



The creative sustainable whole

-with the eyes of a Musician

Today's workshop

Introduction to Tools and Methods

Production and Measuring

Your own musical project - get inspired

Exercise - sense a material

Case study : Rivers of Newcastle-
Engagement of a diverse group,
creativity and workshops

Case study : Coalfield to Landscape-
International collaboration, travel and
interaction with locals

Introduction to Tools and Methods

Remember that we are all at different stages of our sustainable journey, therefore - write these keywords down and keep them in your pocket (or have them in your mind) while you explore and develop methods and tools together with others

- respect
- understand
- be patient
- be open minded
- commit
- be curious

Sustainability is trial and error.

Have in mind that the methods and tools constantly change and develop, because we lay the tracks as we drive!

Introduce your
thoughts with
your neighbour!

2 minutes each

- What topic are you currently occupied with when it comes to making your career more sustainable?



Reflections from other musicians and artists

Musician and singer
from Norway/Germany

“I try to fly as little as
possible to get to my
concerts.

I try not to buy one-way
dishes when I buy food
on the road.

I try to use as little plastic
as possible on the road
and eat vegetarian.”

Composer and student
from Northwestern
University, United states

“Im very interested in
using nature and identity
to inform storytelling -
whether through music or
performance art, using
repurposed materials and
generating community-
driven projects are always
goals in this effort.”

_ Remember

We all do our best with our individual
small actions, and sustainability have as
many colours and forms as creatures
on this Earth!

The sustainable strategy and hierarchy

Source:

Extract from Julie's Bicycle ITER sessions
juliesbicycle.com

Measure

to understand and report your impacts. Track how you're doing year by year

Avoid

emissions by doing things differently, including changing business models, avoiding unnecessary travel

Reduce

emissions by increasing efficiency ex. energy and fuel

Replace

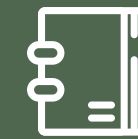
high-carbon energy sources with low-carbon energy sources, for example shifting to renewable energy

Offset

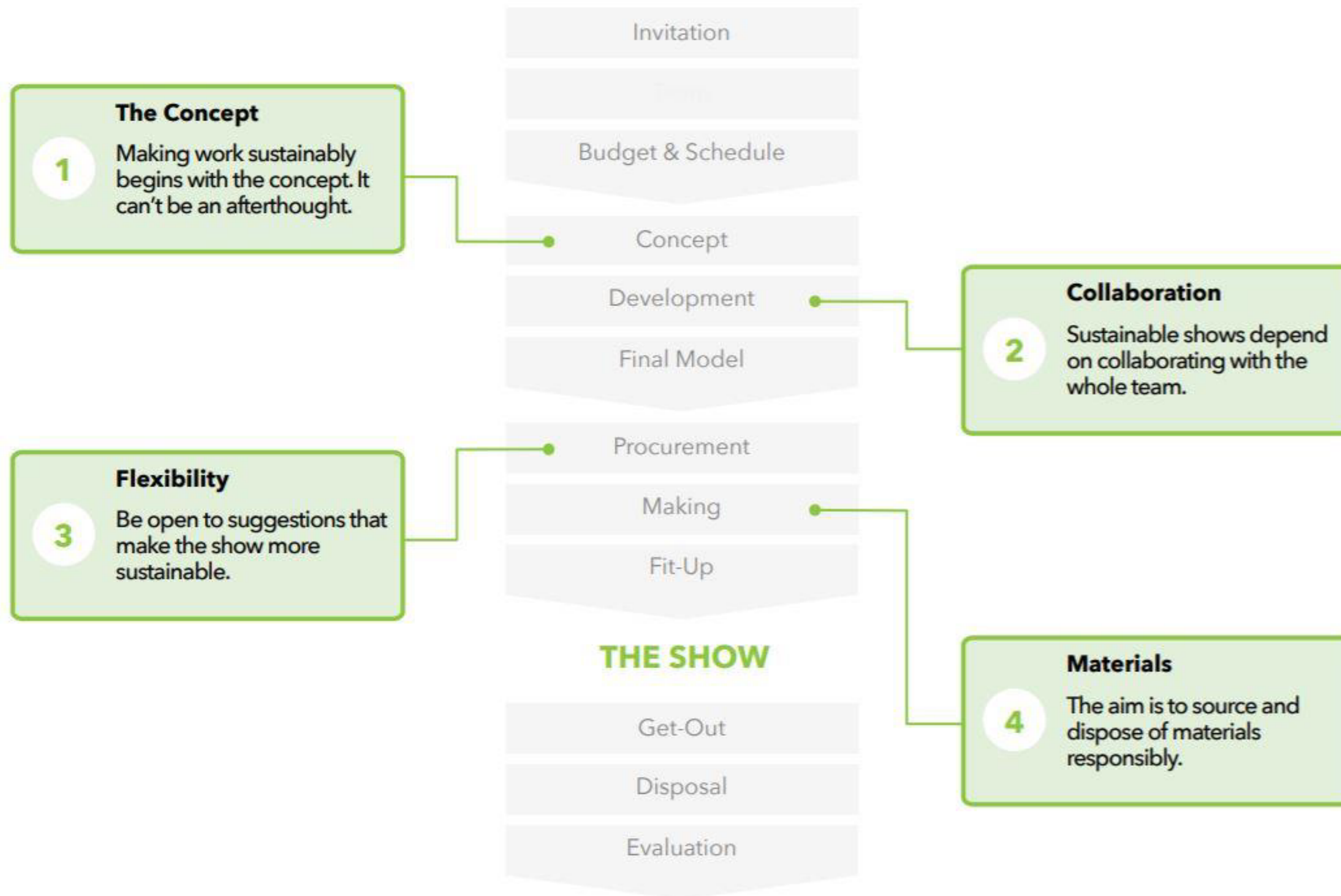
emissions that can't be eliminated through one of the above, only as a last resort and if you're confident you're also managing and reducing your carbon footprint in other ways.

Do more with less

- Use more reused components and recycled materials ex. recycling wardrobe
- if it has to be new, think where it comes from
<https://faktalink.dk/t%C3%B8j-og-b%C3%A6redygtighed>
- reduce harmful chemicals **<https://greennetwork.dk/ny-version-af-kemiguiden/>**
- reduce travel ex. **<https://www.odense.dk/byens-udvikling/klima/laan-en-elcykel>**
- reduce delivery ex. **<https://www.bring.dk/miljo>**
- makes shure everything gets used again



The Creative Challenge



Source:
Theatre green book –
Sustainable production

What could be a starting point for a creative challenge in your project?

Share with your neighbour
2 minutes each!



Carbon footprint and how to measure

Source:

Extract from Julie's Bicycle ITER sessions

juliesbicycle.com

Start measure your own musical project/touring/production and the carbon footprint:

Creative Climate Tools

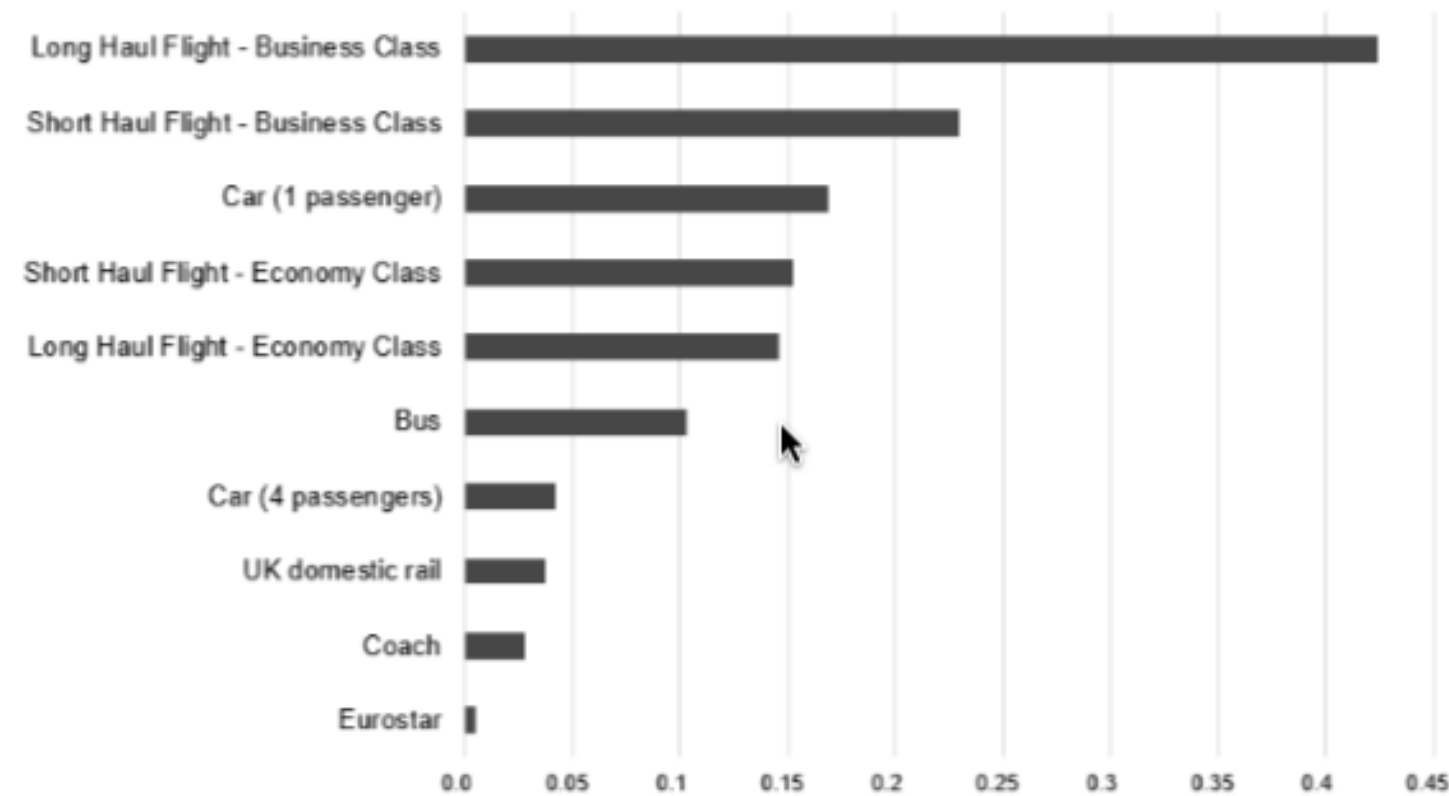
English version (Julies Bicycle)

<https://ig-tools.com/login>

Danish version (Statens Kunstfond)

<https://kunst.ig-tools.com/login>

Emissions from different modes of transport: kg CO₂e per passenger per km



Sources:
BEIS carbon conversion factors for company reporting (2020).
Note 'car' refers to average diesel car, flight figures include impacts of high-altitude non-CO₂ emissions

Benefits of measuring impacts

- Informative decision making with accurate data
- clear, defined, measurable targets for decarbonisation strategies
- to understand the impact of the solutions and changes to practice

Disadvantages of measuring impacts

- it takes time and resource to measure
- it doesn't capture social, justice or wider impacts of creative work

Sharing session

Stand up – 2 people – 2 minutes

If you have measured touring impacts

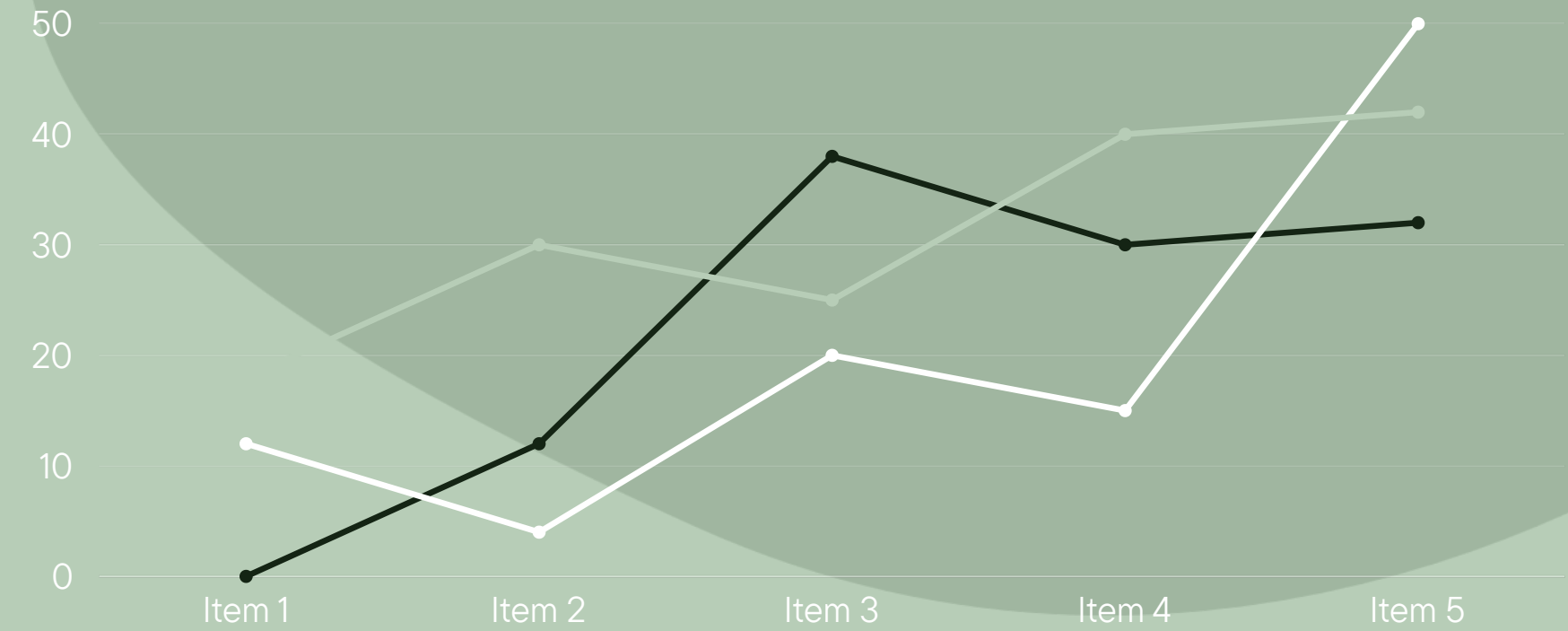
What impact/effort has measuring had?

If you haven't measured touring impacts

What are the possible benefits or challenges with measuring in your context?

What type of impacts can't be measured? (What is difficult to capture?)

Your own musical project



A task

Set up a task - ex. the next two months you will explore rmeasuring and start measure your upcoming tour, concert, talk, conference etc. from start to point

A theme

Find out what theme interest you the most and go for exploring that by reading articles, books, hear music, find similar projects and start discover ex.
<https://www.baeredygtigtkulturiv.nu/guides/rosk-reflektionsrum-for-den-okologiske-scenekunst>.

A sharing

Share, talk, get inspired by eachother - invite for coffee-meetings and start sharing your works, struggles and successes with people you trust and get inspired by

A speciality

Remember that there is nobody the same way as you! Your music and your work is something worth sharing to the world.

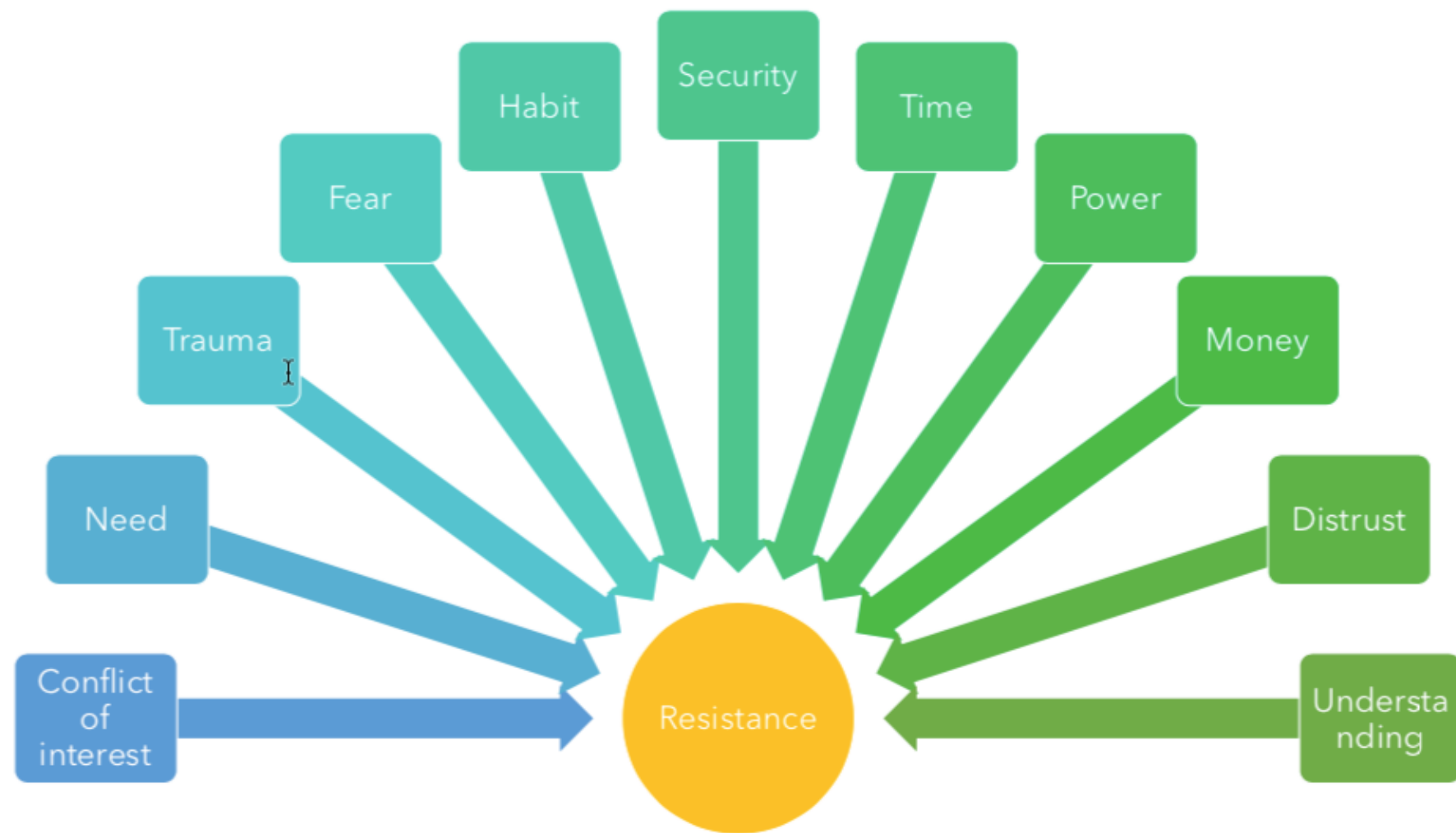
Overcoming resistance

Source:

Extract from Julie's Bicycle ITER sessions
juliesbicycle.com

- Uncertainty is a constant
 - we live with it every day in our lives
- Unclarity is within our control
 - if we are unclear about what we are trying to achieve, with/for who, how and why, it's no surprise people don't engage.

Causes of Resistance



Reflect within yourself for 2 minutes

- do you experience resistance right now?

What is
your
purpose
and what
is your
need?

worklife balance

You are not rude when you economize with your working time

Share your work with locals

To prevent polarization - gain inspiration, new knowledge and other point of views

Involve minority groups

Include people, beings and groups that are not normally present or get speaking time .

Climate justice

Labour justice, indigenous people, racial justice, environmental justice, health justice, economic justice, disability justice amongst others...

Recycling

Recycle collaborations, projects, productions. Use your works in different contexts.



Exercise

Sense a material

–

Enter the Adult room (analyze and reflect)
and the Child room (sense)

ESD IN THE COMMUNITY: Rivers of Newcastle

From September to December 2023, Eliot Smith Dance delivered 24 dance and arts related workshops for a cohort of 20 children at St. Mark's RC Primary School and Westerhope Primary School and for a cohort of 10 adults at Converge based at Northumbria University. The result was Rivers of Newcastle - a short dance film to present family, friends and the wider community an inspiring message about the protection of the Rivers of Newcastle.



Source : ESD eliotsmithdance.com

Case study : Rivers of Newcastle - workshop

“Over the past three years, ESD has worked with 60 children who don't normally have access to dance and 30 adults who associate themselves with mental health to participate in multiple wellness workshops.”

“These unique workshops provide a healthy opportunity for children and adults to be active; be creative; and is a confidence-building experience, with the added benefit of meeting friends and working with supportive professional dance artists in the community.

More so these workshops have been tailored around the themes of, Rivers of Newcastle; raising awareness of climate change; and the impacts of fast fashion on the environment.

As part of the workshops the participants have the opportunity to engage outdoors via their local park, piece of bushland, or even natural features of their playground at school which are great starting points for dance exploration.

Writing down the answers to these guiding questions is a great way of gathering evidence about the children’s choreographic processes. It also starts them writing about dance through a very personal rationale for what they are about to create.

The results from these workshops are a performance for their friends, family, guardians, teachers and environmental champions to be inspired to make a sustainable change on the environment.”

Initial guiding questions:

Write down what you see.

What you hear.

And what you smell.

What you feel (textures).

As you move through the land what do you notice that is different from working inside?

How do the plants communicate with you?

Are you listening differently?

What are you doing instinctively...without thinking?

Are you breathing differently?

Planning Questions:

How will your dance piece benefit this environment?

What is important for your dance piece to say about this environment?

Reflecting Questions:

What ideas did you come up with about sustainable living as a result of this dance?

How did your dance piece benefit the environment?

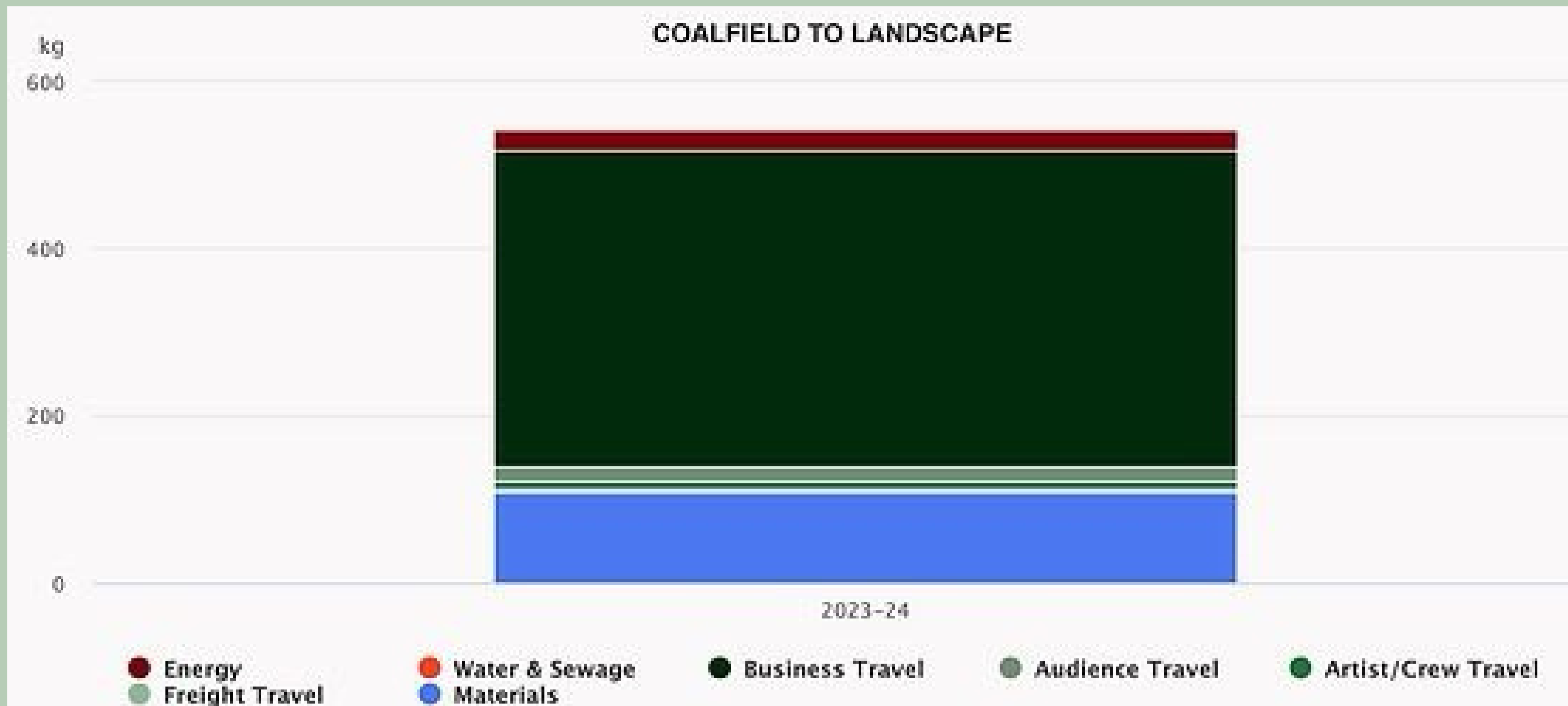


- theme
- engaging locals
- preventing polarisation
- deep touring
- travel and produce co2 friendly
- measuring the carbon footprint

Case study : Coalfield to Landscape
International sustainable environmental
collaboration

Total emissions of the project: **541.4 kg CO₂e**
including artist/crew travel, business travel, audience travel.

Emission by one flight-travel one prs. one-way economy without connection
CPH-Newcastle: **201,3 kg CO₂e**



Explore consultive platforms at home.....

Europe, Asia and Latin-America

Green Art Lab Alliance

<https://greenartlaballiance.com/green-art-lab-alliance-support/>

UK and International

Julies Bicycle

<https://juliesbicycle.com/>

Denmark and Scandinavia

Bæredygtigt kulturliv nu

<https://www.baeredygtigtkulturliv.nu/>

Norway

Grønt veikart

<https://www.grøntveikart.no/>

And many more.....

Thank you!

If you have any questions you
are more than welcome to ask!

You are invited for the online final
presentation of our project
MERGE / Coalfield to Landscape
wednesday 28/2
9.30am (GMT) / 10.30am (CET)

Key terms we might use:

- **Environmental justice**

Environmental justice is deeply tied to, but distinct from, climate justice. It is specifically about the **inequitable exposure to hazards** such as air and water pollution, chemicals, waste, and ecological destruction on marginalised people and ecosystems.

- **IPCC**

IPCC stands for the **Intergovernmental Panel on Climate Change**. It is the United Nations body tasked with assessing and summarising all of the science relating to climate change on which governments at all levels base their decisions and climate policies on.

- **Indigenous Peoples**

Cultural groups with distinct traditions, social or political frameworks, and with **ancestral ties to the lands and ecologies** where they live, or from which they have been displaced. There are an estimated 370 million Indigenous people spread across 70 countries worldwide.

- **Ecocide**

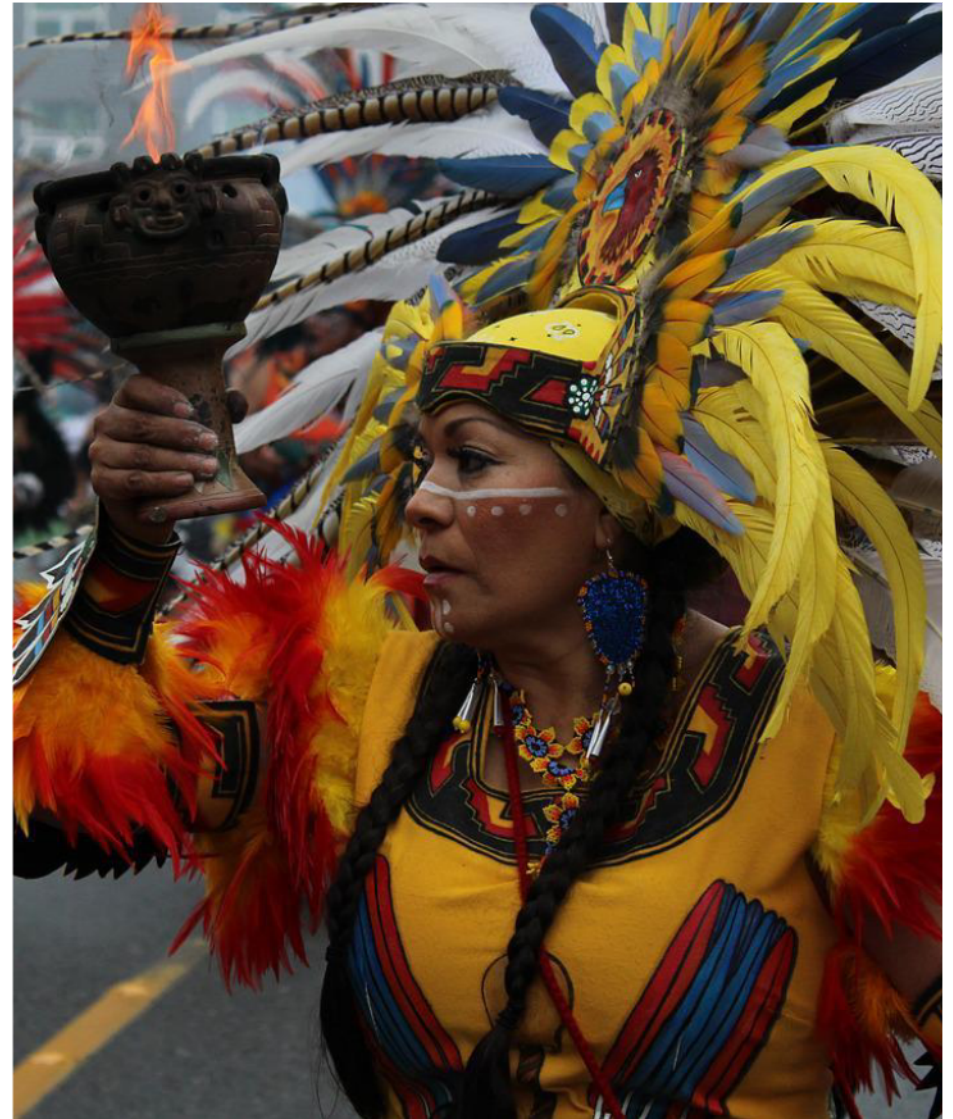
The **mass damage or destruction of ecosystems**, with long term or widespread impacts.

- **Extractivism**

Extractivism is the process of **extracting natural resources from the Earth** to sell on the global market, for example, mining or drilling for oil.

Climate justice is....

- Labour justice
- Justice for Indigenous Peoples
- Racial justice
- Environmental justice
- Health justice
- Disability justice
- Economic justice
- Land justice
- Intergenerational justice
- And so much more...



Sources of
environmental
impact

TRAVEL

Organisers,
crew, artists,
performers,
audiences...

TRANSPORT

Equipment,
instruments,
artwork, sets,
costumes...

PRODUCTION

Materials,
chemicals,
water, waste...

ENERGY

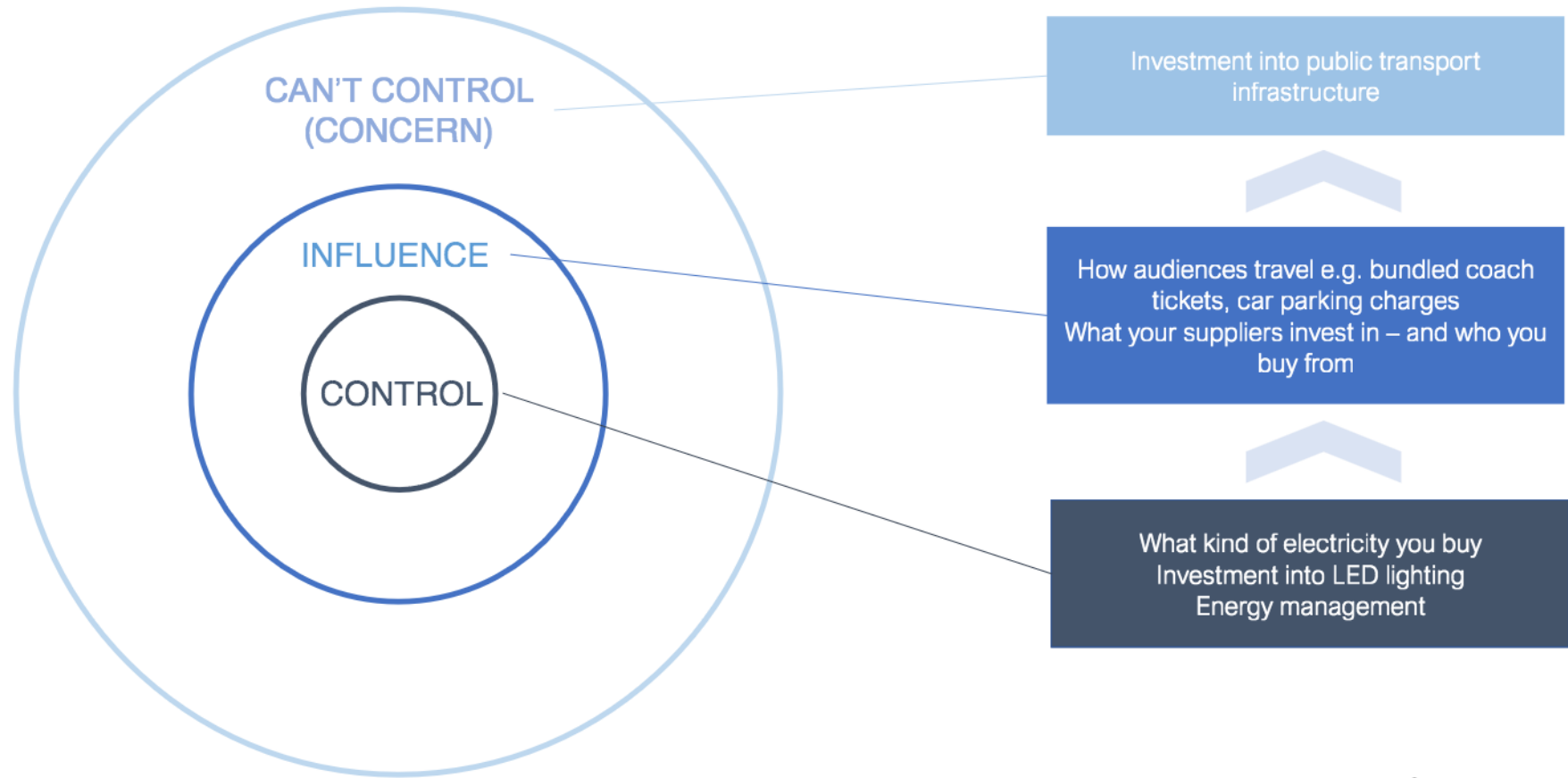
Equipment,
space cooling
and heating,
digital...

MARKETING

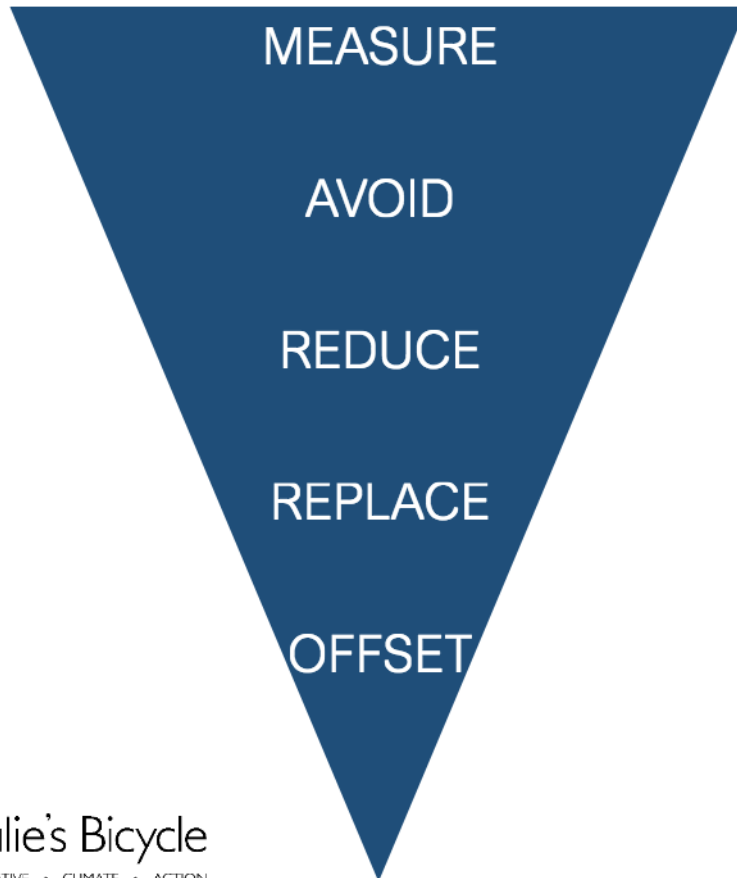
Merchandise,
programmes,
promotional
materials...

CATERING

Artists,
performers,
crew,
audiences...



THE 'CLIMATE STRATEGY' HIERARCHY



1. MEASURE to understand and report your impacts and track how you're doing year by year

2. AVOID emissions by doing things differently, including changing business models, avoiding unnecessary travel, etc.

3. REDUCE emissions by increasing efficiency e.g. energy efficiency, fuel efficiency

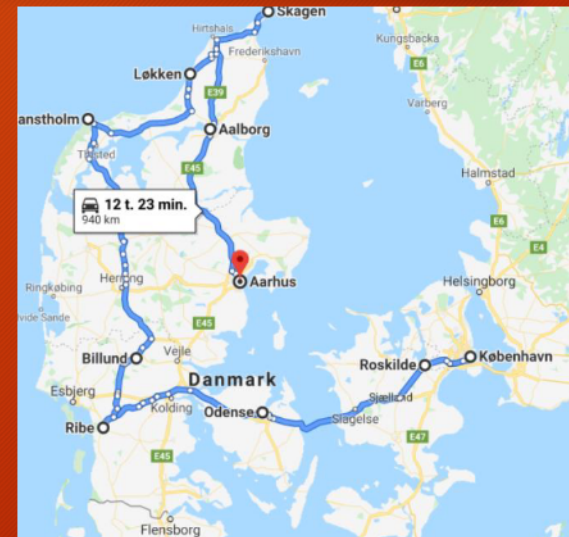
4. REPLACE high-carbon energy sources with low-carbon energy sources, for example shifting to renewable energy

5. Offset... emissions that can't be eliminated through one of the above, only as a last resort and if you're confident you're also managing and reducing your carbon footprint in other ways. Do this either through 'official' offsets, or through a DIY approach by making a donation or investment into a cause or project driving climate action.

Practical actions

1. Plan for sustainability

- Plot the most direct route
- Avoid intensive scheduling
- Plan to make sustainable transport routes viable
- Minimise the size of the tour & source locally



*1 Truck less on a 4,000 km tour means a 5 tonnes reduction in CO₂e.
That's roughly as much as absorbed by 250 trees per year.*

Practical actions

2. Choose more sustainable transport modes

Artist & crew

Where possible:

- Prioritise train travel
- Use electric or hybrid cars
- If taking a bus, use biofuel
- Avoid flying

Logistics

Where possible:

- Request fuel efficient trucks
- Request biofuel in trucks
- Sea freight rather than air freight

Note - Biofuels create other environmental impacts and should be seen as a temporary solution until electric trucking are market-ready

Practical actions

3. Use your power

- Use routing to play at more sustainable venues
- Speak to transport providers to influence changes
- Use purchasing power to choose more sustainable providers
- Communicate efforts to inspire audiences & other tours



Compensating for emissions

- Measure the carbon footprint of your travel
- Compensate for emissions by:
 - Donating to climate action projects
 - Invest in initiatives to reduce carbon emissions of future tours
 - Pay for carbon capture (offsets)

THE THEATRE GREEN BOOK

1 : Sustainable Productions
(version beta.2 for trialling)

Do more with less.

Use more reused components and recycled materials.

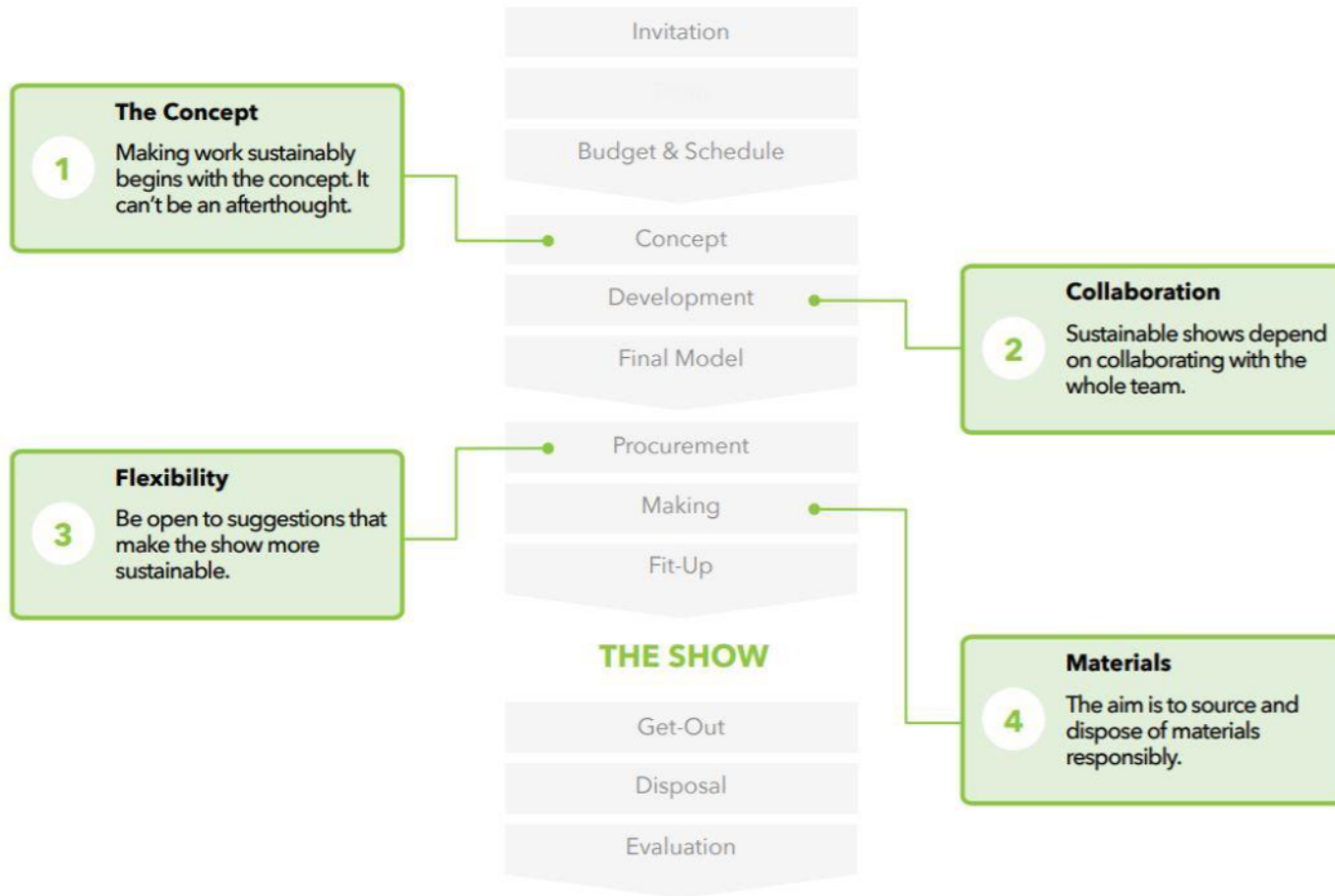
If it has to be new, think where it comes from.

Reduce harmful chemicals.

Reduce travel. Reduce deliveries.

Make sure everything gets used again.

The Creative Challenge



Contents

The Theatre Green Book has brought together theatre-makers and sustainability experts to create a common standard for making theatre sustainably.

In a hurry? Go to the sections shaded green

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Neither the Theatre Green Book, nor its writers and sponsors, are liable for any damages which may result indirectly or directly from applying or using the Theatre Green Book and its contents. No warranty or guarantee is given or implied about the accuracy, reliability, completeness or suitability of advice contained in the Theatre Green Book. It is offered in good faith to help theatre-makers move towards more sustainable practice, but using the contents is solely at the risk and responsibility of users.

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3 Steps Towards Sustainability *Choose which Green Book standard to work to. The following pages give detail on each.*

	1 Baseline
Invitation	B.1 The production's Green Book Baseline standard is stated as part of the initial invitation to everyone involved.
Production Agreement	B.2 A Green Production Agreement is signed by everyone involved in the production.
Team	B.3 The full team is appointed early to allow for collaboration on sustainability.
Sustainability Champion	B.4 A Sustainability Champion is appointed at the outset to track, guide and support sustainability efforts across the team.
Budget & Schedule	B.5 The budget and schedule are set to support sustainable working.
Concept	B.6 An early meeting at concept stage includes makers, so the whole team can work on how to achieve the vision sustainably.
Development	B.7 A 'Green Card' meeting of the whole team reviews sustainability against standard, and agrees actions.
Evaluation	B.8 A Materials Inventory lists the sources of ALL materials, and their planned disposal routes after the show.
Making	B.9 The Sustainable Workshop guidance is understood and agreed by all, to establish green workshop practices.
	B.10 50% of each category of materials used in the production (set, props, costumes etc) has a previous life.
	B.11 New materials are sustainably sourced if possible. 100% of plastics are reusable, recyclable or compostable.
	B.12 Materials and products which damage the environment are avoided if possible.
	B.13 Deliveries are minimised, and last minute deliveries avoided if possible.
Technical	B.14 Technical teams follow guidance in chapter 8, reducing energy through switch-off routines etc.
Costumes	B.15 The Costumes guidance is understood and followed, to maximise reuse and manage costumes sustainably.
Review	B.16 A review meeting is held by the Sustainability Champion to assess the show's outcome and share lessons learnt.
Disposal	B.17 After the show, 65% of materials are re-used or recycled. Technical systems are maintained, reused or sustainably returned.
Outdoors	B.18 Outdoor / Site Specific shows follow Green Book guidance for Outdoor / Site Specific shows.
Touring	B.19 Touring shows follow Green Book guidance for Touring (see Toolkit).

	2 Intermediate
	I.1 The production's Green Book Intermediate standard is stated as part of the initial invitation to everyone involved.
	I.2 As Baseline.
	I.3 The team is given an information pack of in-house & local resources to support sustainability.
	I.4 All key members of the team have undertaken carbon literacy training before production starts.
	I.5 As Baseline.
	I.6 As Baseline.
	I.7 As Baseline.
	I.8 As Baseline.
	I.9 As Baseline.
	I.10 75% of each category of materials used in production (set, costumes, props etc) has a previous life.
	I.11 All other materials are sourced sustainably.
	I.12 Materials and products which damage the environment are avoided.
	I.13 Vehicle mileage associated with the production and deliveries is tracked and recorded.
	I.14 As Baseline.
	I.15 As Baseline.
	I.16 As Baseline.
	B.17 After the show, 80% of materials are re-used or recycled. Technical systems are maintained, reused or sustainably returned.
	I.18 As Baseline.
	I.19 Vehicle mileage associated with the tour is tracked and recorded.

	3 Advanced
	A.1 The production's Green Book Advanced standard is stated as part of the initial invitation to everyone involved.
	A.2 The Green Production Agreement contains a clear divestment and ethical funding statement.
	A.3 All supply contracts, tender documents and contracts require Green Book Advanced standard to be met.
	A.4 A Carbon Budget is set, and the Sustainability Champion trained in using a Carbon Calculator.
	A.5 As Baseline.
	A.6 As Baseline.
	A.7 Sets are designed with modular components for easy reuse.
	A.8 A Carbon Calculator is used to track the production's footprint.
	A.9 Sets are made for easy disassembly to allow for recycling of materials
	A.10 100% of materials in the production have a previous life, are from 100% recycled content, OR ...
	A.11 All new materials are accredited carbon zero.
	A.12 The production uses no toxic or environmentally harmful production materials.
	A.13 The production only uses electric vehicles, rail, cycles, or public transport.
	A.14 As Baseline.
	A.15 As Baseline.
	A.16 As Baseline.
	A.17 After the show, 100% of materials are re-used or recycled. Technical systems are maintained, reused or sustainably returned.
	A.18 An Ecological Impact Assessment is carried out for any outdoor locations used.
	A.19 A Carbon Calculator is used to understand the impact of each leg of the tour.

Sustainable Productions

