

GUIDELINES ENVIRONMENT

Version 1– 2024

Re—
Imagine
Europe

New Perspectives for Action

CONTEXT

***New Perspectives for Action* is a four-year transnational co-creation and circulation project by fourteen interdisciplinary art organisations across Europe. *New Perspectives for Action* aims to equip and empower young Europeans through artistic practices to better withstand societal challenges triggered by rapid climate change. To achieve this aim, the project responds to the needs of artists, organisations and audiences.**

The project promotes experimentation, mutual learning and innovation by bringing together a great diversity of artists and interdisciplinary organisations from all over Europe active in different cultural and creative sectors. The consortium consists of diverse organisations of different scales from all across Europe. Each brings its own specific expertise into the project and can benefit from learning from the others. Each operates in their own specific local and national context. Together, we cover the entire chain of cultural production – from artistic research and development to co-creation and circulation, and dissemination.

PURPOSE

These guidelines are a ‘living document’ that serves as a reference framework for the partners in considering, implementing and monitoring ambitions, goals and measures related to ecology, and environmental sustainability.

We acknowledge that our organisations differ in scale, financial and local contexts, and the art forms they accommodate. This is why we are developing these guidelines together, so that they can provide enough space for these very different contexts without watering down ambitions. Developing these guidelines contributes to a process of shared learning and collaborative knowledge production on matters concerning the environmental impact of cultural organisations.

The issues concerning the environmental impact can be quite different for each of our organisations, and the way in which we can approach them might differ as well. This is because the ecological, cultural and political contexts that we find ourselves in

are different, and we all come with our own aims, histories and cultural backgrounds that influence how we deal with transformations and with making change.

What brings us together is that we all share the belief that by becoming ecological sustainable our organisations will contribute to building a resilient European society. However, we acknowledge that we operate in a widely different field of cultural production and education, and that our contribution to change is limited. In this context we are committed to learn from each other and to leading by example.

Acknowledging the varied scales and formats of our partners, along with the fact that many of our organisations do not have their own buildings and cover diverse disciplines, we have strategically chosen to focus on project activities. This approach lets us maximise collaborative intersections and learning opportunities within the constraints of our timeframe.

STRUCTURE AND PROCESS

These guidelines are informed by research on resources that are available for the cultural field across Europe, and that have been developed by other collaborations and platforms. (We acknowledge them below in the final section).

Most of the existing tools are specific to a certain artform or discipline, whereas our collaboration is interdisciplinary. We therefore have taken information from a wide variety of sources, from visual arts to theatre to festivals, and have tried to translate these to our collaboration. Our guidelines address four levels: 1) Awareness Raising and Programme, 2) Research & Development, 3) Production & Presentation, and 4) Circulation & Touring.

We take the **following steps** in the development, implementation and monitoring of the guidelines:

- Step 1: defining where our organisations stand in regards to environment (defining the baseline);
- Step 2: drawing up an action plan as a reference framework and for ongoing development;
- Step 3: integrating environmental considerations in our vision(s);
- Step 4: increasing support within our organisations for compliance with the guidelines;
- Step 5: annual review and learning sessions, evaluation of compliance and ensuring accountability.

KEY AREAS

Julie's Bicycle (a not-for-profit, that mobilises the arts and culture to take action on the climate, nature and justice crisis) has pinpointed four crucial domains influencing the sustainable management of a production:¹

- **Energy**, which encompasses considerations related to sound, lighting, AV equipment, appliances, automation, and venue power;
- **Materials**, covering aspects such as staging, exhibition design, treatments, coatings, and marketing materials;
- **Waste**, involving both production and exhibition waste, as well as general and food waste;
- **Transport**, addressing concerns related to freight, personnel, couriers, deliveries, and touring logistics.

By focusing on these key areas, Julie's Bicycle aims to comprehensively address and improve the environmental impact of cultural productions across various stages and aspects of their execution.

¹ Reference: https://juliesbicycle.com/wp-content/uploads/2022/01/Productions_and_exhibitions_guide_2015.pdf

BASELINE: STRATEGIC & CERTIFICATION LEVEL

***New Perspectives for Action* commits to the Social Development Goals promoted by the UN as part of the 2030 Agenda. Some of our partners have already committed to specific environmental standards in their countries, and are forerunners in their field. They will act as resource and knowledge partners for other organisations in our consortium who find themselves at the start of a journey to becoming environmentally sustainable. Expectations regarding environmental sustainability vary from country to country. As the European Digital Inter/Section project points out, cultural organisations are setting benchmarks, disseminating them through their partnerships and contributing to a wider international understanding.²**

All Re-Imagine Europe organisations in the project embrace environmental sustainability. The partners will contribute to this priority on two levels: firstly, by **raising awareness** through our programme among artists and audiences, and secondly through collaboratively **developing and implementing practical measures and objectives**. In the first year of *New Perspectives for Action*, the partnership has developed guidelines concerning practical measures and ambitions, which will be evaluated annually and developed throughout the project life span. These can be shared with the wider cultural sector as a blueprint at the end of the project.

² Digital Inter/Section, 2023: Recommendations for business models practical innovation; Annex 2: Guidelines for ethical, inclusive and sustainable new business models, 2023, <https://www.digitalintersection.eu/>

BASELINE: STRATEGIC & CERTIFICATION LEVEL

The table below maps out where the Re-Imagine Europe organisations currently stand with regards to environmental issues in their vision, policy and/or own guidelines, which priorities they have until the end of the project, and which opportunities they identify.³

Organisation	Baseline	Priorities until 2027	Opportunities
Paradiso			
Sonic Acts			
Elevate			
INA grm			
A4			
Borealis			
Kontejner			
BEK			
Rupert			
Disruption Network Lab			
Semibreve			
PAV			
Kontrapunkt			
Ràdio Web MACBA			

Research conducted by the Dutch Boekmanstichting among Dutch cultural organisations shows that while more than 80% of the organisations would like to increase their efforts regarding sustainability, there are many barriers not to: 73% cite insufficient financial resources, for 71% other topics have a higher priority, 65% cite dependence on others, 61% have insufficient time resources, and 55% say they miss support from the (cultural) policy field.⁴

³ Since this information is confidential, we have not included it in the public version of this document.

⁴ Boekman Stichting (2022), Infographic Duurzaamheid in de culturele sector: <https://www.boekman.nl/wp-content/uploads/2022/10/Infographic-Duurzaamheid-in-de-cultuursector-Volledig-horizontaal.png>

ACTION PLAN

‘[...] art organizations can work on sustainability on multiple levels: urgent problems require urgent solutions, while a profound solution can only happen through profound change: the urgent climate crisis requires immediate action, like decarbonisation processes. On the other hand, achieving long-term and significant ecological change calls for a profound transformation of the entire system, which can happen through critique and raising awareness with artworks and new narratives’ (as noted by Laëtitia Manach, cultural strategist, TheStream).⁵

Our Action Plan spans across four layers: 1) Awareness Raising & Programme 2) Research & Development, 3) Production & Presentation, and 4) Circulation & Touring. We have chosen to align our action plan to the core project activities, since that are the areas that project partners collaborate in. The first layer of our action plan concerns a long-term transformation through an increase of awareness leading to a change in attitude and behaviour; the other three layers are activity-based, and often actionable on a short term. The development, production and circulation of new artworks are at the core of *New Perspectives for Action*, and sustainability should therefore be considered in all stages of the development; conception and design, production, disposal and (potential) touring.

Many of our partners do not yet have clear policies in place on the environmental impact of their activities. To ensure that this document is of use for all organisations, we approach each **layer** with a few keywords and questions. This is followed by a **checklist** comprising practical measures and objectives to keep track of the development of each organisation, which can also be used as a tool for **review**.

The **logic of the Action Plan** is that practical measures address short- and mid-term objectives on each level. We differentiate between short-term effects (first two years of the project) and mid-term effects (up to four years, i.e. until the end of the project). Throughout the lifespan of the project, we will evaluate the status of our measures and share progress and learnings within our partnership. We have a number of goals that we want to achieve throughout the project duration, and we focus on those in the annual evaluation. At the same time, we aim to continue what we put in place after this project ends, so that impact can be made through our organisations (long-term). Insights and learnings from our organisations and examples of good practices will be added to the ‘living’ version of this document, and the published version will be updated annually.

⁵ Digital Inter/Section, 2023: Recommendations for business models practical innovation; Annex 2: Guidelines for ethical, inclusive and sustainable new business models, 2023.

ACTION PLAN

1. Awareness Raising & Programme

The Re-Imagine Europe organisations are dedicated to use diverse programmes addressing issues of environmental and social sustainability. Through locally embedded activities, we aim to raise awareness among our audiences about the intricate connections between environmental concerns and broader societal issues. The New Perspectives for Action programme seeks to not only raise awareness but also foster long-term behavioural change. By showcasing artists as role models, our initiatives extend beyond sustainability, emphasising sustainable programme development with a focus on quality, depth, loyalty, and bonding, embodying the principles of degrowth.

Our partner organisations contribute to the discourse on ecology and art in distinct ways, To give a few examples: PAV's programme delves into the intersection of creative biology and the multifaceted relationships between nature and culture, and explores the political, ethical, and aesthetic implications of these. Sonic Acts focuses on the ecological impact of pollution, examining its financial, legal, political, and cultural dimensions. Kontejner develops and presents ecological bio-art projects. Kontrapunkt and Disruption Network Lab are committed to addressing environmental activism and cultural critique through symposia, lectures, meet-ups, and written discourse. Together, the organisations contribute to a nuanced understanding of the ecological dimensions of contemporary issues.

ACTION PLAN

2. Research & Development

Re-Imagine Europe organisations engage in a wide range of R&D activities, such as art residences, workshops and training for artists that aim to increase opportunities for artists to develop new work, and thus enhance the potential of experimental and digital art. These activities can touch upon environmental issues thematically (such as the use of alternative, non-fossil energy sources, permacomputing, circular economies, innovative approaches to greening the environment and the regeneration of urban space), but also the conception and implementation these activities can become (more) environmentally sustainable. Sustainability standards should be agreed before the start within the team, with the artist(s) and/or co-commissioners.

It is often considered being environmentally friendly to shift projects into the digital realm rather than having them take place in the physical realm. However, as the Digital Intersections project notices, *'[...] art production also comes with a complex system of parameters. While digital technologies are usually perceived as "greener" - e.g. printed catalogues vs. digital programs -, that is often not the case. Even if a tool that calculates the carbon footprint of digital artworks, considering the devices used, their power usage and the time of exhibition is of interest, is it really possible to define fair and objective metrics?'*⁷

These issues are not yet touched upon in our guidelines, but for additional reference, see also Julie's Bicycle's 'Environmental Sustainability in the Digital Age of Culture'.⁸

⁷ Digital Inter/Section, 2023: Recommendations for business models practical innovation; Annex 2: Guidelines for ethical, inclusive and sustainable new business models.

⁸ <https://juliesbicycle.com/resource/briefing-report-environmental-sustainability-in-the-digital-age-of-culture/>

ACTION PLAN

Considerations

Conceptual Clarity with Ecological Considerations

- **Artistic Vision:** How can themes related to environmental issues or the use of eco-friendly materials be incorporated into the artistic vision of the projects?
- **Relevance:** In what ways can the project address or raise awareness about ecological challenges to ensure relevance within contemporary discussions on environmental sustainability?

Feasibility, Resources, and Eco-Friendliness

- **Budget Considerations:** How can the budget analysis incorporate costs associated with sustainable materials, eco-friendly venues, and environmentally conscious practices?
- **Resource Availability:** What sustainable resources and practices are available, and how can they be integrated to align with eco-responsibility?

Audience Engagement, Impact, and Sustainability

- **Target Audience:** How can the project be tailored to resonate with an audience interested in ecological sustainability, and what educational components can be integrated?
- **Impact Assessment:** In what ways can the project positively impact the environment, considering messaging, materials, and participatory activities promoting sustainability?

Ethical and Sustainable Practices

- **Environmental Impact Assessment:** How can a thorough assessment of the project's environmental impact be conducted, and what measures can be taken to minimise the ecological footprint?
- **Ethical Practices:** What ethical guidelines can be followed to ensure fair treatment of collaborators, responsible sourcing of materials, and the promotion of environmental awareness within the project?

Documentation, Archiving, and Sustainable Legacy

- **Sustainable Documentation:** How can the documentation plan incorporate eco-friendly practices?
- **Archiving for Sustainability:** What sustainable archiving practices can be established to ensure environmentally conscious long-term storage contributing to a positive and sustainable legacy for future artistic endeavours?

ACTION PLAN

3. Production and Presentation

The consortium commissions talented young makers, mid-career artists, and internationally renowned artists to create new digital and experimental artworks. Each of the productions will receive custom-made (conceptual, technical and financial) support depending on scale, scope and needs of the artist(s). Artworks vary from audiovisual installations, experimental documentaries, performances, compositions and films to research projects and interventions in public space. Themes addressed include ecology, technology, socio-ecological justice, human rights, inclusion, collectivity, queerness, empowerment and societal transformation. Presentations of new artworks take place as premieres at festivals, exhibitions, and other public activities of the project partners. Both within the production and the presentation, environmental concerns will be taken into account.

Considerations⁹

Material Storage and Reusability

- Can you assure that a majority of the materials used in the production can be stored or reused for future projects, minimising waste?

Sustainable Partners

- Can you work with local and sustainable partners and suppliers?

Energy-efficient Equipment & Technical Systems

- Have you considered using energy-efficient equipment and appliances to reduce the overall energy consumption during the production?
- Are the technical systems employed in the production designed and implemented with sustainability in mind, contributing to a reduced environmental impact?

Recyclable Materials

- Are the materials selected for the project easily recyclable, contributing to a more sustainable lifecycle for the artwork?

Waste Reduction Strategies

- Have you implemented strategies to minimise waste generation during the production process, aligning with sustainability goals?

Life Cycle Assessment

- Have you conducted an assessment to evaluate the environmental impact of the technical systems and materials used throughout the entire lifespan of the artwork?

⁹ See: Digital Inter/Section, 2023: Recommendations for business models practical innovation; Annex 2: Guidelines for ethical, inclusive and sustainable new business models.

ACTION PLAN

4. Circulation and Touring

Following the production and their premiere, artworks are circulated across Europe, within the consortium and beyond, building on the existing circulation network of partners. Also for circulation and touring, environmental concerns will be taken into account.

Considerations¹⁰

Optimising Staff Travelling

- Can the number of individuals travelling with the artwork be minimised?
- Is the required skill set necessary to set up the artwork (during touring) considered in the design process with an eye to the environmental impact of travelling?

Sustainable Travel Choices

- Are the transportation modes chosen for touring (plane, train, ship, car) aligned with sustainability goals?

Sustainable Accommodation and Subsistence

- Are your accommodation choices sustainable?
- Are your subsistence choices sustainable?

Reducing Networking & Research Trips

- Can the number of trips for research and networking be minimised, and can these activities be combined to enhance efficiency?

Design Considerations for Sustainability:

- Does the weight, size, and volume of the artwork allow for sustainable transportation?
- Is the design adaptable for digital transport, local production infrastructures, and modular transportation?

¹⁰ Based on input from 'Theatre Green Book – The Green Book, Sustainable Productions toolkit, <https://theatregreenbook.com/sustainableproductions-toolkit/>

REFLECTION AND REVIEW

The annual reflection and review meetings of our partners will address the following points:

- Updates: did we achieve the goals and objectives we set for ourselves?
- Learnings: knowledge sharing, taking into account locality and context, and sharing of best practice examples.
- Challenges and concerns.
- Future and long-term objectives.

CHECKLIST

A very concise checklist for organisations to use in the various stages of the development, production, presentation and circulation of an artwork.

Steps	Baseline Measures
Invitation & Concept	<ul style="list-style-type: none">• Include environmental guidelines in the initial invitation to collaborate to all involved parties.• Conduct an early concept meeting involving makers to collaboratively work on achieving a sustainable vision.
Terms & Conditions	<ul style="list-style-type: none">• Incorporate sustainable considerations into the terms & conditions of agreements, and ensure unanimous approval.• Align budget and schedule to support sustainable working practices.
Development & Production	<ul style="list-style-type: none">• Establish common 'green' practices agreed upon by all team members.• Conduct a sustainability review against standards, addressing issues like material sourcing and design modification potential.• Create a materials inventory, listing sources and planned disposal routes. Prioritise sustainably sourced materials and avoid environmentally harmful products.• Consider project scalability and conduct a life cycle assessment.
Presentation	<ul style="list-style-type: none">• Ensure all involved parties understand and agree on green standards in the presentation venue.• Design lighting and audio rigs based on the smallest equipment list of receiving houses to minimise unnecessary hiring and touring.• Implement energy-efficient climate control systems, utilising natural ventilation and insulation.• Minimise waste and install recycling stations.
Completion	<ul style="list-style-type: none">• Aim for the majority of materials to be re-used or recycled (pre-determine a percentage).• Maintain, reuse, or sustainably return technical systems.• Implement sustainable archiving practices.
Touring	<ul style="list-style-type: none">• Consider transportation: minimise material volumes, opt for lightweight options, and use reusable, biodegradable, or recyclable packaging.• Embrace locality by sourcing items locally and remaking shows with local materials to reduce carbon footprints.• Discuss green requirements with receiving venues and collaborate with touring networks to share resources and reduce environmental impact.
Review	<ul style="list-style-type: none">• Conduct a review meeting with makers, the team, and partners to assess the project's outcome and share lessons learned.

RESOURCES, REFERENCES AND INSPIRATION

Important organisations and consortia

Julie's Bicycle is a pioneering non-profit, mobilising the arts and culture to take action on the climate, nature and justice crisis.

→ <https://juliesbicycle.com/>

Gallery Climate Coalition (GCC) is an international community of arts organisations working to reduce the sector's environmental impacts.

→ <https://galleryclimatecoalition.org/>

Culture Declares Emergency is a growing international movement of individuals and organisations in arts and culture who have declared a climate and ecological emergency.

→ <https://www.culturedeclares.org/>

Music Declares Emergency is a group of artists, music industry professionals and organisations that stand together to declare a climate and ecological emergency and call for an immediate governmental response to protect all life on Earth.

→ <https://musicdeclares.net/>

Green Art Lab Alliance is a mycelium-like network of art organisations contributing to environmental sustainability through their creative practice.

<https://greenartlaballiance.com/>

The Big Green is a 2023-2027 EU funded project, bringing environmentally-engaged artists under one large-scale umbrella initiative and experiment with innovative ways of using art to promote sustainability.

→ <https://proprogressione.com/en/project/the-big-green/>

Useful tools and resources related to development and production, presentation and circulation

Green Toolbox aims to provide NGOs with the tools, information and inspiration needed to do so to introduce a wide range of sustainable practices.

→ https://actieaalscultuur.nl/wp-content/uploads/2023/06/GTB_web.pdf

Theatre Green Book is an initiative by the theatre sector to work more sustainably. In three volumes it sets standards for making productions sustainably.

Book 1: Sustainable Operations

→ <https://theatregreenbook.com/book-one-sustainable-productions/>

Book 2: Sustainable Buildings

→ <https://theatregreenbook.com/book-two-sustainable-buildings/>

Book 3: Sustainable Operation

→ <https://theatregreenbook.com/book-three-sustainable-operations/>

Theatre Green Toolkit – Designing and Making: Workshops Guidance

→ <https://theatregreenbook.com/sustainableproductions-toolkit/workshops-guidance/>

RESOURCES, REFERENCES & INSPIRATION

Productions and Exhibitions Guide by Julie's Bicycle is designed to help arts organisations and artists reduce the environmental impact of productions, performances and exhibitions and covers areas from conception to take down, design, construction, furniture, props, lighting and sound.

→ <https://juliesbicycle.com/resource/productions-and-exhibitions-guide/>

Toolkit on Environmental Sustainability in the Museum Practice was produced thanks to the contributions of CIMAM Board members 2020–22, and aims to help contemporary art museum professionals start implementing the necessary changes to become carbon neutral.

→ <https://cimam.org/news-archive/toolkit-on-environmental-sustainability-in-the-museum-practice/>

European Green Festival Roadmap 2030 aims to give European festivals and events a reliable guide for sustainable actions, including measures they will need to accomplish the inevitable process of transformation until the end of the decade.

→ <https://yourope.org/know-how/green-roadmap/>

Cultuurzam.be (Dutch only) offers a series of tools, guidelines, tips, advice for cultural organisations and professionals can use to systematically reduce their energy consumption and CO2 emissions.

→ <https://www.cultuurzaam.be/>

Future Festivals Tool by Julies Bicycle encompasses a self-assessment tool for gauging one's position on the sustainability journey, compelling green narratives from festivals throughout Europe, an e-learning course on event sustainability, and an expert guide facilitating the instruction of sustainability principles using these resources.

→ <https://juliesbicycle.com/resource/future-festival-tools/>

Creative Climate Tools by Julie's Bicycle is a free carbon calculator designed to help organisations to record, measure and understand the impacts of their venue, office, tour, project, event or festival. It allows users to track a range of different impact areas including energy use, water consumption, waste, travel, freight and materials.

→ <https://juliesbicycle.com/our-work/creative-green/creative-climate-tools/>

The **Green Touring Guide** by Green Touring Network points out possibilities and tools for reducing the carbon footprint of a tour and how this can be communicated without being suspected of "greenwashing".

https://greentouring.net/downloads/GreenTouringGuide_EN.pdf

Green Mobility is a guide published by On The Move towards environmentally sustainable mobility for performing arts.

→ <http://on-the-move.org/files/Green-Mobility-Guide.pdf>

COLOPHON

New Perspectives for Action is a project by Re-Imagine Europe. A collaboration between Paradiso and Sonic Acts (NL), Elevate Festival (AT), A4 (SK), INA grm (FR), Borealis (NO), KONTEJNER (HR), RUPERT (LT), Semibreve (PT), Parco Arte Vivente (IT), Disruption Network Lab (DE), BEK (NO) and Ràdio Web MACBA. Co-funded by the European Union.

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