

The GALA project receives the support of the Culture Programme of the European Union and is coordinated by Julie's Bicycle and DutchCulture | TransArtists. The workshop is organised in Berlin by On the Move, ITI-Germany and IGBK.



Green Art Lab Alliance (GALA) – Workshop on green issues for the sustainable support of cultural mobility

Berlin (Germany), 12-13 March 2014

Executive report

Partners

The GALA project receives the support of the Culture Programme of the European Union and is coordinated by Julie's Bicycle and DutchCulture | TransArtists.

Coordinators of the workshop in Berlin: On the Move (OTM), Cultural Mobility Information Network Berlin-based partners (and OTM members): International Theatre Institute (ITI) - Germany and Internationale Gesellschaft der Bildenden Künste (IGBK).

Tutor for the workshop in Berlin: Julie's Bicycle (JB) in cooperation with Arts Council England.

Along with this workshop, "Training sustainability!", the German Federal Cultural Foundation (Kulturstiftung des Bundes) supported the organisation of another training for ecological and sustainable cultural work, targeting leaders and stakeholders in the performing arts.

Participants

See list attached at:

<http://on-the-move.org/news/article/16041/green-art-lab-alliance-gala-workshop-on-green/>

Objectives of the two-day workshop

- To provide an overview of various approaches taken to embed environmental criteria into cultural funding, by sharing tools, resources and methodology used by some funding bodies, such as Arts Council England, which has included environmental reporting in its funding agreements since 2012.

- To cover case studies of how cultural organisations are interpreting environmental sustainability and the potential impact of policy in supporting this work, with a focus on touring, residencies and other mobility-related work.

See attached programme at:

<http://on-the-move.org/news/article/16041/green-art-lab-alliance-gala-workshop-on-green/>

This concise report, prepared by On the Move and proofread by Julie's Bicycle, aims to provide cultural mobility funders (be they public or private) with some key ideas shared in Berlin in order to embed environmental criteria in their funding schemes and mechanisms.

These key ideas are enriched with some additional thoughts for the cultural sector (pages 4-5) and a list of selected resources (page 6-8).

Contact: mobility@on-the-move.org (#culturemobility #greenarts)



Key ideas for culture and cultural mobility funders

A challenging context with opportunities to be seized: On one side, economic growth has slowed down: there is a tension for organisations between meeting costs (transportation means, human resources, energy etc.) and achieving a sustainable funding model. On the other side, the green economy is one of the few that has experienced steady growth despite the economic recession and cultural organisations are exploring new opportunities for partnerships, funding, production methods and materials and artistic work.

The potential of the cultural sector in building the case for environmental sustainability: The cultural sector is uniquely placed to better communicate about environmental challenges and potential solutions. There is a real power in the artistic response: it is through culture that we establish our identity and absorb new ways of thinking. Culture defines how we see the world, and cultural organisations have an opportunity to lead by example for how we can create a more sustainable society – through greening the buildings and offices we occupy, as well as employing new, more sustainable approaches, to making the work that we tour and present.

>>> Cultural organisations and initiatives need support from public and private resources to achieve this.

Long-termism: Funding mechanisms have to be designed with a long-term perspective. There is a need to think more holistically in terms of systems and not only of products. All key decisions must actively take into account the wellbeing of current and future generations. A recent survey shows that 86% of the organisations engaged in Arts Council England's sustainability reporting criteria acknowledge that it had a positive impact on the sector. People are feeling part of the movement. There is a ripple effect – organisations not currently part of the Arts Council's initiative in England are inspired by it to act, as are other UK arts councils and funding bodies, and the impact is spreading internationally too.

Strategic partnerships: They have to be built with different stakeholders: the cultural sector, grass-root organisations but also researchers, scientists, the private sector etc. These strategic partnerships can take different formats: meetings with the sector (to collect good case practices), development of tools with the experts in the field, public events or articles to disseminate the results etc.

Pragmatism: is key to develop a funding strategy that embeds environmental criteria as this is about long term commitment and both an internal (with the Board, hierarchy, staff) and an external process, and one that is both realistic as well as ambitious about what is possible to change and influence. There are some important questions to be asked: Why this engagement? How do we do it? How to engage our staff and our leadership in this common and long-term adventure?

Funders as facilitators of the process: The funders shall accompany and facilitate the process through a two-way approach: creating the conditions for organisations to change but collecting good practices from the cultural sector and providing tools and knowledge through strategic partnerships (see above), and incentivising change through policy and funding criteria.

There is a need to develop a new type of governance in relation to sustainability leadership – one that acknowledges the risks and opportunities posed by environmental challenges and our rapidly changing climate.



Data: Information and communication: Data collection on good practices (e. g. evolution of environmental impact of organisations/projects) is key as well as communication about green initiatives and tangible and intangible results. Tools about collecting data and/or measuring organisations' environmental impacts shall be also identified and disseminated (for instance, the Industry Green Tools (www.ig-tools.com) to measure organisations' carbon footprint impact). The sharing of results with a general audience is also crucial to create a spill over effect on a larger group of people, and ensure a transparent process.

Understanding the role of the audience: A green survey of festival goers in Europe conducted by Buckinghamshire University and A Greener Festival in 2012 mentioned that 43% of the audience said they changed their behaviour as a response to green initiatives at a festival. This may imply that practical actions have a lasting impact. There is a need through the support of organisations (festivals, venues, companies, artists' collectives etc.) to make the audience aware of green issues and provide them with green options to engage with cultural work.

6 principles of action at glance (Arts Council of England)

- Make the case: promote **value of engaging** (don't focus only on money!)
- **Facilitate** change (not impose but engage into conversation)
- Follow the **passion** (80% is done by 20% of the people. Need to focus on the 20% dynamic ones)
- Think **long-term**: as long as people are getting in the right direction, this is fine. Normalise behaviour and thinking.
- We are **not the experts**: find them and use them! Celebrate creative people. Be humble.
- Be authentic: it is a **journey for us**. We need to outdo ourselves.

These principles were used by Arts Council England to underpin their decision to make environmental reporting a condition of funding for their national portfolio organisations – over 700 organisations to which they provide revenue funding. All organisations have been required to measure their annual energy and water carbon emissions, and put an environmental policy and action plan in place, since April 2012. This is continuing for the next round of funding (2015-2018). The first year of reporting in 2013 saw 90% of the portfolio engaged with the environmental reporting programme, which was managed in partnership with Julie's Bicycle.



How can cultural mobility contribute to a sustainable economy?

If we understand cultural mobility as...

"the temporary cross-border movement of artists and other cultural professionals. Certain forms of mobility relate to the individual (e.g. networking, residencies etc.); others are intrinsically connected to the mobility of works or performances in another country. (...) Mobility is not only understood as occasional movements across national borders that may be useful to gain professional experience required for career advancement, as well as advance artistic endeavour, but more as an integral part of the regular work life of artists and other cultural professionals." (From Ericarts, *Mobility Matters*, 2008)¹.

... we need to consider the process as beyond the travel itself and have a more holistic approach of cultural mobility.

Value chain of cultural mobility: we need to think beyond the travel itself. We need to exchange ideas about touring, residencies and/or the whole process of production:

- Accommodation: e.g. Residential stays (at people's home) are better than hotels. Hotels have a relatively large impact in terms of their carbon footprint, mainly from energy use;
- Materials (and associated waste) have an impact: this has to be taken into consideration in the production process, and also in transporting artworks, set designs and equipment;
- People and organisations need to understand their impact and there are examples of good practices we can learn from;
- Organisations and people (artists, cultural professionals etc.) could develop local connections (for instance for sharing materials and equipment);
- Maximise our impacts: the more activities we do when we visit a place (e.g. workshops, networking meetings, education work, performances etc.), the more we can reduce the *relative* impact of our travels.
- We need to take into consideration the audience's travels (to our events, projects, process of production etc.) and incentivise them to travel green by providing information and sustainable travel services where possible. We can also look at touring models which reduce impacts – for example, it is often more sustainable to take a small touring production to several rural locations, rather than expecting audiences to travel into a large, central urban venue.

The practical way to do it: start from what we are (as organisations, individuals, networks etc.) – Julie's Bicycle's approach

> Julie's Bicycle (JB) grew out of the music industry. Senior music figures were unsatisfied by limiting their response to climate change to awareness-raising concerts. The way to respond was to walk the walk and identify *how we can improve through the things we do*. Since then JB has based its work in academic research into the environmental impacts of the arts and culture, and uses this evidence as a basis for empowering practical, collective action.

> Guiding principles underpinning JB's work:

- Commitment (embedding sustainability within financial and artistic operations)
- Understand (measure your emissions to identify and prioritise action and track progress)
- Improve (reduce your environmental impacts)
- Communicate and share good knowledge (tell the story – be transparent)

¹ <http://www.mobility-matters.eu/web/index.php?aid=140&cid=1&lid=en>. See also the different forms of mobility: <http://on-the-move.org/about/mission/culturalmobility>

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> **Equal access to information** for everybody by sharing practical tools, resources and case studies online (www.juliesbicycle.com). The idea is to facilitate and stimulate what's going on, grow the community of active participants within the cultural sector and raise awareness.

> **Planning** is a must! Think about environmental criteria right from the outset when we begin to plan for new work - it's easier to embed new ways of thinking at the start of a process. The ideal is to embed environmental considerations alongside financial and artistic concerns in the decision making process.

> There is also a need to put things into perspective (e.g. the production of CDs in the UK music industry has more impact than artist flights²) through **research and knowledge sharing**.

² See the Julie's Bicycle First Step Report (2008): <http://juliesbicycle.com/resources/publications/first-step>

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The resources (selection)

> Green Art Lab Alliance (GALA project)

<http://www.transartists.org/green-art-lab-alliance>

> Green Mobility Guide for the performing arts sector

In English, French, German, Italian and Chinese

<http://on-the-move.org/about/ourownnews/article/14222/green-mobility-guide-for-the-performing-arts/>

> Sustaining Great Art

<http://www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/sustaining-great-art>

> Sustaining Creativity (a survey of cultural leaders and their attitudes and actions on environmental sustainability in the UK)

<http://juliesbicycle.com/Sustaining-Creativity>

> Moving Arts; The Impacts of Touring Bands, Orchestras and Theatre

<http://juliesbicycle.com/resources/publications>

> Case studies for the UK cultural community

<http://juliesbicycle.com/resources/case-studies>

> Green riders

<http://www.juliesbicycle.com/resources/jb-green-riders>

> Green Arts Marketplace

<http://www.greenartsmarketplace.com/>

> On the Move Charter for a Sustainable and Responsible Cultural Mobility

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

For artists and cultural organisations: <http://on-the-move.org/charter/charterculturaloperators/>

For policy makers: <http://on-the-move.org/charter/charterpolicymakers/>

For funders: <http://on-the-move.org/charter/charterfunders/>

> Move on! Cultural mobility for beginners (in English, French, Italian and German) – See point 7 “Think green”

<http://on-the-move.org/about/ourownnews/article/15149/move-on-cultural-mobility-for-beginners-otm/>

> Global campaign to include culture in the post 2015 development goals

<http://www.culture2015goal.net/index.php>

> IFACCA and Julie's Bicycle: Mapping of arts and environmental sustainability

<http://www.ifacca.org/announcements/2013/11/21/arts-and-environmental-sustainability-survey-arts-/>

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> **Resources' web-page of the project Imagine 2020**

<http://www.imagine2020.eu/category/improve/>

> **Trans Europe Halles: Sustainability resources:**

<http://www.teh.net/TheResource/Search/tabid/294/Default.aspx?cloudid=28>

> **COAL- Coalition pour l'Art et l'Environnement** (*centre de ressources*, mostly in French)

<http://www.projetcoal.org/coal/>

<http://www.ressource0.com>

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Examples of sustainable practices or projects implying artistic leadership:

> Example of one Young Vic project, After Miss Julie: the performance reduced its emissions by 38% compared to other performances in the same space. They communicated with audiences too: the walkway to leave the studio showed the production's sustainability initiatives, and a chart on the difference in energy use between audience coming and staying at home (80% less energy by coming together for a performance instead of staying at home watching TV).

<http://juliesbicycle.com/resources/case-studies/production/after-miss-julie>

> Issues of mobility and sustainability: The u-n-f-o-l-d exhibition at Cape Farewell

<http://www.capefarewell.com/art/unfold.html>

> Melt festival on a train

<http://www.meltfestival.de/en/news/article/der-mixery-melt-hotelzug-2013.html>

> ufaFabrik (Berlin, Germany): <http://ufafabrik.de/en/index.php>

> Company Prue Lang > Green guidelines

<http://www.pruelang.com/>

Tools for workshops and discussions

<http://horizons.innovateuk.org/how>

Series of Cultural Mobility funders' meetings:

> Platform meeting of Asian and European Cultural Mobility Funders, Prague, Czech Republic, 5-6 June 2013 (concise report, resources, 20 powerpoint presentations introducing cultural mobility funding schemes in Europe and Asia etc.)

<http://on-the-move.org/about/ourownnews/article/15512/platform-meeting-of-asian-and-european-cultural/>

> Brainstorming meeting between cultural mobility funders and stakeholders from Europe, Australia and Asia and the participants of the Asia-Australia-Europe Creative Residency Network, Melbourne, Australia, 12 May 2014 - prior to the IETM Asia Satellite Meeting, hosted by the Australia Council for the Arts – (executive report, resources etc.)

<http://on-the-move.org/about/ourownnews/article/16213/access-and-reciprocity-a-brainstorming-meeting/>