action Plan

The draft action plan is listed below although we recognise that it isn't exhaustive. We prioritised itemising the actions and specifying the responsible people, resources required and timeline.

Corresponding commitment	Description of action	Who is in charge	What resources are needed	Calendar (2022-2030)	Measured outcome
Actions to be taken by individual organisations					
1 + 2	Advocating for cooperation and sharing organisations	General management + Boards + Communication team	People (assigned coordinator)	2022 ongoing	
1 + 2	Implement an internal communications strategy that increases awareness and understanding of thermal and energy efficiency	General management + Communication team	Internal ambassadors + Communication expertise	2022 ongoing	
1 + 2	Set up monitoring and reporting on environmental impact of organisation activities	General management + Boards	Tool	By 2024 + ongoing	
3	Improve knowledge in the organisation in ways that enable ambitious and sustainable planning	General management + Human resources	Training programmes or external consultancy	2024-2030	
3	Embed environmentally motivated renovation as a core organisational priority with supporting finance and business plans	General management + Boards	Training programmes or external consultancy + Funding	2022 ongoing	
5	Identify appropriate external use of space, which spaces can be used by others and when	General management	Engaged teams + Community dialogue	2022 ongoing	
5	Design and implement an organisational model and culture that enables the maximisation of venue and equipment sharing with extra emphasis on activities that have an environmental climate justice agenda	General management	Engaged teams + Software + Community dialogue	2022 ongoing	
5	Identify a coordinator in the team or create a dedicated job within the organisation to oversee action on maximising energy efficiency and shared use of space	General management + Human resources	Money + Training	2022 ongoing	
7	Advocating for accountability towards ensuring new building projects are environmentally regenerative in their design	Everybody	Political access politiques + Loud voices	2022 ongoing	

Corresponding commitment	Description of action	Who is in charge	What resources are needed	Calendar (2022-2030)	Measured outcome
Actions to be taken across the performing arts sector					
1 + 2	Enhance cooperation and setting of new common tools	Expert bodies (e.g. Creative Carbon Scotland) or Cultural funders (e.g. art council)	Money	By mid 2023	Tools recommended
1 + 2	Lobby for politics for a new vision, use and access to buildings with an equity, environmental and diversity regenerative perspective	construction experts linked to cultural actors	Time + Cooperation	Ongoing	Diagnostic toolkits
3	Advocate for enabling regulation change in protected buildings	Cultural organisations + Architects + Local planning regulators	Experts + Committees + Panels	Ongoing	Changing planning regulation
3	Dissemination of architecture best practice	Architecture schools + Associations	Publications + Networks	Ongoing	More visibility of sustainable buildings
4	Provide training for artists to develop sustainable scenography	environmental expert bodies (e.g. Creative Carbon Scotland) + Artist unions + Networks	Trainers + Money + Digital or physical space	By 2024	Artists actively creating with more sustainable scenography
5	Creation of a tool to share information about available spaces and equipment	Cultural organisations	Communication tools	Ongoing	Up and running system
5	Organize regular meetings between cultural facilities	Cultural organisations	Space + People	Ongoing	Evidence of sharing
6	Communication about the origin of the energy used to artists and audience	Energy suppliers	Cooperation	Ongoing	mapping of suppliers
6	Find cases from other sectors and learn about existing initiatives	Consortium + Expert bodies (e.g. Creative Carbon Scotland) or Cultural funders (e.g. art council)	Time to research	Ongoing	reported examples
7	Lobby for national and regional accountability with cultural stakeholders for sustainable new buildings				
7	Celebrate the sustainability of new building projects at a political level				
7	Establish a green cultural building network to share and influence knowledge on creating sustainable cultural buildings				

Corresponding commitment	Description of action	Who is in charge	What resources are needed	Calendar (2022-2030)	Measured outcome
Actions to be taken politically					
1 + 2	Coordinate a general and common thermal and energy assessment in the sector	EU institutions + National authorities	Expert bodies + Money + Tool	Phased 2022-2024	- Percentage of venues that completed the assessment - Creation of tool by June 2023 (with existing ones to harmonize) - Tool ready in June 2023 - Answers from July 2023 to May 2024 - Analysis from May 2024 to end of 2024
1 + 2	Set up new regulations and support access to open source tools	EU institutions + National authorities	advisors (local and national) + Money + Tool	Spring 2023 to May 2024	Number of supported cultural facilities
3	Ambitious and sustainable finance plan that combines public and private money at a local, national, European level	Public authorities (local, national etc)	Money (subsidies, fiscal advantages)	2023-2030	Proportion of venues renovated within the proportion of venues that need renovations
5	Engaging local politicians on shared use to approve time and money can be spent for other uses	Public authorities (local, national)	People	Ongoing	Evolution of the shared pace percentage inside the venues
6	Create a multisectoral common legal framework for energy purchase consortia	EU institutions + National authorities	People + Money	By the end of 2023	
6	Find common suppliers (transnational)	EU institutions + National authorities	People	Ongoing	Number of transnational suppliers
6	Centralize buying energy	Public authorities (local)	People + Money	Ongoing	Increase in the proportion of renewables within venues' total energy consumption and the percentage of venues within the common purchasing entity
6	More transparency on where energy comes from and communication on it included as a necessity of regulations	National authorities	People + Tool	Ongoing	Percentage of suppliers that communicate their energy sources

Circular economy and Eco-design in the performing arts

Thierry Leonardi



Stakes and definitions

Until very recently the cultural sector at large has mainly focused on climate change when talking about Sustainability, and even more restrictively on climate change mitigation. However, depletion of resources and loss and degradation of biodiversity are also two major environmental hazards that we must address, and a report coproduced by IPCC and IPBES in 2021 has shown the interaction between climate change and the state of biodiversity¹. There have been individual and sub-sectorial initiatives addressing circular economy and eco-design over the past few years, and we can see

a real trend, which is at its very beginning. To develop and reinforce them, we need a clear understanding of what these concepts mean, to implement them efficiently. This is why we started our workshop by sharing some definitions and representations.

French agency for ecological transition ADEME has proposed a representation of the circular economy model in three phases and seven pillars²:

- Market supply and economic player, including: sustainable procurement, eco-design, industrial and territorial ecology, economy of functionality.

- Consumers' requests and behaviour, including: responsible consumption, extension of products and usage lifetime.
- Waste management, in other words recycling.

As for eco-design, let's compare these two definitions found on the internet:

- "The integration of environmental aspects into the product development process, by balancing ecological and economic requirements. Eco-design considers environmental aspects at all stages of the product development process, striving for products which make the lowest possible environmental impact throughout the product life cycle³".
- "Eco design is both a principle and an approach. It consists of integrating environmental protection criteria over a service or a product's lifecycle. The main goal of eco design is to anticipate and minimize negative environmental impacts (of manufacturing, using and disposing of products). Simultaneously, eco-design also keeps a product's quality level according to its ideal usage. The principles of eco design were formally published in 2002 and they can be found in ISO/TR14062⁴"...

In these definitions we see:

- That eco-design is about anticipating environmental negative impacts of a product or a service over its whole life cycle in order to minimize it, taking into account a forecasted usage and a requested level of quality.
- And that it is both a principle, and an approach framed by an international standard.

Experience of the workshop

The collaborative process worked really well and the group managed quite easily to agree on commitments. This might be partly due to the fact that all participants were quite aware, and well informed. The discussions mainly focused on the best way to (re)phrase commitments and actions in order not to miss a crucial point. Our main difficulty was due to the lack of time for such a work, especially in that group where we had to review an initial list of 12 commitments. Still, thanks to the participants' dedication the group managed to deliver an action plan at the end of the second day.

What is the next step?

Quite a lot of initiatives have happened in Europe over the years, some of which might have already been redundant. Let me quote only one, that I know for having been personally involved in it. OSCaR project (2019-2021), led by the Lyon Opera and co-funded by the Creative Europe Programme, has produced a proposition of roadmap and scenarios for a greater circularity of stage sets⁵. This is why I can only agree with Chloe Sustainability

on their first recommendation: map the past and ongoing projects, plans and strategies. Then, we should check this mapping with the action plans that have been drafted during *Where to land* event, to avoid starting from scratch once again, every time we can.

Commitments

From an initial list of 12 commitments mainly meant to provide a base for the discussion, the group finally agreed on 7, after some of them were rephrased, merged together or transferred into the action plan.

The final list of commitments included⁶:

1. Ensure that circular economy is value and strategy driven, training board of directors, top management and curators in circular economy.
2. Eco-design the seasonal programming and every single production.
3. Train in eco-design students and professionals working on the design and production of scenography.
4. Set ambitious targets for the reuse of costumes and set elements in new productions, and ambitious targets for reducing the purchase of new materials (cultural organisations & artists/public & private funders).
5. Create a passport for materials to inform buyers about their origin and their environmental and social impacts.
6. Assess the impact of each production on natural resources, during the design process and after the production is achieved.
7. Set up upcycling and sharing structures accessible to all cultural sub-sectors, whether physical or digital, in each territory, to organise the effective sharing of scenery and technical equipment and extend their usage lifetime.

Action plan⁷

Workshop 4 Circular economy and Eco-design - Action Plan - C = commitment - T = typology of action

C	T	Description of action	Who is in charge	What resources are needed (people, money, tool etc)	Calendar (2022-2030)	Measured outcome
1	2 3	Create a training for top management and board members, acknowledged by a certificate (like first aid card)	Schools and vocational training organizations, together with experts	Public fundings; based on existing experience at an international level, enough to renew the training every 5 years	End of 2023: training ready End of 2025: 100% complete	Increase the number of people trained, percentage of people trained at a european level
1	3	Create an obligation to have top management trained connected to the possibility to get public subsidies	Politicians at all level and representatives of the cultural sector altogether	Time/people to negotiate the rules of this measure, d'application de cette and clear carbon neutrality target	End of 2025	Increase the number of institutions and projects integrating this measure in their financial agreements
1	3	Create the obligation to have plans and objectives on the subject on sustainability connected to the possibility to get public subsidies	Politicians at all level and representatives of the cultural sector altogether	Money (public fundings) to be accompanied in the definition of a sustainable strategy	End of 2028	Increase the number of institutions and projects integrating this measure in their financial agreements
1	2 3	Include sustainability in top management job offers	The board (public and private)		By now	New skills in top management profile
2	1 2	Involve all the departments of the organizations in the programming through workshops and working groups	All the sector	Time, clear idea of the environmental policy/ roadmap of the institution	By now	Efficiency and anticipation to reduce food prints
2	2 3	Translate share and improve existing guidelines, create templates	An independant agency at european level, with national correspondants	Money to fund this agency	Creation of the agency by 2025 and guidelines and templates by	Accelerate the transformation and creativity through a better information circulation
2		Putting sustainability at the agenda of all production meeting (starting from the very first meeting: artistic director + artist)	All the sector	Courage	By now	
2	2 3	Make CE + ED training mandatory for all the employees for the employers to train their teams (like for security, health at work...)	Vocational training organizations together with experts	Public fundings; based on existing experience at an international level, suffisamment pour enough to renew the training every 5 years	End of 2023: training ready End of 2025: 100% complete	Increase the number of people trained, percentage of people trained at a european level

Workshop 4 Circular economy and Eco-design - Action Plan - C = commitment - T = typology of action

C	T	Description of action	Who is in charge	What resources are needed (people, money, tool etc)	Calendar (2022-2030)	Measured outcome
3	2 3	Create in collaboration with all the stakeholders a training program connected to ECTS system (agreement of Bologna)	Vocational training organizations together with experts	Public fundings; based on existing experience at an international level	End of 2025: training ready	Increase the number of people trained, percentage of people trained at a european level
3	2 3	Train all the post-graduate teachers on CE + ED economy and include these topics in all relevant courses	Vocational training organizations together with experts	Public fundings; based on existing experience at an international level	End of 2023: training ready End of 2025: 100% complete	Increase the number of people trained, percentage of people trained at a european level
3	1	Nominate sustainability coordinators to help implementation of learnings at a practical level	Director	Training + time weekly allocated from the existing team or by creating part time job	By now	Guarantee to take into account CE +ED in our process
4	1 2 3	Set quantitative objectives for circular economy and eco design, create KPI (Key Performance Indicators) and follow them yearly to be shared with all the actors involved	The cultural organization according to its own policy, sector objectives and political objectives	Time and monitoring tools, a first measurement of the situation based on case studies	By the end of 2025	
4		Set up bonus/malus rules to foster circular economy and eco-design				
4	1 2	Standardize set solutions for easier re-us	Head of workshops in association with scenographers	Money to create modular elements, money to experiment, time to discuss modularity experiment within relevant networks (e.g. Operas)		
4	1 2	Increase the percentage of re-use elements in set and costumes up to 50% (at least) by 2030	Organizations and scenographers or costumes designers	Monitoring system, stocks	Stocks by 2025, 100% by 2030	Lower the carbon footprint and costs of the sets and costumes

Workshop 4 Circular economy and Eco-design - Action Plan - C = commitment - T = typology of action

C	T	Description of action	Who is in charge	What resources are needed (people, money, tool etc)	Calendar (2022-2030)	Measured outcome
5	3	Define the framework to create passport on material at a European level (easy access and easy to use)	Political level (EU) / EU Commission	Political stakeholders, consultants and experts	asap latest 2023	European law
5	2	Create or identify an agency to manage the framework and check the passports that are issued	Agencies as CIRIDD, Julie's bicycle, ADEME Aktionsnetzwerk Nachhaltigkeit, or/and collaboration	European funding	starting 2024, first prototype in 2025	database
5	1	Create an application dedicated to the passports	The agency and geeks	Private and governmental/ european funding	2025	App and webpage
6	1	Develop a shared calculator tool/s accessible (free, open source) to any kind of cultural actors	IT-technicians and sustainability experts	Development funded from governmental or eu-funds, later user-paid	starting 2023	Web based calculator for carbon footprint, ecological impact
6	2	Create case studies	Universities, cultural ministries, insitutions	Cooperations, time, people	2023-2030	Publications, accessible
7	2	Create physical structures on the territories based on the existing networks and structures	Anyone interested in building or opening a material structure, local politicians	Free storage, staff and management, money	Already started	local sharing and upcycling structures, less waste and a higher re-us of material
7	1	Develop digital platforms in open data supported by public fundings	Whoever	Money, IT-geek, high sufficient AI-Crawler System	2024	App and webpage
7	2	Investigate existing national and regional networks with other type of partners	Technical direction, networks	Time, travel costs, contacts	2022-2030	Strong relationships, new cooperations which brings new solutions
7	1	Investigate other ways to share data or develop collaborations (outside the cultural sector)	Technical direction, networks, IT developer	Time, travel costs, contacts	2022-2030	New and safe ways sharing data

¹ See <https://ipbes.net/events/ipbes-ipcc-co-sponsored-workshop-biodiversity-and-climate-change>

² See <https://cdn.paris.fr/paris/2021/02/09/c40e13e8138b3687e2fda2ea033350e6.pdf> for a proposition of a circular economy model in the cultural sector, based on ADEME's representation.

³ Source: <https://www.eea.europa.eu/help/glossary/eea-glossary/eco-design>

⁴ Source: <https://youmatter.world/en/definition/definition-eco-design-examples-definition/>

⁵ For more information: <https://blog.alternativetheatrales.be/a-propos-doscar-projet-deconomie-circulaire-applique-aux-decors-dopera/>

⁶ Though these commitments are about circular economy and eco-design, most of them would apply more generally and probably meet commitments proposed by other working groups.

⁷ To draft the action plan, we split the group into two subgroups. For the timing reasons explained earlier they could not share and revise their proposals within the group. Thus the lines below should be seen as a draft for further discussions, though some of these actions have already been discussed by the sector for some years now.

Artistic creation and new narratives

Christophe Meierhans



Renamed by the group:
Artistic practices and new narratives

Context

As introduction to our workshop's topic, a revisitation of the manner in which the ecological issue is being understood and told was deemed necessary. If we are to investigate if and how the arts can contribute to the paradigmatic changes that are needed to achieve truly sustainable manners of living, the nature of these changes must first be put into focus and agreed upon. In other words, discussing "new narratives" in the arts implies to first discuss the narratives we employ in describing our present ecological situation.

The introductory presentation given by the facilitator can be summarised to the following statements which were adopted as the framework for our collective investigations. In a nutshell:

1. We live through an ecological disaster, not a *climate crisis*. Many aspects of this disaster cannot be reversed. Rather than seeking for "solutions" a meaningful response should develop paths to adaptation, resilience and reparations.
2. The issue at stake is not primarily an emissions problem (climate warming is one of many symptoms of a deeper issue), but a matter of the (colonial) manner in which a large part of humanity (us, westerners) inhabits the Earth. The problem we are facing is thus

of deep cultural nature much more than it is of technical/technological nature culturelle, bien plus que technique ou technologique.

3. Stating that the arts play an important role in shaping/transforming a society's culture implies a consideration of the arts' historical responsibility in shaping the toxic extractivist culture we live in today and which is at the source of our ecological predicament.
4. The arts sector as a whole produces narratives which it diffuses within society at large (i.e. to other sectors of activity). These narratives are not only produced by the contents of art works but also (and foremost?) by the modalities of production, presentation & functioning at play within the arts sector.
5. Through the narratives it produces, the arts sector actively participates in shaping the collective images of what a Good Life looks like. It generates specific kinds of desires.
6. Many aspects of today's arts sector produce narratives which tend to amplify problematic cultural tendencies rather than fostering an ecologically useful cultural shift.

This workshop has focused its efforts on discussing narratives which the performing arts sector produces as a sector. The modalities of functioning internal to the sector were thus of primary importance in the discussion.

The title of the workshop was slightly adapted accordingly, replacing artistic "creation" with "practices" in order to encompass better all the different activities involved in processes of artistic creation, next to that of the individual "artist" itself.

The initial commitments proposed by the initiators of the *Where to land* conference were complemented with a series of proposals emanating from the introductory presentation. From there, it became clear that drafting these commitments would take the form of a kind of prefigurative catalogue of types of artistic practices able to contribute efficiently to an ecologically useful cultural shift. These commitments can be understood as a mission statement for the sector, a set of criteria and a possible tool to assess the manner in which the sector "speaks", as a whole, to society. It is a call to research, experiment with, develop and promote specific kinds of artistic practices and move away from others.

Given the relative diversity of the participants and the very broad nature of the topics discussed, it proved impossible to respond fully to the demands made by the organisers in terms of outputs. Instead, a conscious choice was made to give priority to radicality, quality and depth of the discussion. The general feeling seemed to be of having just scratched at the surface of the topic.

Pursuing the work would probably require a longer-term involvement with working sessions planned at regular intervals giving enough time for individual reflection in between.

Main outcomes

Manifesto rather than commitments

The group felt the need to add a preamble to their work in order to situate it more precisely (positionality). Formulating "commitments" felt odd on the one hand because of the very partial representativity in the group for "the sector at large", and on the other hand because of the absence of a mandate from their respective institutions, or from the groups they belong to, to actually commit to anything at all. For this reason, the group felt more at ease with the idea of writing a manifesto which expresses the standpoint the participants can defend, an invitation for others to adopt.

Preamble

There is an alternative to the extractivist economy. Art should open these alternative horizons and re-enchant the world in times of catastrophe.

This manifesto is written by a group of professionals in the performing arts field, including artists, curators, managers, producers and thinkers gathered at the European forum *Where to land*.

We convey an intersectional perspective. Nevertheless we acknowledge the limits of our bias, working predominantly within Western European context and taking it as a point of departure.

This manifesto is a living entity. We invite you to take it further or pick some parts of it; and translate it according to your context and your needs. Make it live the way you want.

Looking at the artistic practices, we identify what kind of narratives are being generated through their modalities of production. We focus on art as a quality that can be incorporated into a multitude of disciplines, sectors and communities.

Initial commitments complemented with presentation outcomes

We commit to pro-actively develop and promote artistic practices...

1. **That highlight the dysfunctions of our extractivist economy, by**
 - ...generating & cultivating meaningful and useful desires
 - ...re-enchanting the world.
2. **That trace desirable alternative horizons, by**
 - ...embodying a spiritual dimension
 - ...developing fictions for desirable futures.

3. That value the collective, by

- ...connecting individual and collective experience
- ...refounding and cultivating collective ritual life
- ...de-centering the individual.

4. That align their visions and the modalities of production of works, by

- ...coming down to Earth
- ...relocalising artistic practices
- ...developing new kinds of artistic freedom
- ...de-professionalising
- ...de-sectorialising
- ...practicing "Art" as an adjective.

5. That question the position of the spectator, by

- ...existing also without audience
- ...practicing rather than producing.

6. That turn cultural venues into agoras & places of engagement.

7. That bring to the public all forms of commitment, training and action initiatives to achieve the necessary revolution, by

- ...training useful social reflexes
- ...putting alternatives to practice, being exemplary.

8. That articulate creation and forms of activism, by

- ...being activist themselves.

Reformulation of a part of the initial commitments

We commit to pro-actively develop and promote artistic practices that...

1. Develop new kinds of artistic freedom:

- Acknowledging artistic freedom as being interdependent with its ecosystem (environment, resources, human and non-human agents).
- Through the lens of responsibility, care and values it brings to its environment and its stakeholders.
- Redefining artistic value and revisiting criteria to assess art: value the small scale, enable intimate encounters/formats, imagine travelling concepts and site specific/locally rooted/non-reproducible projects.

2. Shift paradigms:

- Developing and practicing alternative models of artistic research without expecting a production.
- Employing ecologically beneficial methods and principles from outside the arts field.
- Investing/getting involved with fields of activity outside the arts sector.
- Turning from individual to collective practices and de-hierarchizing.
- Embracing the notion of loss and giving up/making space to discover new paradigms.
- Undertaking decolonial practices and deconstructing class differences.
- Decelerating the path of production to allow for more thorough and inclusive work.

3. Shift modes of collaboration:

- Encouraging co-defining, co-creation & participation.
- Fostering shared ownership of institutions, with rethinking the ways of inhabiting, of belonging and hospitality.

Action Plan

Because of time constraints and of the need to first bring to work on the commitments to a conclusion, the action plan could not be brought much farther than an initial brain storm which is presented below. These action proposals refer to the reformulation of a part of the commitments which is to be found on the previous page. Some elements of the brainstorm which were too unclear have been left out and other slightly reformulated to enable a better understanding

Raw brainstorm

- Work with groups instead of individuals.
- Share decision making with the audience.
- Erase barriers between those who curate and those curated.
- Support less projects (production, programming) - more research.
- Value artistic research over distribution (research as paid work).
- As part of your job (artist or otherwise) do some free work for/with your community (engagement).
- Benefit your immediate neighbours (other-than-human), get to know them.
- All my projects will involve non-professionals concerned by the work.
- Exchange your workplace with another person.
- Collective assessment of environmental impacts beyond CO₂ accounting.
- Sharing skills & structures.
- Propose agoras, parties on stage to organisations, associations not dedicated to art.
- Working on reshifting evaluation parameters.
- Collectively curated spaces.
- Turn your theatre in a companies' house
- Valorise artistic pedagogical skills.
- Shifting from showing to participating (institutions and funding bodies).
- Transforming institutions from production mode to research & collaboration mode.
- Enabling de-professionalisation economically.
- Changing system for how to measure quality/success, in the framework of funding processes.
- Basic income for artists.

Beginning of discussion & sorting out

• Individual level:

- Undertake decolonial practices (including class difference & intersectionality).
- Reflect on your own positionality.

• Institutional level:

- Foster open-mindedness to other cultures.
- Practices that invest/ get involved with fields of activity outside of the arts sector.
- Foster shared ownership of institutions: inhabiting, belonging, co-defining, hospitality.
- Program each year an important % of projects created by artists representative of different minorities.
- Organising info sessions about terms of the commitments with cultural producers.
- Share part of own budget to enable someone else (young, other background, less established, privileged) pursuing the same goal.

• Policy level:

- Funding for exchanges cross-sector.
- Make collective direction in (french) institutions possible, involving stakeholder network / cooperative model.

Digital sustainability

Robert Gabriel**Context**

Digitalisation and sustainability, as two mega-trends of the 21st century, unfortunately are rarely thought of together. Their relationship is ambivalent: current public policies, the digital transition and the dematerialisation that is associated with it, are often presented as one of the levers of the climate transition. The material reality of digital technology is quite different from the utopian hopes: A report published in December 2021 indicates that current digital uses in Europe represent 40% of a European's total sustainable GHG budget by 2050 – and the trend is strongly increasing. The rapid renewal of equipment is still the biggest contributor to emissions,

while the impact of data consumption, network usage and online storage is growing exponentially. And it is not even taken into account that the emissions of our digital activities are often missed out in those calculations. Generally, we view the energy consumption and emissions which are “behind the screen”, as the emissions of third parties, often those of the BigTech companies. Nevertheless, users of digital tools, for example cultural organizations, cause emissions with their content creation, not only by the creation itself, but also through the engagement and content consumption they provoke from other users.

Right now digitalisation is often seen as a tool for achieving business goals. Because of the immaterial nature of the digital world, the use of resources, like energy, rare earths elements and water, are difficult to perceive for us. Similarly, this also applies for other sustainability issues, like the concentration of power at BigTech, surveillance capitalism and the missing of truly free spaces in the digital world. Measuring digital footprints is hard because of the complex digital infrastructure: One has to consider the data transfer over the wire, the energy intensity of web data, the energy source used by the data centre, the carbon intensity of electricity, the data traffic of the product/service and so on. About 0,85t of the 12t of our total carbon footprint refer to our digital life¹. Within the 1.5°C goal, each person could only emit about 2t in total, so we need half of what we could for our digital life, without having our physical needs (housing, food, heating, etc.) fulfilled.

Though, broadly speaking, 70% of web content is cultural content, the cultural sector currently lacks the power to take the same influence at the same proportion. Their provision presupposes editorialisation, which today is still the sole responsibility of the algorithms of BigTech. A public digital policy requires the possibility to regain the control over these algorithms in order to prioritise the content offered. Furthermore, in the context of sustainability we often only have the reduction of emissions in mind, as in the ecological dimension of sustainability. However, it is also important to also be aware of the other dimensions of sustainability. To reclaim the digital world from BigTech, which is mostly owned by private businesses, is essential to that. The cultural sector with its power of creation and responsibility for cultural and societal change is a crucial actor to create new public spaces in the digital world.

During the workshops we discovered value tensions. For example it's hard to find the balance between being radical enough, as in no data intensive things like streaming, high resolution video or no surveillance capitalistic business models like instagram etc. on the one hand and on the other hand the value of reaching out to as many people as possible with your own content for the sake of the content itself. Many participants stated that they don't have the power to make the relevant decisions, for example about what hardware or which software licenses their organizations buy.

The methodology of the forum was also critiqued by some participants. They would have liked to be involved in creating the commitments from the scratch and not just revise them. Additionally, it wasn't clear what exactly the commitments were, or how they will apply. The participants also thought that they had no mandate to make commitments for the sector since they were not diverse and representative enough.

The next steps are for example completing the action plan. Also, every individual person and organization in the sector should try to act according to the commitments as much as they can, since every small step counts and daily actions are the basis for major changes. Furthermore, the sector could use its power and make the reclaiming of the digital world part of program and formats, connecting with digital activists and embracing their counterculture against mainstream BigTech. Experts on digital sustainability can provide material that helps to get into action, such as courses for training or further education, they can build knowledge bases, consult during digital heavy projects or provide regular Q&As online meetings. This was a frequently requested measure by the participants and could give orientation in transforming the way they use the digital world in a sustainable way.

¹ Öko-Institut e.V. - The carbon footprint of our digital lifestyles <https://blog.oeko.de/digitaler-co2-fussabdruck/#english>

Commitments and Action Plan

To this end, we personally make the following commitments and call on the sector to join us:

Individual	Sectoral/systemic	Political advocacy
1. Reduce the amount of Data Traffic we produce or contribute too		
Good Email Practice: use sharing-links instead of attachments, reduce email correspondence	Accountability and monitoring of Digital CO ₂ Footprint including emissions at third party infrastructure	Limiting data usage on video platforms (e.g. low default resolution)
Default settings to low resolution (e.g. 480p) on video sharing platforms, upload only Videos with as much resolution and frames, per second you really need	Sharing good practices	
Artists should celebrate with audience in an analogue way on-site and not remote digital/data intensive – which is educative for the de-digitalisation of our society and therefore sustainable	Capability building at all levels regarding digital sustainability	
Reduce Video Documentation and choose alternatives like images, animated graphics, text when communicating online	Advocacy and education in the topic of digital sustainability	
	Radical acts “no postings on friday” in orientation on fridays for future	
	Coordination of digital assets to avoid duplication (e.g. uploads of the same performance)	
	Reduction of videos in general	
	No live streaming	
2. Add ecological criteria for call of public bids		
	Drafting of the template for the criteria for public tenders which asks 3rd parties to demonstrate their digital sustainability policy	
3. Inform people about the impact of our digital footprint and alternatives you offer		
Transition away from BigTech to open source software and sustainable service providers	Develop a guide for sustainable digital practices	Set standard practice and criterias for digital sustainability
Use Signal Messenger instead of Whatsapp for group chats in your organization	Create an awareness campaign about the digital footprint	Impose sustainable criterias in fundings, calls and contracts when working with digital media
Use alternative video platforms (e.g. peertube instances)	Share and raise knowledge: offer workshops and trainings on the topic of sustainable digitalisation	Propose footprint check to all funded organizations
User alternative social media platforms (e.g. fediverse services)	Inform about sustainability measurements and transition of the digital media usage	
Strengthen your own website for communicating with the audience		
spread the word for digital sustainability on footers, websites, disclaimers in media content on platforms from BigTech		

Individual	Sectoral/systemic	Political advocacy
4. Extend the life of existing equipment and purchase refurbished equipment whenever possible or push the demand for it		
Buy second hand or refurbished equipment	Circular economy	Advocate for laws against planned obsolescence for software and hardware/ equipment
Extend the life cycle of the equipment through maintenance	Reduce the use of unnecessary purchases and uses of materials	
	Reuse what you already have and share equipment whenever possible	
	Recycle the equipment properly to convert the resources into raw materials and further into usable products	
5. Establish a process of digital infrastructure retrospective (check if it's in alignment with your own values or the SDGs)		
List digital product and services in use at you organization and update it regularly		
Evaluate the sustainability of products and services in use		
Gather information about sustainable alternatives and make conscious value based decisions which products and services you want to use and therefore which companies you support		
6. Check if your digital infrastructure is in compliance with the GDPR and other regulations		
Make internal or external audits	Make internal or external audits	
7. Choose a digital product or service online if it meets most of the following criteria		
<ul style="list-style-type: none"> • Offers options to control the amount of data being transferred and/or stored for any medium (e.g. abandoning data-intensive streaming) • Is open source software • Provides strict data protection • Has no business model which is based on user data and user behaviour (no surveillance capitalism) • Supports longevity of use (runs on old devices, operating systems etc.) 		
	Use only data centers powered by renewable energy and are high efficient in energy and water use	Provide money for digital aspects (infrastructure, services etc.) of projects
	Use open source software	Add sustainable digital criteria to the funding schemes (e.g. public money public code)
	Use social media services without surveillance capitalistic business models (e.g. fediverse)	
8. Use only renewable energy for the own digital infrastructure of your organisation		
Use renewable energy for own digital infrastructure	Address/communicate the need of financial support for adaptive digital infrastructure to funders/grant givers, policy makers	Integrate digital sustainability to funding applications and contracts
Green hosting of own websites, apps etc.		

Individual	Sectoral/systemic	Political advocacy
9. Only use as much digitalisation as necessary and as little as possible		
Do things analogue if you have all the materials you need instead of digitalise every process	One Day per week without digital communication (digital detox/reduction)	
One Day per week without digital communication (digital detox/reduction)		
10. View the entire communication of cultural entities through the lens of digital responsibility		
	Rethink/Rewrite Communication Strategy: less data intensive/digital	
	No Streaming	
	No Metaverse	
	No CRM	
11. Advocate for a decentralized European digital platform under the control of different public authorities responsible for editorializing and concentrating data consumptions and quality digital content		
Signposting to expertise	Develop a draft of a digital sustainability policy/action plan which is shareable through the professional networks	Define standards for organizations and specific services and products
Working across sectors	Argument plan providing context & support articulation of the issue	
	Research retrospective evidence policy	
	Develop a convincing project plan (stakeholders, expertise, timeline, methodology)	



Workshop 6# **Digital sustainability**

PRESENTED BY... VERANCA NADINE FRANÇOISE
 CAMILLE PETRA HANNU ESTHER ALICJA MARIEKE
 VIRGINIE MAÏTÉ ULRICHE ROBERT JONATHAN

5.10 STRASBOURG
 2022

Commitments ~ **COMMITMENTS** ~ COMMITMENTS ~ COMMITMENTS ~ COMMITMENTS ~

1. REDUCE THE AMOUNT OF DATA TRAFFIC WE PRODUCE OR CONTRIBUTE TO.
2. ADD ECOLOGICAL CRITERIA FOR CALL OF PUBLIC BIDS.
3. INFORM PEOPLE ABOUT THE IMPACT OF OUR DIGITAL FOOTPRINT AND ALTERNATIVES WHICH YOU OFFER.
4. EXTEND THE LIFE OF EXISTING EQUIPMENT AND PURCHASE REFURBISHED EQUIPMENTS AS MUCH AS POSSIBLE.
5. ESTABLISH A PROCESS OF DIGITAL INFRASTRUCTURE RETROSPECTIVE (check if in alignment with our values or the SDG's).
6. CHECK IF OUR DIGITAL INFRASTRUCTURE IS IN COMPLIANCE WITH THE GDPR AND OTHER REGULATIONS.
7. CHOOSE A DIGITAL PRODUCT OR SERVICE IF IT MEETS MOST OF THE FOLLOWING CRITERIA :
 - OFFERS OPTIONS TO CONTROL THE AMOUNT OF DATA BEING TRANSFERED AND/OR STORED FOR ANY MEDIUM (eg. abandoning data-intensive streaming)
 - IS OPEN SOURCE SOFTWARE
 - PROVIDES STRICT DATA PROTECTION
 - HAS NO BUSINESS MODEL WHICH IS BASED ON USER DATA AND USER BEHAVIOUR (no surveillance capitalism)
 - SUPPORTS LONGEVITY OF USE (runs on old and diverse devices, operating systems etc.)
8. USE ONLY RENEWABLE ENERGY FOR THE OWN DIGITAL INFRASTRUCTURE OF YOUR ORGANISATION.
9. ONLY USE AS MUCH DIGITALIZATION AS NECESSARY AND AS LITTLE AS POSSIBLE.
10. VIEW THE ENTIRE COMMUNICATION OF CULTURAL ENTITIES THROUGH THE LENS OF DIGITAL RESPONSIBILITY.
11. ~~ADVOCATE FOR A DECENTRALIZED~~ ADVOCATE FOR A DECENTRALIZED EUROPEAN DIGITAL PLATFORM, UNDER THE CONTROL OF DIFFERENT PUBLIC AUTHORITIES, RESPONSIBLE FOR EDITORIALIZING AND CONCENTRATING DATA CONSUMPTION ON QUALITY DIGITAL CONTENT.

Are we radical enough?

Vote yes

Yes! super radical

Vote no

If not please rephrase!

ENGAGE USERS TO PURCHASE REFURBISHED EQUIPMENT

INFORM USERS TO DECREASE THEIR ENERGY USE (NO HD, SWITCH OFF...)

ASK AUTHORITY TO ADOPT REGULATORY INCENTIVES FOR OUR COMMITMENTS

TRAINING OF IT TEAMS IS NEEDED

OR... DEVELOP OFFLINE VERSIONS OF OUR CONTENT

The commitments of Group 6 "Digital sustainability" on the evening of the first day of the forum

Impact assessment methodology and choice of approach

Nadia Mirabella



Context, main take aways and future outlook

Climate change is recognised as a global emergency that goes beyond national borders and has already serious effects on a planetary level. After the publication of the last IPCC report, the UN General Secretary Gutierrez said that it [...] “is a code red for humanity” that threatens the existence of human beings for the future to come. It is an issue that requires international cooperation and coordinated solutions. On December 2015, 193 world leaders at the UN Climate Change Conference (COP21) in Paris signed a key milestone, a legally binding international treaty namely Paris Agreement. Crucial commitments are reported, such as:

- Significant reduction of GHGs emissions to limit the increase of global temperature to 2°C by 2100, and pursuing efforts even further to 1.5°C.
- Review countries’ commitments every five years.
- Provide financing to developing countries for mitigation, resilience, and adaptation to climate change.

The European Union, as a party involved in the Paris Agreement, released the historical European Climate Law that sets a legally binding goal to achieve net zero greenhouse gas emissions by 2050 for Europe as set out in the European Green Deal. The law also sets the intermediate target of reducing net greenhouse gas

emissions by at least 55% by 2030, compared to 1990 levels. Climate neutrality by 2050 means achieving net zero greenhouse gas emissions for all EU countries.

Several academic and policy publications addressing the bonds between culture and sustainability were published, but it is only recently that the whole sector started to seriously question its role in relation to climate change. An overall reflection on the environmental footprint of the sector still needs to be fully addressed and acknowledged, and few limited experiences exist at European level (e.g. Arts Council in UK, experiences in the Norwegian and Dutch sector).

Finding common frameworks to measure sustainability impacts is an aspect that requires urgent attention for the sake of commensurability of action and accountability of the sector. The workshop was focused on the definition and requirements to set an agreement on a common and coherent methodological framework that shall ensure comparability and consistency in the assessment and defining incentives to leverage further action of the performing arts sector.

During the workshop a total of 12 participants, mainly from France and Germany, with a sheer variety of expertise discussed and brought their reflection to the topic, keeping a *glocal* perspective, i.e. reflections based on their professional experience to be upscaled at European level.

The dynamic in the group was very good, and participants were well engaged in the conversation, where everyone was involved. The participants successfully achieved the goals proposed in each step of the workshop respecting the timeline with short delays. A coherent list of commitments with a pragmatic action plan was achieved.

The overall experience was very positive, and many participants said to be satisfied and happy to contribute at the end of the two days. Working points can be mainly identified in the dense and intense program that left participants tired especially at the end of the first day and second morning. Furthermore, some participants were highly doubtful about their mandate to propose strong commitments valid for the whole sector and felt a bit overwhelmed in terms of responsibility. This led to experience “back and forth” in the definition of the commitments and action plan. Clarify that these are first proposals that will be further refined and elaborated before any real action and follow-up will be pursued was a recurrent task for the facilitator. A strong background was helpful to keep participants on track during the discussion and make things pragmatic and focused. Minor point, participants struggled in identifying and

distinguishing the different perspectives of the action plan, i.e. technical/individual, systemic, and political as the things are very interrelated, and actions work on simultaneous levels. On the contrary, the division in sub-groups worked very well to define and shape more concretely and efficiently the action plan.

Facilitator’s perspective is that this can be easily solved if further highlighted from the very beginning when participants are invited and in a later stage experienced professionals on the topic will be involved. In terms of next steps, participants contributed to create a basis of the desiderata and needs to ensure that the performing arts sector will be in line with European legal targets. It is important to keep the network alive, and organize future and similar *Where to land* gatherings, and further expand it to open to the least represented countries (e.g. from Mediterranean area, Balkans, and Nordics). Aims are twofold: i) bring a wider experience to the topic, and acknowledge what is already existing but less accessible, for example due to language barriers; ii) set the basis to act more at a glocal level and magnify the full engagement of the European sector. An opportunity could be either to expand the number of participants, days etc., or (maybe more fruitful) recreate the same initiative divided per geographical areas, and later organize a European gathering where representatives from each region are invited. Engage with political representatives and other relevant stakeholders (e.g. local authorities, but also public and private sponsors for fundings) is also key to ensure that proposals will be well received and supported.

Commitments and action plans

The participants discussed the first proposal of commitments and proposed revisions, especially for commitments 3 and 4. There were recurrent discussions about the mandate and need to create a taskforce of professionals and stakeholders to take decisions. Furthermore, they decided to make commitments stricter, but sometimes were doubtful and reluctant about their practical applicability. Finally, emphasis was given on integrating social impacts on the long run alongside environmental ones. Final shared consensus was reached over the following list of commitments:

1. There is the need to implement a methodological discussion about the thorough impact assessment of the performing arts sector. The discussion shall clearly define:
 - The scope of the measurement in terms of impact assessment and activities, making it as exhaustive as possible, whilst establishing areas of priority and criteria based on the existing knowledge.
 - The principles for allocating impacts and responsibilities.

- The data collection procedures and data quality, aiming at including machine learning, artificial intelligence, and other data mining procedures in the future.
 - The desired timeframe for assessment and reporting, aiming at annual reporting.
 - Impacts and impact assessment methods/indicators to be used, beyond GHGs.
 - The definition of reduction targets and principles, e.g. based on European Climate Law, SBTi.
 - The monitoring of emissions.
 - The reporting procedures.
 - Assurance.
2. Based on a common reference framework, create a taskforce to review existing open source tools within EU that will acknowledge for the diversity of local practices and contexts.
 3. Provide human and economic capacities (public body funding, supporting networks of professionals, training and technical support...) to support each organization in carrying out measurements, creation and implementation of sustainability roadmaps.
 4. By 2025 (2026?), based on the agreed framework and provided open source tools, actors shall commit to measuring their activities and publish their results to receive any public funding.
 5. By 2025 (2026?), based on the agreed framework and provided open source tools, establish a system of incentives for actors implementing a reduction strategy.

The subsequent **roadmap** is proposed as first step to implement the commitments, summarized in Table 1:

Commitment 1

1. **Create a 1st task force (TF1) by Q1 2023 made of people elected from the performing arts sector and their representative (e.g. syndicates, public organizations, etc.) that could ensure equality and diversity of European countries and size (i.e. covering big organizations, but also individual companies)**
2. **TF1 identifies a 2nd task force (TF2) by Q2 2023 made of experts from the sector and 3rd parties' experts of the sector and environmental challenges (JB, Chloe Sustainability, etc.)**
3. **TF2 reviews current frameworks and suggests or defines the best framework needed for impact assessment by the end of 2023.** The framework shall be totally transparent and open access.
4. **The engagement of political representatives along this process is an asset to ensure future use of the framework by stakeholders (because of fundings, assurance, transparency, trainings etc.)**

Commitment 2

5. **TF2 reviews current available tools, based on research, existing knowledge and surveys sent to the stakeholders by 2023.** Criteria to prioritize the best available tool are defined (but not limited to) as: transparency, open access, flexibility (covering from small to big org.) European representativeness, friendliness, compliance with the selected framework(s)
6. **If no tool exists or satisfies the minimum identified criteria, the creation of an ad hoc one by 2024 is suggested, considering a pilot group of organizations (from small to high scale over Europe) as test**

Commitment 3

7. **By Q1 2024, join forces at national levels to create institutional bodies coordinated at European level (by e.g. Creative Europe).** These can be funded by a combination of public funding, taxation of most polluting industries, emission trading and membership fees, etc. and they shall be able to provide technical support or training, verification, certification to organizations of different sizes (from big organizations to smaller ones)
8. **By 2025, include sustainability-related topics as part of curriculum in all universities forming performing arts professionals (including artists)**
9. **By 2025, the institutional bodies recommend and provide engagement to raise awareness at board level and encourage the hiring of sustainability managers and analysts and budget allocation in big organizations (e.g. over 40 employees) to support sustainability initiatives.** The same body reports responsibilities of every stakeholder in GHG emissions accountability (as minimum impact assessment) and small/medium entities may benefit from professionals 'network for support, and exchange.
10. **By 2024, create a list of environmental experts able to provide consultancy services if needed**

Commitment 4 and 5

11. **By 2024, big organizations privilege environmentally friendly productions with measured impact assessment, certifications, sustainability policy, etc. to decrease their footprint too and get higher visibility and credits for fundings**
12. **By 2026, every organization shall measure their project impact and publish a roadmap for reduction regarding their first assessment, according to the agreed framework, tools and under supervision of the institutional body mentioned at point 7.** Access to fundings and human capabilities for support is determined by the institutional bodies based on e.g. organization size, geography, achievements, existing sustainability policy, etc.

#	What	Who	When
C1.1	Create a 1st task force (tf1) made of people that could ensure equality and diversity of European countries and size (i.e. Covering big organizations, but also individual companies)	Representative of the performing arts sector	Q1 2023
C1.2	Tf1 creates a second taskforce (tf2) from the sector and 3rd parties' experts of the sector and environmental challenges	Tf1	Q2 2023
C1.3	Review of current frameworks and suggests or defines the best framework, based on agreed criteria such as transparency and open access	Tf2	Q3 2023
C1.4	Policy engagement		2023
C2.1	Review of current available tools, based on research, existing knowledge and surveys sent to the stakeholders	Tf2	Q3 2023
C2.2	If no appropriate tool exists, a new tool is developed	Tf2, sector's stakeholders	2024
C3.1	Create institutional bodies coordinated at european level, funded by a combination of public funding, taxation of most polluting industries, emission trading and membership fees, etc. The bodies provide technical support or training, verification, certification to organizations of different sizes	Political bodies	Q1 2024
C3.2	Include sustainability-related topics as part of curriculum in all universities forming performing arts professionals (including artists)	Education, University	2025
C3.3	The institutional bodies recommendation and guidance for engagement at board level plus appointment of sustainability managers and analyst and budget allocation in big organizations	Institution body	2025
C3.4	List of consultancy experts validated to support organization	Institution body	2024
C4&5.1	Big organizations privilege environmentally friendly productions with measured impact assessment, certifications, sustainability policy, etc.	Big organizations	2024
C4&5.2	Every organization shall measure their project impact and publish a roadmap for reduction regarding their first assessment, according to the agreed framework, tools and under supervision of institutional body	All sector	2026

Training of professionals

Chiara Badiali



Renamed by the group:
**Co-creating learning with people
working in the performing arts in Europe**

Every job needs to be a climate job now. The ecological transition means re-inventing everything we do, how we do it, and our relationship to the world and people around us. It also means learning to live in a changing world that will keep changing faster: learning to live with and respond to uncertainty, moving beyond fatalism and eco-anxiety.

From Julie's Bicycle work, we know that "*The commitment of staff or senior management*" is almost always identified as the top driver of environmental action in organisations

and "*lack of human resources*" and "*lack of knowledge*" as top barriers to action¹. While these point to the importance of people in the transition, they also highlight the (current) absence of strong signals from policy and funders, and that ecology is still seen as something 'additional' that requires additional resources, rather than something 'foundational' that is built into everything we do.

If every job needs to be a climate job now, this means making sure the ecological transition is at the heart of the ethos of everyone working in the performing arts, and that they have specific skillsets based on their responsibilities and needs. This means rapidly 'retrofitting' philosophies and knowledge that, to date,

have not been part of the 'toolbox' necessary to work in the performing arts. We can think of different spheres of learning:



... underpinned by transformation and stewardship skills for those leading early transitions and in roles that need to 'take others along'.

'Training' or learning in the performing arts takes many different pathways. Although there is a level of formal training through Universities and professional membership bodies, far more learning takes place informally. Opening up new learning, and creating new roles with ecological skills, may also offer new career pathways. These can also be seen as intersectional opportunities to open up career pathways for people currently underrepresented in the European performing arts workforce.

There are two significant policy opportunities at EU level: **2023 will be the European Year of Skills** with a focus on the green and digital transition; and the **EU Pact for Skills** which includes the cultural and creative industries as one of 14 target sectors through the Creative Pact for Skills.

The performing arts in Europe employed ca 1.81 million workers in 2017, or 1.3% of the EU workforce². Ensuring they all have access to some form of ecological learning between 2023-2025 would mean training ca 600,000 people per year, or 50,000 per month. At first glance, this feels like an impossible task: but it can give us

something to aim for. And if we put ecological practice at the heart of everyday practice, everyone will be learning by doing.

Emergent Themes from the Workshop Discussion **Learning and Unlearning, not just training / To change a system, change methodology**

If we think about deep transformation, and take inspiration from systems thinking (like Donella Meadows' 'leverage points' of where to intervene in a system), then the definition of 'training' as something provided by an expert to a group of people, probably in a lecture format, falls short. An initial 'climate literacy' presentation can create awareness, it might even provide some initial information of what to do next, but at best is a first step towards further action. Different formats for learning also offer earlier chances to shift people from 'consumers' of knowledge to 'actors'.

We need to widen our understanding of 'training'. Unlocking creativity, curiosity, and life-long learning in service of the climate crisis means looking beyond the provision of information: new formats and experiences of mutual learning, exchange, mentoring, action-learning research and learning-by-doing. We also need 'unlearning': opportunities to break the habits and stories that have brought us to this moment of crisis in the first place.

Community and mutual support

People working towards the ecological transition often end up feeling alone, like a single voice trying to make change in an immovable system.

To sustain curiosity and change, and to avoid training simply making people feel more burnt-out or anxious, learning should be supported through networks, mentorship, and community.

Materiality

At the root of current extractive and unsustainable systems are disconnections between people and the material, human, and ecological relationships that nourish our patterns of living, making, and (over-)consuming. These extend to the European performing arts community: too many of us don't know where our food, the materials that go into our sets and costumes, and the energy that powers our spaces and transport comes from and where they pass through on their way to us.

Learning should offer opportunities to reconnect with the material world around us.

Breaking out of the bubble

Given the importance of relationships to the ecological transformation, making change means 'breaking out of the bubble' and creating new connections between

the performing arts sector and people in our communities, governments, and other parts of civil society.

Learning should offer opportunities to co-learn with others outside the performing arts in ways that recognise mutual expertise and experience.

To certify or not to certify? / Not letting the perfect be the enemy of the good

The potential benefits of certified training include quality control and ability to specify 'minimum necessary skills', demonstrating to employers and others that training has been completed, and the ability to require training (including renewed certification every few years) as part of employment offers or participation in projects/programmes as a way of incentivising take-up of and investment in training. But these need to be balanced against concerns including:

- The urgency of the climate crisis, and delays in implementing learning and education if a Europe-wide certification first needs to be agreed and set up.
- Overhead costs of maintaining and updating a register of certifications, and certified trainers and courses at a European level.
- Different present norms around Europe (some countries or professions already have existing systems for certification in areas such as health & safety, gender equality, etc while many do not).
- Creating higher barriers to professional entry at a time when the performing arts community is also working towards greater inclusion.
- Standardisation deepening social imbalances in Europe.

Where there are existing systems in place for professional certification on other topics, climate and ecological literacy should be integrated in these, but it does not feel realistic nor desirable to create a Europe-wide mandatory system of certification.

'Commitments', or a vision for where the European performing arts community might go next

Our workshop is made up of a group of artists, cultural professionals, performing arts institutions, lecturers, students, and cultural funders and networks from across Europe. While we bring many viewpoints to the table, we are also keenly aware of the voices not present with us.

The following 'commitments' should be read as an initial vision for what the European performing arts community might aspire to in a world where we give the ecological and climate transformation the dedication it asks of us.

1. Within the next year, all organisations and institutions in the performing arts sector will include ecological responsibility in job descriptions (including freelance contracts) to create space for action and skills development.

2. Work towards the implementation of an ambitious programme of continuous learning for all people working in the performing arts in Europe, with the objective that by the end of 2025 they should have participated in professional development covering:
 - Climate literacy and the way climate change intersects with other ecological and social spheres.
 - Applied skills in relation to their specific role and responsibility.
 - Transformation management and how to implement change.From 2025 they will continue to participate in on-going professional development including through networks and mutual support.
3. Work towards the implementation of a shared European programme for the development of continuing learning in the sector, building on existing resources and networks.
4. 'Training' or 'learning' needs to be accessible to all those working in the performing arts, including in full- or part-time employment, freelancers, and artists; and those who are publicly subsidised and those who are not. Where there is existing mandatory professional certification, ecological sustainability should be built into this.
5. Commit to different forms of learning and sharing knowledge that foster cross-European collaboration and exchange, peer-learning and mentorship, and also looks outside the cultural sector for expertise.
6. By the start of the academic year 2024, all initial artistic, technical and administrative training courses give pride of place to the teaching of ecological issues and the management of change, in a way that is integrated into key skills development (e.g. set design) as well as stand-alone ecological modules.

Spotlight transformational idea

What if everyone working in the performing arts in Europe spent one day working in a field with other cultural professionals, students, artists, community, politicians, while focusing on climate transformation? It would break boundaries, create an atmosphere for more open conversation, reconnect us with Earth and the material understanding of growing food, feed creativity.

Roadmap for tomorrow and beyond

Given the diversity of the European performing arts sector and the many different pathways to learning, it follows that there might be many different roadmaps. We offer the following as ideas to follow alone or with others:

Individual actions for individuals and individual institutions

- Institutions to commit making professional development part of working hours for all staff and paid freelancers/artists.
- Institutions to create cross-departmental working groups on ecological transition that connect different departments, and work as internal 'Eco-Ambassadors'.
- Commitment of 'bigger' structures and institutions to guide and mentor 'smaller' organisations and freelancers/artists, including hosting regular monthly open sessions for partners, freelancers, artists, and volunteers.
- Creation of local forums for exchange that come together at least once per year.
- Everyone working in European performing arts to write their own self-directed learning plan.
- Keep environment/climate on agenda in all existing networks and conferences.
- Invite local and regional politicians with climate and environment portfolios to first nights and performances on ecological themes as groundwork for future collaboration.

Actions for cultural funders and policy-makers

- Cultural funders to implement mandatory climate literacy training for all staff evaluating grants, with a focus on how to evaluate environmental elements in projects.
- Cultural funders to make environmental training and capacity building an eligible cost as part of all types of funds.
- Grant givers to build in mandatory requirements for attending training and creating a learning plan on ecological literacy for all grant recipients. Training may be offered directly through the grant-giver, or external programmes endorsed. Precedents exist in areas like Creative Europe training for financial management, or training on sexism/gender equality in France.
- Create grant programmes for creative 'action' pilots, learning-by-doing, focused on climate action. For example the German Federal Cultural Foundation's programme 'Zero'.
- Trade unions and membership bodies that have existing professional training and standards to build in climate training modules and skills into these, especially obligatory programmes.
- Lobby for an EU Directive to be adopted at the national level of member states, regarding compulsory introduction of environmental training in tertiary education.

- Lobby for EU funding programmes like Erasmus to not only cover travel expenses, but also e.g. tuition fees or salary compensation for freelancers to participate in climate-related training.

Sector-wide action to create shared knowledge and platforms

- Creation of a shared European platform curating curricula of varying lengths, links to existing resources, and training materials that can be downloaded and built on through an open source/creative commons philosophy. This might include:
 - Fundamental skills for eco-management / suggested minimum standards, based on EU frameworks like GreenComp.
 - Different curricula adapted to different skillsets and roles, including creative exercises.
 - Tools for evaluation and measuring change.
 - Methodologies and training design that foster peer-to-peer learning.
 - E-learning 'on demand'.

Such a platform could be delivered under an EU project proposal bringing together different culture & climate experts across Europe along with NGOs. The project would include mapping of existing training initiatives and learning programmes.

- Study to assess current levels of ecological competency, skills, awareness and attitudes among performing arts professionals across Europe and identify knowledge gaps. This could form the basis of a follow-up study to measure impact and changing attitudes/skills in 5 years' time.
- Set up Europe-wide mentorship programme to connect peers on climate/ecological issues.

Looking outwards

- Create a European network of centres of knowledge transfer between Universities and cultural institutions.
- Set up a programme for senior management of cultural organisations to receive mentorship from young climate activists.
- Set up shadowing programmes for artists and cultural professionals to shadow local/regional environment and climate policymakers.

¹ See for example Julie's Bicycle *Creative Climate Census* (2018), *Vision 2025 Outdoor Events Industry Green Survey* (2015-2021), *Lideratge mediambiental en el sector cultural i creatiu català* CoNCA/Julie's Bicycle 2020, Julie's Bicycle/BOP *Net Zero and the Creative Industries* (2022)

² https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/ccs-market-analysis-europe.pdf

A sober vision for the transition

Mladen Domazet



Introduction and process

As the workshop introductions indicated, this workshop topic deals with the issue of degrowth as reflected in the performing arts. The ‘sobriety’ in the title of the workshop was aiming at the realistic efforts of limiting warming to 1.5°C without technological and chemical global geoengineering. It is an important topic for the performing arts within the framework of the *Where to Land* programme, as it combines and interweaves many strands of the other workshop topics. In my personal view as a workshop (WS) leader this is an essential addition to other workshops’ specific topics as it conceptually combines their efforts and gives them a realistic framing.

‘Sobriety’ of the title was therefore referring to a realistic chance to contribute to decarbonised practices in performing arts, rather than rely on outsourcing the problem and solutions to other segments of society or other regions of the world.

The participants were introduced to the limits to growth research, modelling of near future constraints, and the research connecting political drive for continuous economic growth with the rapid rise in inequalities and severe environmental degradation. Degrowth is a proposal for a radical **reorganisation of the society** through a drastic **reduction** in the use of energy and resources,

which is at once deemed **necessary, desirable, and possible** (Schmelzer, Vansintjan and Vetter 2022). It acknowledges that rich countries, such as those of Europe, cannot reduce their environmental impact (emissions, material throughput, etc.) fast and sufficiently enough while pursuing economic growth under a current paradigm.

Degrowth, as a conceptual framework and research field, is not only a critique of the present, but also a **proposal and a vision for a better future** that aims to liberate the 'social imaginary' from pressures of ever faster throughput (Liegey and Nelson 2020). As such it concerns all aspects of the performing arts sector, through invitation to live within Earth's regenerative limits in socially equitable and collectively supportive ways. It addresses **both social and environmental crises**, and calls for a global (i) capping and phasing out of fossil fuel pollution, (ii) spread of restorative agroecology and wilderness safe havens, and (iii) organisation of production for lasting use rather than profit (Domazet 2018). Though initially focused on consumer goods production, the final point invoked serious reflections in the group on the work in the performing arts sector, as well.

Nonetheless, from the outset there were conceptual limitations to what the topic of degrowth can achieve in the context of performing arts. As has been presented in the keynote lectures of WTL the greatest strength of the performing arts is to educate about, entertain with and contextualise different difficult social topics, where degrowth certainly falls among the more difficult and less well understood among them. But an initial injunction by the organisers, affirmed by the participants in the workshop repeatedly, has also been never to constrain or attempt to control the freedom of the productions' content, and therefore we could not simply make it a task of our WS to produce degrowth-related artistic output.

Furthermore, whilst other WS groups dealt with reducing the impact of future productions, degrowth topic could not be a simple coda to just reduce the performing arts to zero existence for zero impact. As a co-creation group we aimed to develop our commitments and action plans; we sought to land in the zone between these parameters: (a) the need to radically and rapidly reduce carbon (and related environmental) impact of the performing arts sector, (b) the injunction not to interfere with artistic creative freedom in mandating content of productions, and (c) the search for other meanings of degrowth in performing arts beyond mere abandonment or radical downscaling of the practice/sector. To set things off, the participants were invited to read Emily St. John Mandel's 2015 novel *Station Eleven*.

The WS group remained very coherent and cooperative throughout, and very few insurmountable disagreements arose. The participants were engaged and interested in cooperation to complete the set tasks of the workshop. We encountered some basic philosophical and conceptual disagreements ("what is the difference between 'artwork' and 'production'?", "which of them is the product of our work?", "what does clash between capitalism and planetary boundaries mean?" etc.), followed by concerns of how specific we should be in proscribing the **quantitative change to be implemented Europe-wide and sector-wide within 8 years** (the 2030 goal).

Throughout the process, the group opted to note and specify the strong points of disagreements and to first address the low-hanging fruit of the general principles that most can agree on. This has necessarily left us uncommitted on the quantified reductions up until the very end. We also repeatedly grappled for a tool to express, assess and contextualise the quantified reductions in different working environments, something we eventually returned to in a radicalisation of the proposals in the Action Plan.

The group agreed that, though did not engender a sweeping solution to, the problem to be solved is: to succeed in preserving the conditions for an art that is free to consume resources out of pure artistic necessity, while at the same time reducing the throughput and impact of productions in order to cultivate a virtuous sobriety from an ecological point of view.

The group members might go back to their daily lives and work in institutions and forget that this experience ever happened, or they might feel energised by the collective spirit of meaningful just sustainability goals to seek how to reframe our commitments and actions for their everyday practice. Given the daunting size of the challenge, and the experience of obstacles encountered in the overall event both options are realistically possible. Given the similarity of our commitments and actions to public policies and social movement demands encountered in contemporary Europe and further afield, there is nonetheless a slim chance that the energised outcome will prevail over wilful ignorance.

This should not be the last event of this type that the participants encounter in the near future, but it should also be the only and last introductory one. The next event they encounter should provide the good energy to encourage them to further define the action plan developed here, rather than return to the question of who are 'we' and how quantified our commitments can be. I am not very hopeful, but look forward to being proved wrong.

Commitments

In line with producing the commitments in a format presentable on a poster, but also to avoid lengthy philosophical discussion about the exact definition of each term used, the participants agreed to apply the 'simple language' methodology copied from the manifesto communication in visual arts (cf. *Documenta*). Following the discussion on who are 'we' that are standing behind the originally proposed commitments, the participants concluded to express the commitments in a voice of 'we who are assembled here' and also 'we who will go on to work and integrate the outcomes of this workshop in our professional environments and networks, thereby through our actions inviting others in the sector to join the process of implementing the commitments'.

This was also done with awareness that actionable proposals will follow the general delineation of the commitments the following day (see next section). Our proposal states that "We assembled here, commit to embed in our practices the following commitments:"

- 1. For each project that goes into production, we will assess the ecological impact of the means and resources to be implemented.**
- 2. Less competition and prestige, more cooperation and humility.**
- 3. Transform institutions into self-learning organisations to enhance sustainability and cooperation.**
- 4. (Local and inclusive vs. global and exclusive) Strengthen regional distribution and broaden local inclusion.**
- 5. Make networks for wider creative circles of creativity, for less competition and more cooperation.**
- 6. Aside from any artistic content, we commit to share and normalise a degrowth agenda.**

The 6 commitments above emerged as the most consensual from the redefined commitments that were based on the original proposal from the organisers (originally proposed by the WTL organisers. Each originally proposed commitment was analysed to seek its essential content and thus distil the common meaning from different understandings of the statement. This has resulted in two of the proposed commitments remaining unfinished, and left for further deliberation following the consultations with organisers and other workshop groups.

As these were also the most quantifiable and therefore problematic topics, as well as the topics addressed specifically in other workshop groups, our group agreed to leave them unresolved and provisional and return to them if the next day's specific action plans required that we do so. These are:

7. Reorganise to make less and lengthen the life of what is shown.
8. We, Europeans, will reduce 80% of our carbon footprint in order to continue inter-continental exchanges.

The response to our group's commitments recorded through the poster sharing at the end of the day was generally positive, but quick to spot the problems the group has been grappling with through the day. The commitments were generally assessed as radical enough, but not concrete enough because of not answering 'what is really important to keep and what can be given up (reduced)'. There was also criticism that we lack the intellectual tools to make appropriate project impact assessments so as to guide our committed impact reductions, and that we failed to address fear of precarity increase resulting from the plans for reduction.

Action plan

The actions proposed were designed to be radical (earning the group members a loss of their current job by 2025). Following the sharing of experience of the first day's proceedings with the organisers and other group members, on the second day our group produced a series of 4 action proposals for the 6 most consensual commitments. We worked hard to frame the actions under the Political-Systemic-Technical framework, again seeking the most consensually actionable commitments, focused on sober realism about climate impacts.

Due to the specific dynamic of the work on the second day and time limits, our group did not complete the linking of actions to commitments. We were at the time focused very hard on reaching actionable points to help further advocacy, and considered the connection to the 6 agreed commitments on a more philosophical level. Even though they remain tentative and not consensually approved, the possible connection between actions and commitments is as follows:

Commitment	Action
6. Share and normalize a degrowth agenda 5. Networks for wider creative circles of creativity	Develop a pan-European funding criteria charter (Systemic)
3. Transform institutions into self-learning organisations	Carbon production doughnut committees (Systemic)
1. Assess the ecological impact of the means and resources to be implemented 4. Regional distribution and local inclusion	Carbon production doughnut (Political)
2. More cooperation and humility 5. Networks for wider creative circles of creativity	Sharing of schedule plans to avoid duplication and competition (Technical)

Political

Action: **Develop a pan-European funding criteria charter** that requires 80% emissions reduction by 2030 relative to 2023, as expressed through the carbon production doughnut. The necessary actors are European funding institutions comprising 80% of the current production budget. There is to be a coordinator persuading the required number of funding institutions to join, a legal framework guiding the enforcement of the charter, and administration body for tracking compliance. First meeting to approve the charter is to be held by **Aug 2023**, with first assessment report on its implementation due by **Aug 2025**. In combination with Actions listed below the measured outcome is the **% emissions reduction per institution in 2025, 2027, and 2029** relative to the baseline situation.

Systemic

Action: **Carbon production doughnut**. Using the principles and visual tool of the doughnut economics, each production is to plan a social, cultural and environmental impact (necessarily including the carbon footprint estimate of the production process) according to a set of indicators in a standardised methodology. The tool and methodology are to be developed by a university institute (performing arts + interdisciplinary), or organisations like Julie's Bicycle. The action requires an establishment of a research team, about 50 000 EUR worth project funding, a process of database aggregation and data collection, training for data collection in institutions, and a manual for data collection. The tool and methodology are to be developed by Aug 2023, baseline data collection in all institutions by Jan 2024, with reduction projections using doughnut visualisation for productions/institutions to be published by Jan 2025, and subsequent funding of productions to be connected to projected doughnut-based reductions by Aug 2025. The measured outcome is the planned capping of carbon footprint of the aggregated productions at 20% of baseline level by 2030, whilst maintaining socio-cultural indicators at acceptable level.

Action: **Establishing self-learning institutions through self-organised interdisciplinary carbon production doughnut committees**. The action is to be implemented across the sector, in each institution and existing networks of institutions. Each such unit is to assign a person for management of a Doughnut Committee, and time is to be planned for the Committee work. It is expected that by **Aug 2023** each institution has a committee formed, and by **Aug 2025** committees present the first conclusions (obstacles, impact reductions, new practices, proposed changes to work processes. The desired measured outcome is to have a **high proportion of workers** in each institution **involved** in the processes related to Commitment 3.

Technical

Action: **Sharing of schedule plans to avoid duplication and competition**. It is envisaged that under industry networks such as PEARL Union or IETM Union a unified programme plan sharing tool is created to record production plans for 2 years ahead. As the desired coordination is to be regional a coordinator per region is required, as well as a universal online database. The tool can be developed and coordinators employed and trained, as well as staff trained to use the tool in institutions by **Aug 2023**. It is envisaged that the sharing of production plans becomes operational by **Aug 2024**. In the longer term it is also understood that this action requires removal of exclusivity from contracts and a push to share/open source many of the institutions' own actions contributing to this goal. Finally, there are plans to make 50% of each institutions annual carbon target in the Doughnut achieved through cooperation (thus sharing the burden of individual institutions, and lowering overall impact). The outcome of this action in combination with actions listed above is to **reduce the carbon footprint of individual institutions by 60% in 2028**, compared to the reduction plans in 2024.

References

Schmelzer, M., Vansintjan, A., & Vetter, A. (2022).

The future is degrowth: A guide to a world beyond capitalism. London.

Liegey, V., & Nelson, A. (2020). Exploring degrowth:

A critical guide (FireWorks). London.

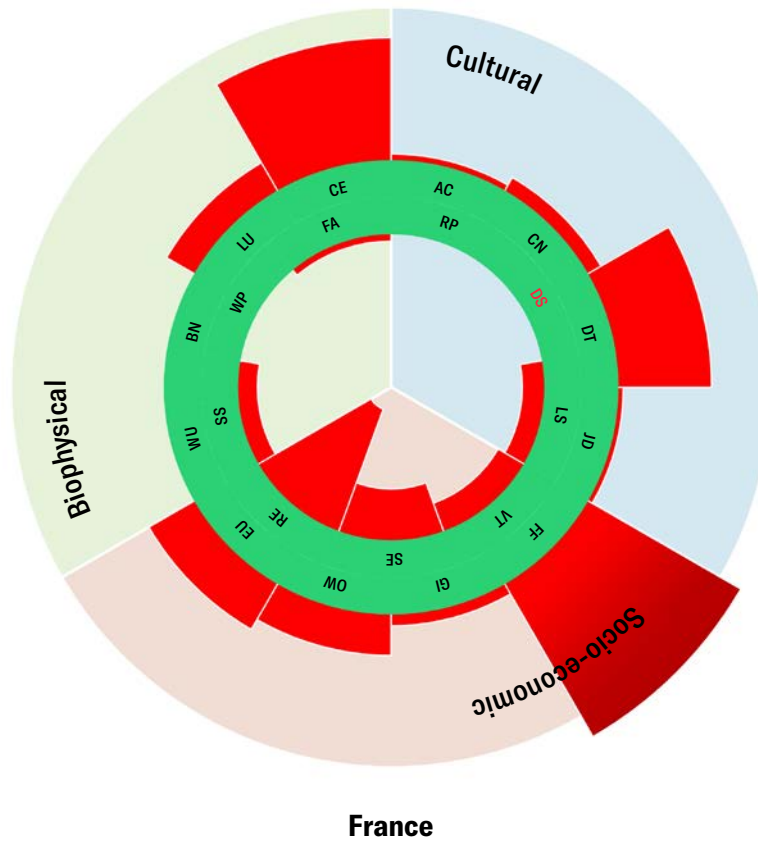
Domazet, M. (2018). *Degrowth – A Sober Vision of Limiting Warming to 1.5°C*. In *Radical Realism for Climate Justice*, edited by Heinrich Böll Foundation (Berlin).

Mandel, E. (2015). Station eleven. London.

Report compiled by Mladen Domazet, based on records of WS9 and notes taken by Camille Faucherre
Budapest, 17th October 2022

Appendix

Example of doughnut visualisation for a socio-cultural and biophysical situation of a European state (from <http://ipe.hr/en/ipe-donut/>):



Indicator	ABBR.	France	B or T	Unit (good>bad)	Source
Water use	WU	14.13	40	% total renewable water resources/yr	FAO of the United Nations (AQUASTAT)
Soil stability	SS	3.37	0	% of area at risk of severe soil erosion	EUROSTAT (JRC)
Biodiversity neglect	BN	21.61	33.79	100 - MCI score	Lindsey et al. (2017)
Wilderness protection	WP	33.21	33	% of territory as protected area	World Bank
Land-useintensity	LU	0.43	0.3	ha/cap	FAO of the United Nations (FAOSTAT) and World Bank
CO ₂ emissions	CE	5.2	2	t/cap/yr	European Commission (EDGAR)
Forest area	FA	31.23	33	% of total land area	World Bank
Distrust	DT	4.44	7.5	Mean value (10>1)	European Social Survey (2012)
Degrowth support	DS	-	50	% of responses	European Values Study (2017)
Anthropocentrism	AC	8.7	9	Mean value (12>3)	European Values Study (2008)
Climate change nonchalance	CN	55.32	50	% of responses	European Social Survey (2016)
Renewable energy priority	RP	70.76	66.6	% of responses	International Social Survey Programme (2010)
Job dissatisfaction	JD	7.3	7.5	Mean value (10>1)	European Values Study (2008)
Life satisfaction	LS	6.67	7.5	Mean value (10>0)	World Happiness Report (2019)
Gender Inequality	GI	0.08	0	UNDP GI index score	United Nations Development Programme
Voter turnout	VT	67.93	80	% of voting age population turnout	The International Institute for Democracy and Electoral Assistance
Energy use	EU	0.17	0.1	TJ/cap/yr	U.S. Energy Information Administration and World Bank
Renewable energy	RE	13.5	90	% of total final energy consumption	World Bank
Fatty foodimbalance	FF	159.15	78	g/cap/day of fat in diet	FAO of the United Nations (FAOSTAT)
Overwork	OW	36.4	32	hrs/week	International Labour Organization (ILOSTAT)
Social equality	SE	17.1	100	% of population not at risk of poverty or social exclusion	EUROSTAT

Steering the transition of the performing arts sector on a European scale

Ben Twist



Why this is an important topic

The performing arts sector has low Scope 1 and 2 greenhouse gas emissions compared to industrial sectors and even its Scope 3 (supply chain etc) emissions are quite low, although there is significant travel involved. The travel-related and other emissions the sector triggers, through audience travel and cultural tourism, add to this, but the total remains low compared to manufacturing, aviation etc. However the influencing power of culture, and particularly the performing arts sector, which often uses narrative forms (useful ‘thought experiments’

to imagine different futures), which nearly always brings people and communities together in often large numbers, and which owns and uses buildings which are dedicated to collective activity and thinking, is very great. Culture expresses, interrogates and so shapes who we are, what society is, the futures we aspire to etc. Culture is therefore an important player in the climate change debate, and its influencing power will be most effective if the sector, along with every other sector and part of society, is acting strongly on its own emissions.

More self-interestedly, as the requirements of the carbon reduction targets begin to bite, cultural organisations will need to reduce their emissions simply in order to continue to exist. Agriculture, aviation and health will be prioritised over culture when the carbon budget is getting squeezed. It is in the sector's own interest to act now on emissions reduction.

Finally there is a moral imperative. The global carbon budget is limited, so every tonne we 'spend' on cultural production, touring etc, is not or will not be available to the population of the global South and today's young people for their development and lives or for future generations.

The performing arts sector therefore needs to act. The UK is ahead of other European nations in this respect in that it has two organisations working at scale on the intersection of culture and climate change. Julie's Bicycle (JB) covers England and participates in a number of international projects, while Creative Carbon Scotland (CCS) covers Scotland, with a strong relationship with Theatre Forum in Ireland to help run the Green Arts Initiative Ireland. No other European country has such an organisation, although there are smaller initiatives, more local or specific to one sub-sector. JB and CCS have crucially provided leadership as well as training and support for carbon management. The workshop facilitator's starting assumption for the workshop was that similar leadership was required elsewhere in Europe, but because the systems within which the performing arts operated in different countries were complex and different in different countries, a pan-European approach would be difficult.

This Workshop

Unlike the other workshops in *Where to Land*, we had not set 'Commitments' to discuss and decide on for Workshop 10. Instead we had agreed to consider how to create a 'steering mechanism' which might be able to provide such leadership in these multiple, complex systems.

For CCS this leadership has taken different forms and, as a way of helping the group think about what might be relevant in Europe, some examples were provided by CCS of how it had operated with different groups and projects:

- CCS operates a formal carbon management planning and carbon reporting programme on behalf of Creative Scotland (CS), the main arts development agency and funder in Scotland. Since 2015 121 organisations have had to report their carbon emissions as a condition of their funding from CS, and since 2018 they have had to develop and report on their progress of a forward-looking carbon management plan. CCS developed this programme with CS and works strategically with the agency.

- The leadership of the Green Arts Initiative (GAI), a voluntary community of practice of over 300 cultural organisations across Scotland, is different. Here the leadership is a matter of coordination, support and example – simply standing up and saying this topic is important – plus engendering a strong ethos of peer-learning from those who are at the carbon-face. CCS provides staff time of 0.5 full time equivalent to run the GAI and annual conferences took place until the pandemic.
- CCS also leads by undertaking research into new areas and disseminating the results. A good example is [Cultural Adaptations](#), a Creative Europe-funded action-research project devised and led by CCS into how cultural organisations can adapt to the impacts of climate change and how artists can be involved in wider climate adaptation projects. Another example is the [Library of Creative Sustainability](#), a database for climate change and environmental actors of past and current environmental projects which have involved artists.
- The [Climate Beacons](#) project provided a looser form of leadership. CCS raised funds from the Scottish Government and others to distribute to seven Beacons, selected through competition and set an agenda of developing deep-rooted and long-lasting public engagement, but encouraged each partnership of cultural and climate change organisations to decide on its own programme, resulting in a far broader range of activities and perspectives than could have been imagined by CCS on its own.
- By convening the Scottish National Culture for Climate Group, which brings together the national cultural institutions from museums and libraries to performing arts companies, CCS has stimulated activity and collaboration amongst much bigger partners which weren't otherwise working together on this topic.
- The [Green Tease](#) is an informal and irregular (but frequent) opportunity for cultural and climate change professionals to meet, share ideas and network with a view to future collaboration.

Day 1

uilding on the perception that the system(s) in which European performing arts organisations operate are complex and involve many different actors – cultural, political, suppliers, audiences etc – which create the 'rules' within which they work, the workshop participants had been asked to think about which organisations, other actors and what rules intersect with and influence each other and so affect how the performing arts organisations work and can change. The first task set was to create a simple 'system map' of these actors and rules using post-it notes. This exercise was only partly successful, probably due to the short time available but also possibly because it was a new idea and needed to be more clearly explained.

The map did highlight some key points:

- The importance of European, national, regional and local government actors in creating the rules, and how these can in some cases cascade down from national to local levels.
- The cultural networks can play an important role in a more horizontal way, linking action across borders but within artforms or fields of activity.
- The importance of some funding agencies which are increasingly including environmental requirements in their funding criteria.
- The role of Creative Europe, which is setting the agenda for some organisations.
- Most of the actors included operated broadly within the cultural field – others such as suppliers and related industries were perhaps absent. A failure to recognise the intersections with these other fields could inhibit progress in achieving significant emissions reductions.

The exercise also prompted a long and wide-ranging discussion which formed the basis for the rest of the Workshop's outputs. One difficulty for some members of the group, which included political leaders, city authority officers, the leader of a major cultural union and some convenors of European networks of cultural organisations as well as artists and those working for cultural funders and development agencies, was that they were able to make recommendations but not binding commitments without referring decisions back to their memberships.

The concept of 'degrowth' in the performing arts caused some controversy, with at least one member of the group arguing strongly that the idea that we could decouple increasing emissions from a growth in production, touring etc, was not realistic and the idea of reducing activity needed to be discussed. This was problematic for others whose organisations were committed to the promotion and expansion of activity for various reasons. Another topic which created some debate was whether the performing arts should use their work to influence the public around climate change, rather than simply work operationally to reduce their climate impact. When it was made clear that 'should use their work' should be interpreted locally and creatively and included not just artistic work but also the use of buildings, relationships with audiences, organisations' status as public institutions etc this was agreed to be more acceptable. It was noted that many artists were already touching upon climate change in their work.

The role of Creative Europe was discussed, as there was a widespread view that it was an important player in this work. However after some discussion it was agreed that

it was relevant only for some companies and had a limited budget: some argued that it should not have too much responsibility or influence attributed to it.

It was noted that the cultural networks represented had all taken some action on climate change – which is of course why they were present. Some also were part of wider networks which were also working together on the topic. There was agreement that, up to now, joint efforts for advocacy on climate change had only been one amongst a number of important areas of work their networks were addressing and for some had not been the highest priority. However, cultural organisations across the EU have increasingly, and even more so now due to the energy crisis, developed sustainability plans in their organisations, in particular giving very practically oriented guidance for necessary transformation towards climate neutrality within the sector, in order to comply with the requirements of the EU described in the 'European Green Deal' and as set out in the Creative Europe funding requirements.

The cities represented had also taken action on climate change and their action in the cultural sphere was just part of this. This is helpful in that it brings other players – suppliers, transport providers, planners etc – into the mix.

The difference between different parts of Europe was a strong theme. While the group was dominated by actors based in Germany and France, there were others whose countries had quite different structures, finance and politics. It was clear that what would work in north-western European countries would not necessarily be successful in the southern and eastern parts of the continent, and vice versa.

Overall it was a challenging day, partly due to the initial exercise not working quite as planned, which helped lead to the very broad discussion. However that discussion did enable participants to air their views, sometimes emotionally and forcefully, and highlighted the challenges faced by those working at a more strategic rather than practical level. This was reinforced when we looked at the Commitments made by the other Workshop groups, many of which seemed laudable but would be difficult to enact: that idealistic spirit was not reflected in this group which was very aware of the difficulty of achieving far-reaching, strategic action which, as in wider climate change work, challenges the very fundamentals of society and the performing arts sector's organisational model.

Day 2

Following some time spent reviewing the recommendations from the other Workshop groups, and a very relevant keynote speech from Iphigenia Taxopolou, in the morning session of Day 2 the previous day's discussion proved to have been helpful with some clarity developing and an agreed set of positions:

1. Reviewing the recommendations from the other Workshop groups it was clear that the bottom-up engagement is strong.
2. Some of the recommendations were actionable by individual organisations or small groups of them...
3. ...But others require other actors to be involved: policy-makers and policy-implementers at a higher level – national, regional, city etc.
4. An overall European framework is necessary, but it should be implemented at a local level (it was agreed that the pan-European approach would not work, for the reasons touched on above)
5. As Iphigenia Taxopolou's keynote speech had made clear, the presence of a Julie's Bicycle/Creative Carbon Scotland-type organisation facilitates progress. However, to introduce such organisations across the different nations or regions would require:
 - a. Finance and resourcing.
 - b. A degree of courage and commitment from both the funders and the cultural leaders who develop such organisations, if there is not a strong degree of support already present

The task was then set for the final session for the group, largely made up of policy-makers and policy-implementers, to think about:

- a. How they could use their positions and those of their organisations to bring about the necessary top-down, strategic support at an appropriate level; and
- b. Whether a proposal to establish a JB/CCS-type organisation in more regions/countries would be helpful, and if so how they could work towards this.

In the final session the group was split into small groups to discuss these questions, and the following proposals were shared with the wider group:

1. First it was crucial to acknowledge the political, financial, practical and structural differences between the different regions and countries of Europe. What would work in one place would not necessarily be relevant in another.
2. It is necessary to bring in the national policymakers.

3. Those representing the cultural networks agreed that:
 - a. They would work jointly to advocate on climate change and, if it was not already a priority area for them, would prioritise this more within their organisations' work.
 - b. They would raise the issue with higher-level policymakers on the European level.
 - c. They would advocate for the topic more strongly and seek to ensure that the topic was represented at the table more visibly in relevant discussions at the European level.
4. There was general agreement that we should all work to achieve more recognition for the work that was already going on¹, including highlighting our contribution to the other agendas explored in the workshop and our contribution to addressing inter-related issues such as the biodiversity crisis, fair work and equalities. If these are not tackled in tandem, then we are simply adding to future problems.
5. Those working in city administrations and politics highlighted that we need work within cities and other local government structures to integrate culture and planning to facilitate change – bad planning regulation is a key blockage to change whilst good planning can unlock new potential.
 - a. There is a need to work on degrowth more widely.
 - b. Guidelines for funding should be strengthened and mandatory carbon management should be introduced in due course.
 - c. Civic society must be involved – we need to ensure that principles of climate justice (distributive justice, procedural justice and capabilities) are upheld
 - d. Cities are already working in wider networks, such as the C40 Cities group.
6. It was agreed that there was no need to create a new network: use those that already exist and collaborate with and between them. The priority must be to put climate change further up their agendas rather than create new mechanisms.
7. Creative Europe was seen as an important player, but there was a need to strengthen it:
 - a. Build capacity on the ground for Creative Europe projects.
 - b. Develop ecolabel training programmes, to ensure that organisations can fulfil the requirements.
 - c. Build capacity within the Creative Europe officer teams so that they can assess, support and monitor projects effectively.
 - d. Creative Europe needs to monitor progress in this area and assess the impact of its work.

¹ For example: The [ETC Sustainable Action Code for Theatres](#), Creating now, a greener, more sustainable conscious and mindful just future by 2030; the [STAGES project – Sustainable Theatre Alliance for a Green Environmental Shift](#); the [European Theatre Forum 2020 and the Dresden Declaration](#); the [Shift Culture Project](#)

Three words to land

Christelle Gilabert



At the request of the organisers of the Where to land forum, Christelle Gilabert, a journalist specialising in ecological and technological issues, acted as a key witness of the event. In this text read during the closing session, she shares her analysis as an enlightened, yet offbeat, observer of the workshops that took place.

Hello everyone,

Over the last two and a half days, you've seen me running around, listening in, popping up all over the place, and have probably wondered: what on earth is she doing here? And here's the reason. Many thanks to Camille and Hermann for inviting me and entrusting me with giving you these few final words, which, I hope, will give a true picture of what's taken place and, maybe, will resonate with you.

Before I start, I'd like to express how happy I am to have come here, shared these moments with you, and been able to get behind the scenes of this curious world of culture and the performing arts.

When we think of culture, we think of the words, images and emotions that it evokes in us, the intangible links that are created and inscribed on our minds. Alas, behind these imaginings, these representations and encounters that forge our beings, there's another world, a world that's been neglected for too long: that of the infrastructures, equipment, people and all the chains of activities that are constantly active, a very real physical system, whose cost, footprint and energy are so difficult to grasp, but whose unsustainable trajectory we are all too aware of. We're no longer unaware that we must change.

Culture, like all other sectors, has hit what we might call the brick wall of reality, the wall of its own materiality. I assure you, you're not alone! Allow me to tell you, and I'm sorry that, despite your inventiveness, despite your creativity and all the avant-garde that your sector can demonstrate, on this occasion, unfortunately, you're in the same boat as everyone else! It's time for you, as for the rest of society, after an excessive flight in the clouds, to come back down to earth, to re-anchor yourself and find the path back to the habitable. You obviously all know and share this assessment. Only you can find the answers that affect you. I therefore asked myself a thousand and one questions about what I was going to retain from all this immersion and what conclusion I was going to be able to bring to what is really only a short introduction. So, among all that I've been able to observe, hear and feel at your side, I simply propose to stop on three words, three words that have not ceased to resonate during these two and a half days, and, which I think should continue to accompany you in the continuation of this project.

The first word I think of is **radicality**, a word that I'm pleasantly surprised to have come across here, where I'm more used to hearing – that is to say in this kind of large institutional event – the endlessly repeated terms 'efficiency' and 'innovation'. I'm very happy to see that

today, radicality is no longer the exclusive preserve of a militant world and that we can finally dare to use the word in these more formal settings. In one of your workshops, I even saw you tackle another word – what can I say? – even a dirty word, still so taboo in political and media discourse: degrowth. Well done to you and well done to workshop number nine, which took on the task! It showed me that you were ready to branch out, to invent and to free yourselves from the competitive and productive patterns that push us towards ever more exploitation and consumption, ready to turn to other models than those to which we're tirelessly subjected, trapped in a political and economic system that's become untenable. So, as you've experienced, to want to embrace radicality is to dare to attack the roots of what's causing us problems. It's to plunge our hands into the earth and put our finger on the knots that cause our tensions to spring up. Because when we talk of knots, we're talking about contradictions and friction, all these intertwined threads that we'll have to untangle, rearrange and re-articulate to rebuild a new world.

Then comes the second word, another that I've heard several times, in speeches and conversations with you: **humility** – a word that you've also drawn heavily on to meet here and debate over these past two days. It's humility that allows us to admit that, in our Western, so-called modern societies, we've long been mistaken in our motor, our direction, our destination. This same humility also allows us to recognise our vulnerability in the face of the consequences that overwhelm us, and with them, all the violent precariousness and inequalities that we'll have to consider in order to be able to face them. It forces us more than ever to listen and reach out to each other, and to join forces in order to move forward. This humility is also the humility that allows us to admit, finally, that in the face of this immense task, we're totally lost, we have no points of reference, and, faced with the radical nature and complexity of the transformations that need to happen, that we'll have no choice but to act and experiment, and, of course, to make mistakes, again and again, and to accept this. The attempts and methods will not always be the right ones – and we can tell ourselves this. But whatever the methods and scales of action, in such an urgent context, the most important thing is surely not to give up and to continue to act wherever we can.

Which brings me to the third and final word I'd like us to remember: **tenacity** – because I like rhymes, and sometimes it's perhaps no coincidence that the harmony of sounds echoes that of meaning. It's tenacity that you've undeniably demonstrated during these two days, but which you'll still greatly need to call upon in order to move forward. The fact is that we're already very late

in the game, and everything's only just begun. It's tenacity that feeds on all the joys and hopes, all the sorrows and angers, all the intelligence and wisdom, to face the walls that stand before us, starting with one of the toughest, that of political inaction, and its dangerous, if not criminal, negligence in the face of the climate crisis, as proven by its massive absence from this forum. It's tenacity that'll make it possible to maintain your efforts and redouble your creativity so as to enlist all those who are ready to follow and accompany you. I hope that all these meetings, all these discussions, and all the work that's been done today, however imperfect and unclear, will give you the strength and energy to cultivate and use Hermann's very accurate words, "the creative desire for change". And not just any change, but a new relationship with life, a new relationship with others, and a new relationship with the world.

In short, the journey will be long and strewn with pitfalls. There'll be much disturbance and turbulence. But the journey to a new destination is worth it. It only remains for me to wish you, and all of us, a happy landing. Thank you.



D.: Review and outlook
H.: Restitution of the action plans

Where
to land

Review and outlook



Restitution of the action plans

The *Where to land* forum brought together 131 European performing arts professionals for 2 days at the Maillon, Théâtre de Strasbourg – Scène européenne, with the mandate to commit to a series of measures for the ecological transition of the performing arts, and the aim of reducing carbon emissions linked to the creation, production, and dissemination of shows.

The event, unique in its scale, format, and ambition, was a powerful experience for participants. All returned to their home and work, nourished by its collective energy and shared knowledge. But did we succeed in the challenge set out in the event's preamble, namely to engage a whole section of the cultural sector in facing up to the climate and ecological crisis by transforming long-established practices, even if it means questioning the very function of live performance in the new climate regime?

Thanks to the concerted, concentrated work of some one hundred professionals, and guided by renowned experts, we are now delivering a body of actionable measures the implementation of which can bring about a shift towards degrowth in the sector. Participants now have the full measure of the ecological emergency. Moreover, the commitments that have been formulated testify to an acute knowledge of the issues, as well as an in-depth analysis of the levers of action that need to be mobilised in order to act effectively.

The measures developed at the forum are a direct address to politics at all levels – European, national, regional – and *Where to land* participants are calling for support, such as training, tools, and funds, to reorganise themselves. They are also aware that the sector cannot rely on political action that is slow in coming: it must take responsibility and take the issue into its own hands.

While the various contributions and productions brought together in this report provide a roadmap for political action, the ambition of *Where to land* came up against a limit: elected representatives did not accept the invitation to take part in the forum to hear, in particular, the conclusions, including the crucial contributions on how to articulate eco-conditionality and support for the sector in order to achieve ambitious degrowth objectives.

It is this observation that should dictate the next steps of *Where to land*: first, to increase awareness of the measures elaborated by forum participants within decision-making bodies - and this must be the business of all the networks and professional organisations present at the forum. Secondly, to continue to lead and grow the community formed during the forum with the aim of enabling the conditions needed for both individual and collective commitment to face the transition of Europe's performing arts sector..

A body of radical measures to promote degrowth

Faced with the picture of the current ecological disaster presented during the forum's introductory keynote addresses, *Where to land* participants did not flinch. The 10 thematic chapters of this report, which summarise the work of each group, attest to the seriousness with which the issues were investigated and the margins for manoeuvre assessed. The commitments and associated action plans reflect a form of radicalism – as evidenced by this anthology of measures that give an idea of the demands that have driven the collaborative work.

On mobility issues:

- Rethink the size of venues and events in relation to their capacity to bring in audiences, primarily local ones, using low-impact modes of transport.
- Creation of a transnational fund to finance sustainable travel for artists.

On issues of artistic creation, production, and programming:

- Redefine artistic value and review the criteria for evaluating art: value the small scale, allow for intimate encounters/formats, imagine peripatetic concepts, and site-specific/locally rooted/non-replicable projects.
- Eco-design each production and programming work.
- Create a “materials passport” to inform buyers about their origin and their environmental and social impacts.

On building and energy issues:

- Only approve new cultural buildings where sustainability and carbon neutrality are a priority in their life cycle, ensuring that they are highly efficient, powered by renewable energy, and allow for equity of access and use.

On digital issues:

- Adopt a digital service only if it controls the amount of data exchanged and stored, is open source, strictly protects personal data, does not exploit personal data for commercial purposes, and allows for the use of older IT equipment.

On recruitment and skills issues:

- Include environmental responsibility in all job descriptions published in the sector by 2023.

On governance issues:

- Transforming institutions into learning organisations to strengthen cooperation and accountability.

During the forum, all the measures were submitted for evaluation by the entirety of participants through the prism of the question: are they radical enough to meet our objectives of reducing carbon emissions? Confronting their proposals, groups endeavoured to work while keeping in mind the objective of degrowth, which is understood as a radical reorganisation of the practices of the performing arts in order to reduce its consumption of resources and energy for a better future.

One of the working groups (group 9) was specifically dedicated to developing a vision of degrowth in the performing arts. Participants of this group tried to articulate the two terms of a seemingly impossible equation: to position performing arts within the limits of the planet, but without undermining artistic creation. If we do not want to threaten the freedom to create, what else can we give up? One of their proposals to guide institutional choices is to assess the ecological, social, and cultural impact of each project with the donut model, developed by economist Kate Raworth. Their action plan also calls for a mandatory, pan-European evaluation system that makes subsidies conditional on an 80% reduction by 2030 in carbon emissions compared to 2023 levels.

One of the keys to degrowth, however, lies at the very heart of artistic creation. The manifesto written by the group dedicated to the subject of artistic creation and new narratives (group 5) highlights the need to revisit the posture of the artist, the current system of over-manufacturing, and our criteria for appreciating works: to reduce impacts, it is a question of valuing cooperation and humility rather than prestige, artistic research rather than production, and the small rather than the monumental.

The work of participants focused on the level of political and systemic action. The action plans spell out in concrete terms the levers that need to be activated at European, national, and local levels in order to meet the commitments made by the sector.

Concrete proposals to activate a political roadmap: 6 typologies of measures

The policy measures requested by forum participants can be grouped into 6 categories illustrated here by a few examples – for details we refer to the thematic chapters:

Produce open source tools for environmental diagnosis:

- European platform to calculate the emissions linked to the mobility of artists and professionals.
- A tool to carry out thermal diagnostics of theatres.

Funding climate awareness training:

- Train grant reviewers on climate issues.
- Enable the funding of training on climate issues for teams to be included in the funding of cultural projects.
- Fund “learning by doing” pilot projects.

Create dedicated funds to finance expenses related to degrowth efforts:

- An eco-responsible mobility fund within the “Culture Moves Europe” scheme for artists who do not have access to this fund for the additional costs of eco-responsible travel.

Investing in infrastructure:

- Renovate/improve rail infrastructure.
- Developing low-carbon mobility alternatives.
- Conducting a global energy diagnosis of theatres.

Coordinate efforts to promote cooperation:

- Centralise the purchase of renewable energy for theatres from responsible and transparent suppliers.
- Optimise the use of cultural venues to reduce energy costs by encouraging mutualisation.
- Encourage the co-programming of artists between venues in the same area to optimise travel.
- Support the creation of a working group made up of representatives from the sector dedicated to the creation of an environmental assessment reference system.
- Create a European institutional programme dedicated to supporting the training, evaluation, and certification of organisations in the sector.

Make subsidies eco-conditional:

- Mandatory carbon budgets and reduction targets.
- Mandatory training of management in climate issues and eco-design.
- Integration of ‘responsible digital’ criteria in calls for projects.

Unsurprisingly, requests converge on the need to finance the production of environmental diagnostic tools and vocational training programmes and investment in infrastructure (mobility, buildings). However, they also reflect the conviction shared by participants that public authorities have a role to play, particularly at local level, in coordinating sector players to pool resources and optimise their use. Lastly, the issue of eco-conditionality emerged as a common thread.

A framework for policy action: linking cross-compliance and support schemes

There was a consensus in favour of using subsidy cross-compliance to accelerate the transition of the sector. However, none of the groups envisaged this without accompanying financial and technical support measures for stakeholders.

During her keynote address, Iphigenia Taxopoulou, the Secretary General of mitos21, highlighted the effectiveness of policy action that combines the establishment of a strict regulatory framework with a support system to help professionals train, assess their impacts, and activate the levers for reducing GHG emissions.

Her analysis is based on the success of the environmental impact reduction strategy of London's National Theatre. This strategy has been sustained over time, achieving genuine results, because it is a product of UK cultural environmental policy. In 2012, Arts Council England introduced eco-conditionality for its subsidies while structuring an ambitious support programme for players combining training, coaching and free evaluation tools. It entrusted the implementation of this programme to a dedicated organisation, Julie's Bicycle, which had demonstrated its commitment and expertise on the subject. This policy, structured in two parts, eco-conditionality of subsidies and a support system for players, has led to a 35% reduction in CO₂ emissions. If politicians want to set ambitious targets for reducing emissions, the way to achieve this is to make subsidies conditional on this reduction while supporting the transformation of trades and practices through a specialised agency.

Implementing an ambitious support programme in Europe, locally

This analysis is consolidated by the assessment of Scottish ecological cultural policy, which Ben Twist, in charge of facilitating Group 10, testified to. In 2015, Creative Scotland, the public body in charge of culture in Scotland, chose to make grants eco-conditional while entrusting Creative Carbon Scotland (CCS) with the job of supporting all of the country's cultural organisations through a carbon assessment programme, training, and support for the implementation of environmental projects. 120 organisations have since been supported by CCS in a programme to reduce their emissions. It is the same dual approach, delegated to an expert operator and combining a "top down" political regulatory framework with sector training and support investment that demonstrates its effectiveness in this situation.

Where to land being a European forum, the question of the appropriate scale of action arose: should a cultural policy of eco-conditionality linked to a massive investment in support for professionals and institutions be carried out at a European level? The answer given by forum experts and participants is that if this policy needs to be conceptualised, encouraged, and financed by the European Union, it must be implemented locally, in order to respect the specificity of ecosystems and diversity of players in each territory.

Our progress so far with political lobbying

The absence of politicians at the forum limited the ambition of *Where to land*. Collective work was geared towards producing systemic transformation measures that would be taken up by political players. The participants played the game, but without any decision-makers, with the exception of representatives from the cities of Strasbourg and Lille, who were present to hear and discuss their proposals.

In order to implement all the commitments and action plans drawn up at the forum, there arises the question of the political steering of the sector's ecological transition. A working group was dedicated to this very subject. It took a position against the idea of creating a new ad hoc institutional structure. Numerous structures already exist to define and implement cultural policies: on the one hand, public players such as the European Union, the State, and local authorities, and on the other, their natural interlocutors, such as European networks, trade unions, and professional organisations, whose prerogatives are specific to each European territory.

It is up to them to take up the challenge of the ecological transition and place it at the top of their priorities. We invite all trusted third parties in regular dialogue with politicians to put this report at the heart of their exchanges, as it contains the elements needed for an ambitious, urgent and necessary roadmap.

Bringing the *Where to land* community to life

The *Where to land* initiative has never wanted to position itself as a supranational platform, with the mission to develop a European ecological cultural policy, supplanting existing players who already have all the means to hand. On the contrary, this first edition of the forum has revealed the need for a meeting and dialogue space for professional organisations, trade unions, institutions, professionals, and artists committed to the transition throughout Europe to share knowledge, initiatives, and projects.

Where to land is a response to a lack of dialogue and consultation on the subject of the ecological transition of the sector at a European level. From this first event, a community of European players has emerged – a “we” that acts, that commits its energies, and that addresses clear demands for support to political players.

Where to land currently has neither an organisational structure, nor the funding, that would allow it to plan for its long-term existence. However, the organisers hope to arrange regular meetings to continue to bring this community together, because it is in the exchange and connection that professionals will find the resources needed to take on the responsibility of saving current and future generations from ecological disaster.

Gazette des communes

17/07/2022

Announcement

[click here](#)

franceinfo

28/09/2022

Interview Hermann Lugan

[click here](#)

l'info à 14h30

ARTE

28 Minutes

Minute 8:22

[click here](#)

+

ARTE Info Plus

24/10/2022

[click here](#)

Lettre du spectacle

09/09/2022

Announcement

21/10/2022

Report

Dernières Nouvelles d'Alsace

30/09/2022

[click here](#)

Szenik

28/09/2022

[click here](#)

(in german)

[click here](#)

France Culture

07/10/2022

[click here](#)

+

08/10/2022

[click here](#)

RCF (Radio Chrétienne Francophone)

Emission Polychrome

31/10/2022

[click here](#)

Le Monde

05/11/2022

[click here](#)

Where
to land

Sponsors and partners

Operational and financial partners



MAILLON
THÉÂTRE DE STRASBOURG
SCÈNE EUROPÉENNE



Expert partners



Operational and financial partners

Maillon, Théâtre de Strasbourg – Scène européenne

The Maillon is a multidisciplinary and international production and theatre house focusing on contemporary and hybrid forms at the crossroad of theatre, contemporary dance, circus and music, as well as visual arts and site-specific performances. Furthermore, it features its artistic identity also by co-productions, artistic residencies and a large programme of mediation and audience development (cultural and artistic activities). In November 2019, the Maillon has opened its new theater with two black box venues (700 and 250 seats). In 2020 it was recognised by the by the Ministry of Culture as a “European creative centre”.

<https://www.maillon.eu/>

The Institut français of Germany

The Institut français d'Allemagne is the body of the French Embassy in the Federal Republic of Germany responsible for the promotion of the French language, contemporary art and the support of French-German collaborations. It consists of a number of specialised offices that cover the main artistic disciplines as well as 11 Instituts français and three cultural divisions spread throughout the country. It also maintains close relations with 12 French-German centres.

The Bureau du Théâtre et de la Danse (BTD), established in 1995, is one of the specialist offices of the Institut français Germany. The BTD works to give French artists from the fields of contemporary theatre, contemporary

dance, nouveau cirque, object and puppet theatre and street art a greater presence in Germany in the long term. The activities of the BTD are mainly divided into the following tasks:

Guest performance: promotion of French guest performances in Germany.

Texts: promotion of contemporary French-language theatre texts.

Production: Promotion of French-German coproductions.

Academic exchange: Promotion of Franco-German academic exchange in the artistic field.

In order to successfully fulfil its missions, the BTD is in close contact with German structures and actors in the performing arts (theatres, festivals, radio stations, publishers, Literature agents) with whom it maintains partnerships for the dissemination of the French artistic scene in Germany. The BTD sensitises these institutions to French artists and authors, advises them on programme planning and assumes an information and mediation function between French and German theatres for dance and theatre productions.

<https://www.institutfrançais.de/fr>

Syndeac

The National Syndicate of Artistic and Cultural Companies (SYNDEAC) represents more than 400 members performing and visual arts companies. Under the leadership of its president and the National Council, which are elected every two years, the union operates in three fields: trade union life, artistic and cultural development through public policy and the professional chamber.

<https://www.syndeac.org/>

Goethe-Institut

The Goethe-Institut is the cultural institute of the Federal Republic of Germany with a global reach.

We promote knowledge of the German language abroad and foster international cultural cooperation. We convey a comprehensive image of Germany by providing information about cultural, social and political life in our nation. Our cultural and educational programmes encourage intercultural dialogue and enable cultural involvement. They strengthen the development of structures in civil society and foster worldwide mobility. With our network of Goethe-Instituts, Goethe Centres, cultural societies, reading rooms and exam and language learning centres, we have been the first point of contact for many with Germany for almost seventy years.

Our long-lasting partnerships with leading institutions and individuals in over ninety countries create enduring trust in Germany. We are partners for all who actively engage with Germany and its culture, working independently and without political ties.

<https://www.goethe.de>

City of Strasbourg

Both a European and French regional capital, the City of Strasbourg has a population of 287,532 inhabitants and spreads out along the banks of the Rhine over an area of 7,829.4 hectares. With its rich history and exceptional heritage, it is a warm city, full of authentic charm, and at the same time also modern and cosmopolitan.

Strasbourg has a strong ambition in the sphere of cultural development, given that arts and culture are seen as essential vectors for human development, community living, and individual emancipation. With a political project based on the three pillars of the ecological transition of the area, the search for greater social justice, and democratic renewal, the City intends to bring these issues into dialogue with each of its municipal public policies, and, particularly with that of culture, given the richness and relevance of artists' views on our society and its evolution.

<https://www.strasbourg.eu/>

Ministry of Culture - Regional Directorate for Cultural Affairs of Grand Est

Missions

The Regional Directorate for Cultural Affairs of the Grand Est region (DRAC) is a decentralised department of the Ministry of Culture. Under the authority of the Prefect of the region, it is responsible for carrying out the cultural policy of the State across the Grand Est area. Its missions concern heritage, artistic creation, democratisation, and cultural industries.

Tasks

The DRAC intervenes in the following spheres:

- heritage protection, conservation and enhancement,
- promotion of architecture,
- support for artistic creation and dissemination,
- development of books and reading,
- artistic and cultural education, and expansion of audiences,
- development of cultural industries,
- promotion of the French language and the languages of France.

Organisation

DRAC services are spread over 3 regional sites in Strasbourg (headquarters), Metz and Châlons-en-Champagne, and 10 département-level units concerned with architecture and heritage (UDAPs), where civil servant architects (architectes des bâtiments de France) work.

<https://www.culture.gouv.fr/Regions/Drac-Grand-Est>

The Region Grand Est

From Strasbourg in the East to Nogent-sur-Seine in the West, the Région Grand Est covers 57.441 km². It has 10 departments: Ardennes, Aube, Collectivité européenne d'Alsace (Haut-Rhin et Bas Rhin), Haute-Marne, Marne, Meurthe-et-Moselle, Meuse, Moselle and Vosges.

5.559.051 inhabitants or 8.4% of the French population. Profoundly European, the Région Grand Est is the only region in France to be bordered by 4 countries: Germany, Belgium, Luxembourg and Switzerland.

The largest French region in terms of the number of municipalities, the Région Grand Est is characterised by its rural character with 5.121 municipalities, of which 91% have fewer than 2.000 inhabitants.

The attractiveness of the region is due to the strong identity of its lands and local areas, its historical, architectural and gastronomic heritage and its cultural and sporting vitality. An original melting pot of tradition and modernity, the Région Grand Est is a fertile ground for the creation and expression of all artistic forms (literature, theatre, music, circus arts, cinema and audiovisual, etc.). It is a region with many resources for the visitor or tourist, but also and especially for its inhabitants.

<https://www.grandest.fr/>

European Collectivity of Alsace

The European Collectivity of Alsace (CeA) was born from the merger of the two former département councils of the Bas-Rhin and the Rhin in January 2021. In addition to a French département's usual functions related to solidarity, it has been given additional tasks in terms of cross-border cooperation and bilingualism. As part of the Trinational Metropolitan Region, the CeA is the bearer of the 125 projects of the Alsace Cross-border Cooperation Scheme, which it coordinates. It has also initiated a new cultural policy that aims to establish Alsace as a premier land of culture. To achieve this, it relies on the wealth of its numerous organisations from across the Alsatian territory, from north to south, and proposes to establish at the heart of the Rhine area the conditions for a vision of culture that benefits the greatest number of people, in an effort that involves all cultural players, including the cherished Maillon.

<https://www.alsace.eu/>

Institut français

The Institut français is a public institution responsible for French cultural actions abroad. Its initiatives cover various artistic fields, intellectual exchanges, cultural and social innovation, and linguistic cooperation.

Throughout the world, it promotes the French language, as well as the mobility of artworks, artists and ideas, and thus works to foster cultural understanding.

The Institut français, under the aegis of the French Ministry of Foreign Affairs and the Ministry of Culture, actively contributes to French soft diplomacy. Its projects and programs take local contexts into account and can be successfully implemented thanks to the vast network of the French Embassies' cultural services, as well as the many Instituts français and Alliances Françaises present across five continents.

France's cultural actions abroad rely on:

- the Institut français in Paris,
- 98 Instituts français and 137 branches across the world, under the aegis of the French Ministry of Foreign Affairs,
- more than 800 Alliances Françaises (associations acting under local law) present in 134 countries and federated by the Alliance, Française Foundation in Paris,
- the system is complemented by 28 French research institutes abroad (Instituts français de recherche à l'étranger (IFRE), placed under the aegis of the MAEDI and the CNRS).

1922 creation of the French Association for Artistic Expansion and Exchange / 1934 French Association for Artistic Action (AFAA) 2000 integration of the Afrique en Création Association / 2006 birth of Culturesfrance, promoting a connection with the Association for the Dissemination of French Thought (ADPF) / 2011 creation of the Institut français (as a commercial and industrial public institution).

<https://www.institutfrancais.com/>

Expert partners

Les Augures

Born from a partnership between 4 experts in cultural management, circular economy and innovation, Les Augures work with organizations of the cultural sector engaged in sustainability strategies by strengthening their capacity to adapt and innovate. They combine an approach of strategic expertise and consultancy and eco-management for cultural project and offer professional training in eco-design and digital sustainability. In addition, they lead two collective programs bringing together professionals for production of shared resources and experimentation, the Augures Lab Scenographie and the Augures Lab digital sustainability.

www.lesaugures.com

Aktionsnetzwerk Nachhaltigkeit

The Aktionsnetzwerk Nachhaltigkeit in Kultur und Medien (Sustainability Action Network, ANKM) is a cross-sector contact point for the topic of operational ecology in the field of culture and media with the aim of identifying pioneers and networking them with interested stakeholders, processing the experience already gained and making it accessible, and initiating and supporting future collaborations and pilot projects. By now (May 2022), the Aktionsnetzwerk Nachhaltigkeit has 37 partners throughout the German-speaking countries, from museums such as the Ludwig Museum in Cologne, to the public television station ARD, to the Theatertreffen and the Ruhrtriennale theater festival, as well as many others. Funded by the Federal Government Commissioner for Culture and the Media (BKM), exemplary pilot projects are accompanied and the results documented and communicated.

<https://aktionsnetzwerk-nachhaltigkeit.de/uber-uns/>

Chloe Sustainability

Chloe Sustainability is the consulting company for the organisations of the cultural and creative sectors willing to start their journey in sustainability and circular economy. This tailored sustainable solutions, by supporting businesses operating in the CCIs to (re)position in the market, taking into account their objectives in terms of environmental, social and economic sustainability. Its young and dynamic team provides comprehensive consulting and a broad range of services in terms of sustainable analysis and management, evaluation and audit, communication and training, research and funding, thanks to a strong interdisciplinary background. Giada Calvano and Nadia Mirabella, co-founders, have been combining over a decade of expertise, research and consultancy in sustainability and culture, lived from different but complementary perspectives. Nadia brings the scientific sparkle into the mix, while Giada lends her cultural management stardust. Their ambition is to contribute to a better future for the cultural and creative sector, where sustainability is at the core of every process.

<https://www.chloesustainability.com/>

Creative Carbon Scotland

Creative Carbon Scotland believes in the essential role of the arts, screen, cultural and creative industries in contributing to the transformational change to a more environmentally sustainable Scotland. We work directly with individuals, organisations and strategic bodies engaged across cultural and sustainability sectors to harness the role of culture in achieving this change. Through year-round work and one-off projects, we combine strategic expertise and consultancy; bespoke carbon management training and guidance; and a range of programmes supporting the development of artistic practices in Scotland which address sustainability and climate change.

<https://www.creativecarbonscotland.com/>

Julie's Bicycle

Julie's Bicycle is a pioneering not-for-profit, mobilising the arts and culture to take action on the climate and ecological crisis. Founded by the music industry in 2007 and now working across the arts and culture, JB has partnered with over 2000 organisations in the UK and internationally. Combining cultural and environmental expertise, Julie's Bicycle focuses on high-impact programmes and policy change to meet the climate crisis head-on. JB offers training, research, consultancy, events, network-building and a library of free resources and learning.

www.juliesbicycle.com

On the Move

On the Move is an international information network dedicated to artistic and cultural mobility, gathering 67 members from 26 countries. Since 2002, On the Move has been working to provide regular, up-to-date and free information on mobility opportunities, conditions and funding, and to advocate for the value of cross-border cultural mobility. Co-funded by the European Union and the French Ministry of Culture, On the Move is implementing an ambitious multiannual programme to build the capacities of local, regional, national, European and international stakeholders for the sustainable development of our cultural ecosystems.

With regard to cultural mobility and environmental sustainability, On the Move has been co-producing, developing and/or implementing guides, reports, researches as well as workshops and events in partnership with its members and external organisations for the past 12 years.

<http://on-the-move.org>

The Shift Project

The Shift Project is a think tank working towards a carbon-free economy. It is a non-profit organisation recognised under French law as being in the public interest. Its work is always informed by scientific rigour and its purpose is to enlighten and influence the debate on the energy and climate transition in Europe. The Shift Project sets up working groups on the key issues to the ecological transition, producing robust, quantified analyses and developing rigorous, innovative proposals. It conducts lobbying campaigns to promote the recommendations of its working groups to political and economic decision-makers. It also organises events that encourage discussions between stakeholders and builds partnerships with professional and academic organisations in France and abroad.

The Shift Project was founded in 2010 by a number of business leaders with experience in the voluntary and public sectors. It is supported by several large French and European companies as well as public bodies, business associations and, since 2020, by SMEs and individuals. It is supported by The Shifters, its network of several thousand volunteers throughout France.

<https://theshiftproject.org/>

Publication

Director of publication:

Barbara Engelhardt

Coordination:

Hermann Lugan and Camille Pène

Editing of the texts:

(excluding the authors mentioned)

Hermann Lugan and Camille Pène

French translations:

Estelle Dupont-Kendzior

Élodie Voyeux-Le Borgne

English translations:

Marcel Wiel

Graphic design:

Atelier Poste 4

Maillon

Théâtre de Strasbourg – Scène européenne

1, bd de Dresde

F-67000 Strasbourg

www.maillon.eu

Le Maillon, Théâtre de Strasbourg – Scène européenne,
is subsidised by the City and Eurometropolis
of Strasbourg, the Ministry of Culture - DRAC Grand Est
and the Région Grand Est.

Performing Arts Entrepreneur Licence:

1/003895, 2/01232, 3/01233

Contact:

Hermann LUGAN

T +33 (0)7 66 62 63 92

Email: wheretoland@mailbox.org

© Pascal Bastien: p.3, p.6, 7 et 10, p.12 (D. + H.L.), p.14 (D.R. + H.R.),
p.16, 19, 21–25 et 27, p.44, p.51, 52 et 58, p.72 et 73, p.81 et 87

© Oryane Langenbronn: p.5, p.13 (D.R.), p.14 (D.L. + H.L.), p.15 (R.),
p.33 et 38, p.48, p.63 et 67, p.94 (H.)

© Abdesslam Mirdass: p.12 (H.R.), p.13 (D.L. + H.L. + H.R.), p.15 (L.),
p.77, p.91, p.94 (D.), p.95

L. left, R. right, D. down, H. high