

Production Manual

Join



Production Manual

Join

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*Art Culture
and
Climate*

Fund Zero Programme – Climate neutral art and cultural projects

Many institutions of art and culture are now considering their climate footprint. In addition to addressing the climate crisis through art, cultural institutions as well as cultural creatives and artists are increasingly searching for ways and means to transparently and effectively align their own actions with the goals of ecological sustainability. But where to start? What is our status quo? What are the main levers that need to be moved as soon as possible?

Against the background of these pressing questions, the Federal Cultural Foundation's Zero programme aims to support cultural institutions from a range of sectors in trialling more climate-friendly forms of production and new aesthetics with the smallest possible climate footprint. Developing and implementing artistically innovative yet climate neutral art and cultural projects between 2023 and 2027 is to raise awareness among cultural institutions and artists for the ecologically sustainable production and bring about change for proactive climate change mitigation. This is to serve as a role model by contributing to a realignment of the German cultural landscape in order to reduce its greenhouse gas emissions in the long term. In particular as places where people learn about and discuss climate change, cultural institutions also currently play a key role for society as a whole, and will continue to do so in the future.



Sustainable Partnership project

As part of the “Sustainable Partnership” project, HELLERAU – European Centre for the Arts – and the Dresden Frankfurt Dance Company focused on the subject of sustainability and climate-friendly production for the first time.

Its “Join” production was used as a model process to explore and trial a new approach. As part of the collaborative production, a range of processes were evaluated with the aim of increasing their sustainability in the long term. Financial backing from the fund and professional support facilitated new learnings as part of this change process.

One key aspect of this was the tracking carbon-intensive activities and keeping a record of all carbon emissions throughout the production’s entire creative process. This enabled the various departments to identify ways to avoid, reduce and, ultimately, also compensate carbon emissions.

The “Join” dance performance was to be an opera-scale production. The underlying question was how companies will be able to stage large and very large dance projects and tour them in an ecologically responsible manner in the future?

The solution is a cooperation with local schools, the University of Music and Performing Arts in Frankfurt and the Palucca University of Dance in Dresden, as well as other colleges at future destination venues in Germany and abroad.

► HELLERAU – European Centre for the Arts is an interdisciplinary co-production and destination house, offering spaces for production and presentations in the contemporary arts of dance, music, theatre, performance and media art. HELLERAU is a theatre of the City of Dresden and a member of the Alliance of International Production Houses. Director Carena Schlewitt has been running the house since the 2018/19 season, and works with her team to stage the programme featuring many performers and roughly 350 events per season.

► The Dresden Frankfurt Dance Company, a contemporary dance ensemble under artistic director Ioannis Mandafounis, is the company in residence in HELLERAU. It unites contemporary concepts and dance tradition, by rethinking and evolving traditional approaches to choreography. A cornerstone of the ensemble’s oeuvre is the live choreography method developed by Ioannis Mandafounis. It enables the dancers to create new choreographies of their bodies, movements and actions in every performance and every moment live on stage. This results in a collaborative process that empowers the individual artists and opens itself to the audience.

GICON®

► In collaboration with other partners, Großmann Ingenieur Consult GmbH specified the culture e-tool for the carbon footprinting of cultural enterprises and supported the “Sustainable Partnership” project with engineering expertise on issues relating to environmental sustainability and carbon footprinting.

► The “Sustainable Partnership” project team comprised staff members from HELLERAU and the Dresden Frankfurt Dance Company from the areas of production, programme, dramaturgy, communications, executive management and technical directors.

funded in



funded by



The common goal: Zero Emission

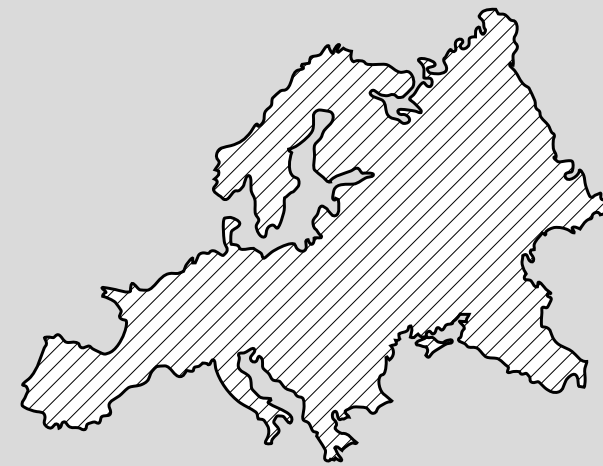
^a All greenhouse gases are converted into CO₂ equivalents. In simplified terms, when we talk about CO₂ emissions, we always mean all greenhouse gas emissions.

^b For simplification we use the term "climate neutral". What is meant by this is "greenhouse gas neutral". From a scientific point of view "climate neutrality" would include the equalisation of other influences on the climate.

Greenhouse gases emitted due to human activities, such as CO₂^a, drive climate change. CO₂ accounting can be used to calculate the carbon footprint of events or a dance production, for example. As it is currently impossible to stage a production with zero CO₂ emissions, climate neutrality^b means that all emissions caused by the production are compensated by natural sinks, for example forests, to achieve net zero CO₂ emissions. This can be done by purchasing CO₂ certificates from climate action projects, which must meet international standards. Transparent reporting is important to avoid greenwashing and ensure real contribution to climate action. Key steps before compensation are fundamental avoidance and reduction of emissions generated in the artistic and creative development process.^{1,2}

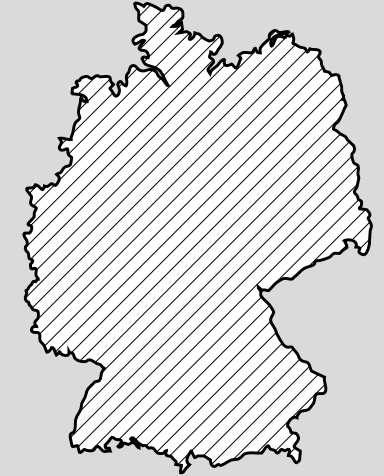


The diagram gives an overview of the climate targets of the European Union, the German Federal Government, the Free State of Saxony and the City of Dresden.



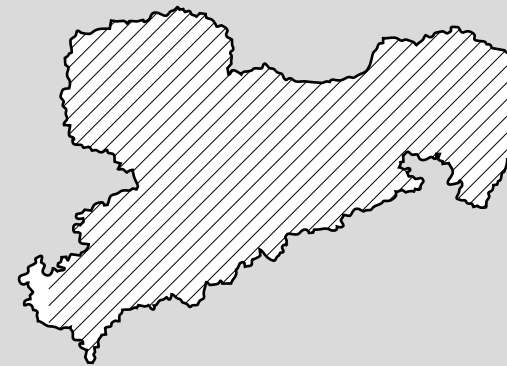
Green Deal of the European Union (2050):

- Net zero by 2050
- Carbon neutral transition of the entire economic cycle
- Limiting global warming to below 2 or ideally 1.5 degrees Celsius in line with the Paris Climate Agreement (2015)



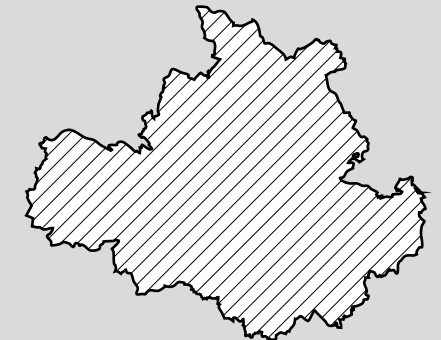
Federal Climate Action Act (2045):

- Climate neutrality by 2045
- 88% reduction in CO₂ emissions by 2040 compared with 1990^{3,4}



Saxon Master Plan for Climate-focused Federal State Administration (2040):

- Authorities and judicial institutions of the Free State of Saxony to be climate neutral by 2040⁵



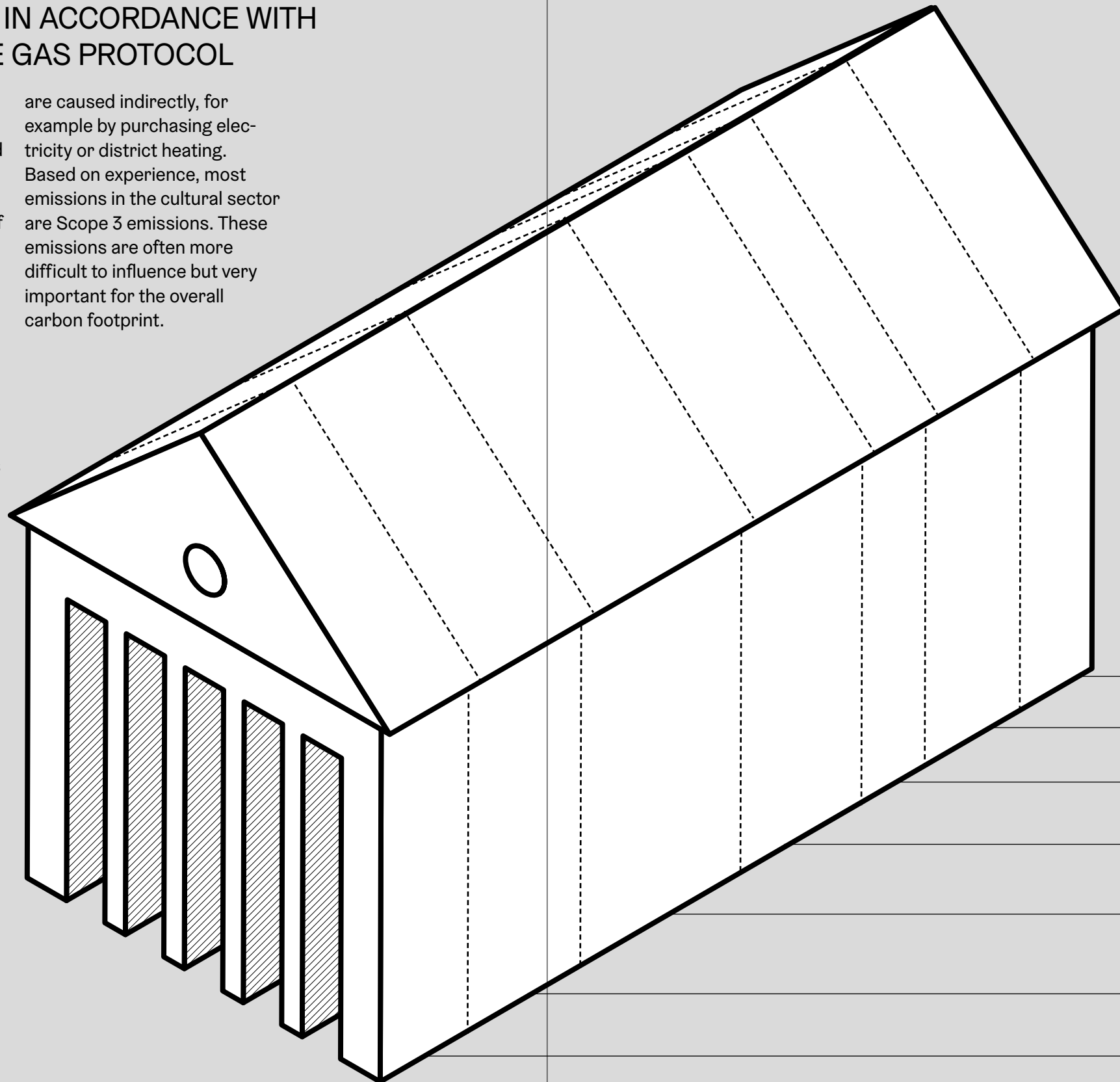
Urban Development Concept "Future of Dresden, 2035+:

- Climate neutrality significantly before 2050
- Creative and cultural organisations as key catalysts for an inclusive, transformative transition to sustainable approaches and actions
- Strategic mainstreaming of sustainability in the city's cultural institutions (culture4climate declaration on sustainability)^{6,7}

CO₂ ACCOUNTING IN ACCORDANCE WITH THE GREENHOUSE GAS PROTOCOL

The Greenhouse Gas Protocol is the international standard for CO₂ accounting, and is used by organisations, companies, local authorities and also individual events. The results of CO₂ accounting depict the carbon footprint. Emissions from various activities are broken down into the three scopes in accordance with the Greenhouse Gas Protocol. Emissions from the direct use of energy sources (e.g. natural gas, fuels, coolants) are Scope 1 emissions. Scope 2 emissions

are caused indirectly, for example by purchasing electricity or district heating. Based on experience, most emissions in the cultural sector are Scope 3 emissions. These emissions are often more difficult to influence but very important for the overall carbon footprint.

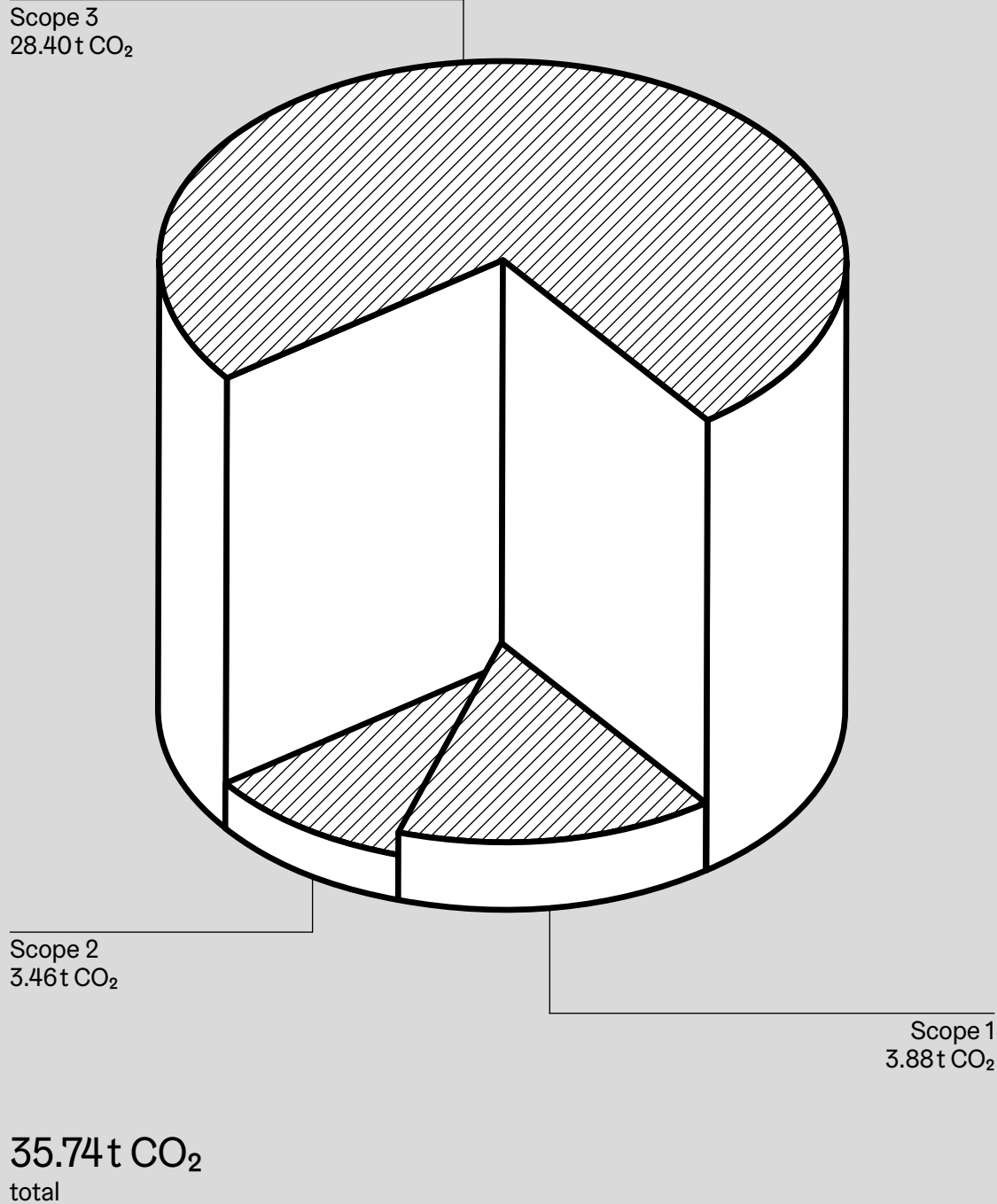


1106t CO₂
total HELLERAU
in the year of 2023

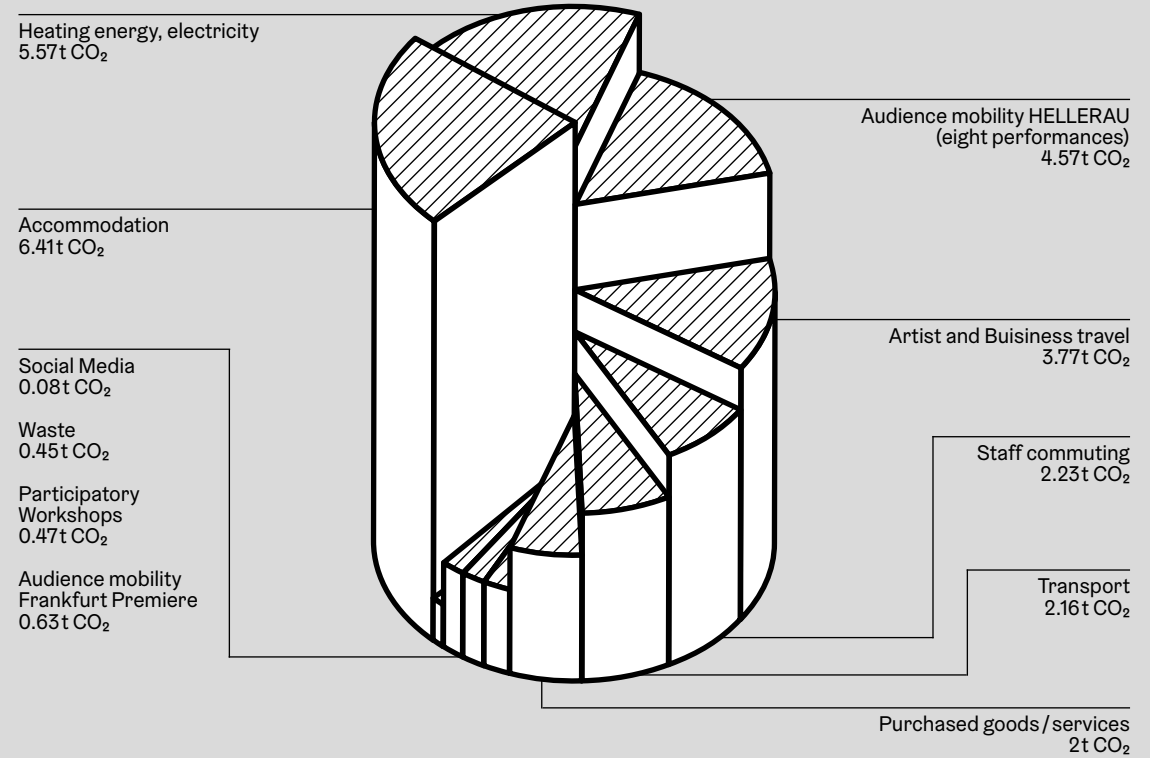
8.61 % Scope 3 Other emissions
12.17 % Scope 3 Travel & accommodation
5.89 % Scope 3 Staff commuting
19.63 % Scope 3 Audience mobility
27.99 % Scope 3 Purchased goods/services
15.29 % Scope 2 Electricity
9.80 % Scope 1 Heating Energy

“JOIN” CARBON FOOTPRINT

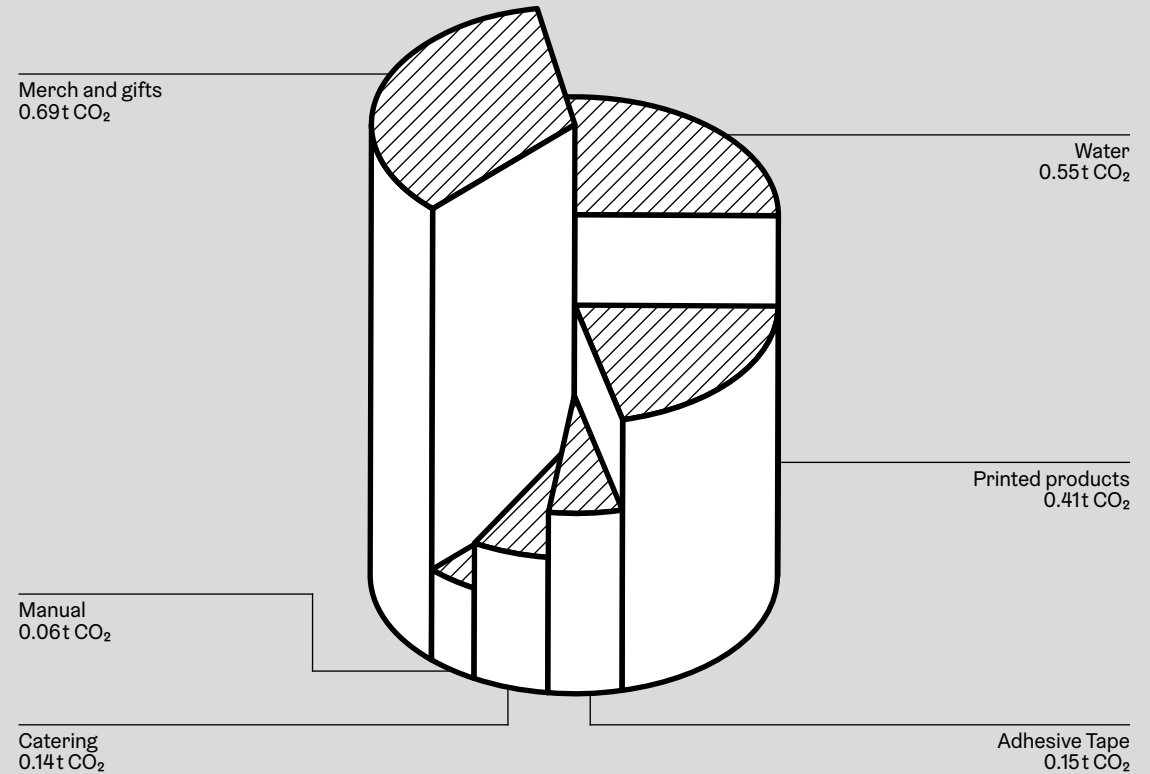
As part of the Sustainable Partnership project, all CO₂ emissions generated within the context of the “Join” production were recorded and accounts were kept in accordance with the Greenhouse Gas Protocol. The high level of Scope 3 emissions, especially from the areas of mobility, accommodation and transport, is striking.



FOCUS: SCOPE 3



FOCUS: PURCHASED GOODS / SERVICES



*Join the
Process*

Lessons learned at a glance

- 1 Change is often inspired by internal challenges that span all areas and levels. Especially when it comes to the carbon footprint, sustainability can mean more work or a sense of constraint, for example in artistic expression. As a result, it is important that the management provides motivation, raises awareness and clarifies priorities in its internal communication. Only a clear stance promotes confident empowerment to greater sustainability.
- 2 Long hotel stays are not only carbon-intensive, they are also a strain for artists in a variety of ways. In this regard, a broad-based search for individual solutions for individual artists within a group is worthwhile. Models of this kind may be more time-consuming when it comes to booking, communication and accounting.
- 3 Preliminary greenhouse gas accounts gives an overview of the breakdown of CO₂ emissions across different areas and phases of a production process, and helps to determine and prioritise action areas. This shows the areas with high potential emissions savings.
- 4 Attempting to influence an audience's mobility habits is a protracted process. Campaigns focusing exclusively on information are most likely to be less successful than targeted large-scale interactive campaigns with extensive advertising.
- 5 If a decision is made not to use specific products such as posters or flyers, to avoid CO₂ emissions for example, this decision calls for creative public relations solutions and communication channel choices so that all target groups can still be reached.

- 6 For sustainable use of materials and avoidance of transport operations, thorough advance communication with the invited artists on materials available locally is worthwhile. In this context, artists could develop their creations based on a catalogue of materials and, as a result require few or no additional materials.
- 7 Defining a limited budget of CO₂ emissions in internal communication can help motivate participants to implement measures.
- 8 All stakeholders should be involved when developing new solutions for ecologically sustainable production – especially those with valuable expertise on working around and on the stage, and those who will be particularly affected by changes. Only they know the dynamics of the workflows and can ideally find creative levers that are also fun. Good ideas for change can arise where there is fundamental dissatisfaction with a current practice, for example.
- 9 Sustainable development also includes educational aspects. Dance projects in which professional artists and students encounter one another as equals provide an important experience on the path to professionalism.
- 10 Sharing instead of owning! Around 75 dance students were involved in the dance production “Join” in Dresden and Frankfurt. Further guest performances are planned with students from Paris, London and Amsterdam. Students from different cities and universities share the roles in the dance piece. “Join” is thus creating a Europe-wide network of future dancers who are united by their participation in this project. For social transformation and sustainable development, we should learn to be part of a of a greater whole and that sharing is often more beautiful than owning something.

*Talking
about
climate*

Narratives in the climate crisis

Visions and stories – or narratives – have a major influence on how we approach the climate crisis. Narratives shape how we think and act, influence how seriously we take the crisis and whether we feel actively called upon to contribute to the solution. Many people feel helpless when faced with the magnitude of the climate crisis and believe that there is little they can do on their own. However, dogmas can be changed by the way we speak about things, making it easier for us to take action. Whether we refer to climate change or the climate crisis, for example, has a major impact, as the words themselves evoke entirely different images and thus influence our reactions and willingness to take action. Narratives are also used for targeted political purposes to portray the role humans play in the climate crisis in a specific way. For example, humans can be shown as destroyers of our planet or its heroic saviours. Graphics depicting potential global warming scenarios also show heroic or destructive tendencies. It is important to be aware of the impact of images and narratives, as they are formed in and by social actions and stories, as well as to ask which stories shape our own actions in the context of the climate crisis.

[Carolin Grumbach]



Saving the World with art?





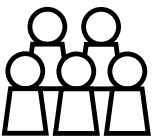

How can art and culture contribute to sustainable development and which challenges does this entail for houses, for example, such as the European Centre for the Arts HELLERAU? Besides changing numerous processes at the operational ecology level to reduce CO₂-emissions, cultural institutions have many options associated with the ecological handprint. Culture means convergence of community, education and emotional identification. Art and culture can contribute to sustainability in countless ways: be it with stories, imagery or dance performances. To bring about change in the climate crisis era, we need visions of possible futures. While people in general and artists in particular have always reflected on potential futures, it appears difficult in this day and age to envision anything but dystopian tales of the future. However, the climate crisis calls for new and positive narratives that communicate this complex subject matter comprehensibly and inspirationally.

[Nicola Bramkamp]



*Options for
action*

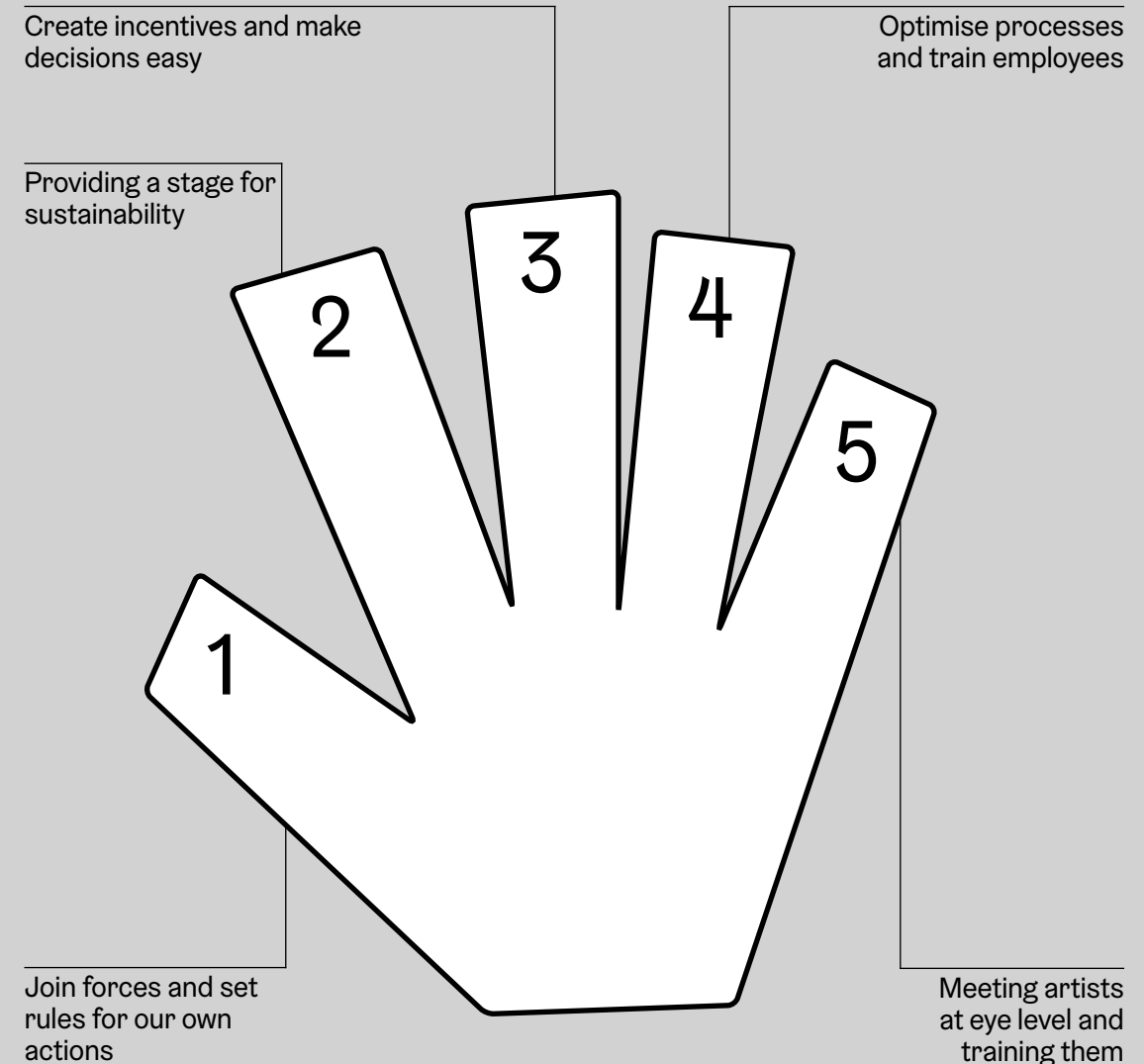
Climate-friendly production stakeholders in HELLERAU

	<ul style="list-style-type: none"> ○ Groups of artists from Germany and abroad ○ Freie Szene Dresden
	<ul style="list-style-type: none"> ○ Service providers ○ Local partners ○ Networks ○ Neighbours
	<ul style="list-style-type: none"> ○ Management ○ Team ○ Catering
	<ul style="list-style-type: none"> ○ Municipal, federal state, Federal & EU
	<ul style="list-style-type: none"> ○ Audience (local, regional, national, international)
	<ul style="list-style-type: none"> ○ Public cultural funding ○ Project funds ○ Sponsorship

THE ECOLOGICAL HANDPRINT

Besides the carbon footprint (see page 14,15), there is also the ecological handprint concept. It quantifies the social added value and describes positive sustainability effects (including education on sustainable development or multiplier effects) and thus incorporates in particular the social and socio-economic dimension of sustainability.⁸

HELLERAU's ecological handprint can be seen at these levels, among others:



Areas of action in HELLERAU

The structured preparation of areas of action provides a good basis and overview for efforts to act in a more climate-friendly way as a cultural institution. For the “Join” production, the areas of action that were worked on were both the carbon footprint and the ecological handprint. A clear separation of the two areas is not always possible.

Internal organisation <ul style="list-style-type: none"> ○ Drawing up a touring policy ○ Internal communications and participation 	Communication and education <ul style="list-style-type: none"> ○ Social media campaign ○ Innovative artistic concept ○ Education project with students 	Product use <ul style="list-style-type: none"> ○ Fewer print products ○ Vegan catering at LAGO Bar
Mobility <ul style="list-style-type: none"> ○ Artist & team travel ○ Audience mobility 	Transport <ul style="list-style-type: none"> ○ Transport of technology & equipment ○ Luggage transport 	Technology and equipment <ul style="list-style-type: none"> ○ Stages from existing material ○ Second hand costumes
Accommodation <ul style="list-style-type: none"> ○ Hotel selection and search for alternatives 	Cultural programme <ul style="list-style-type: none"> ○ Movement workshops on various sustainability-related topics ○ Presentations on narratives in the climate crisis 	Networking <ul style="list-style-type: none"> ○ With local sustainability initiatives ○ With other cultural institutions

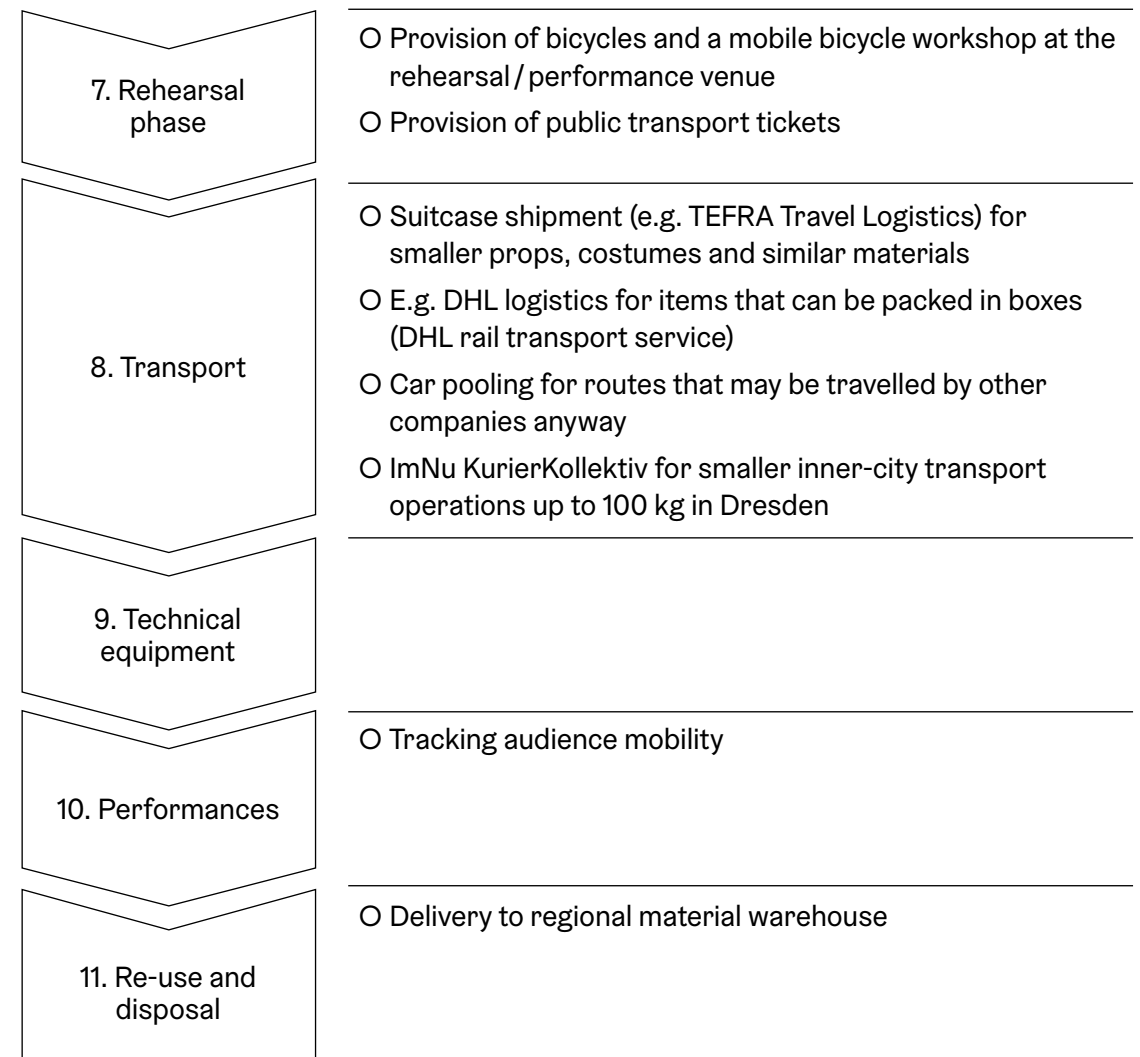
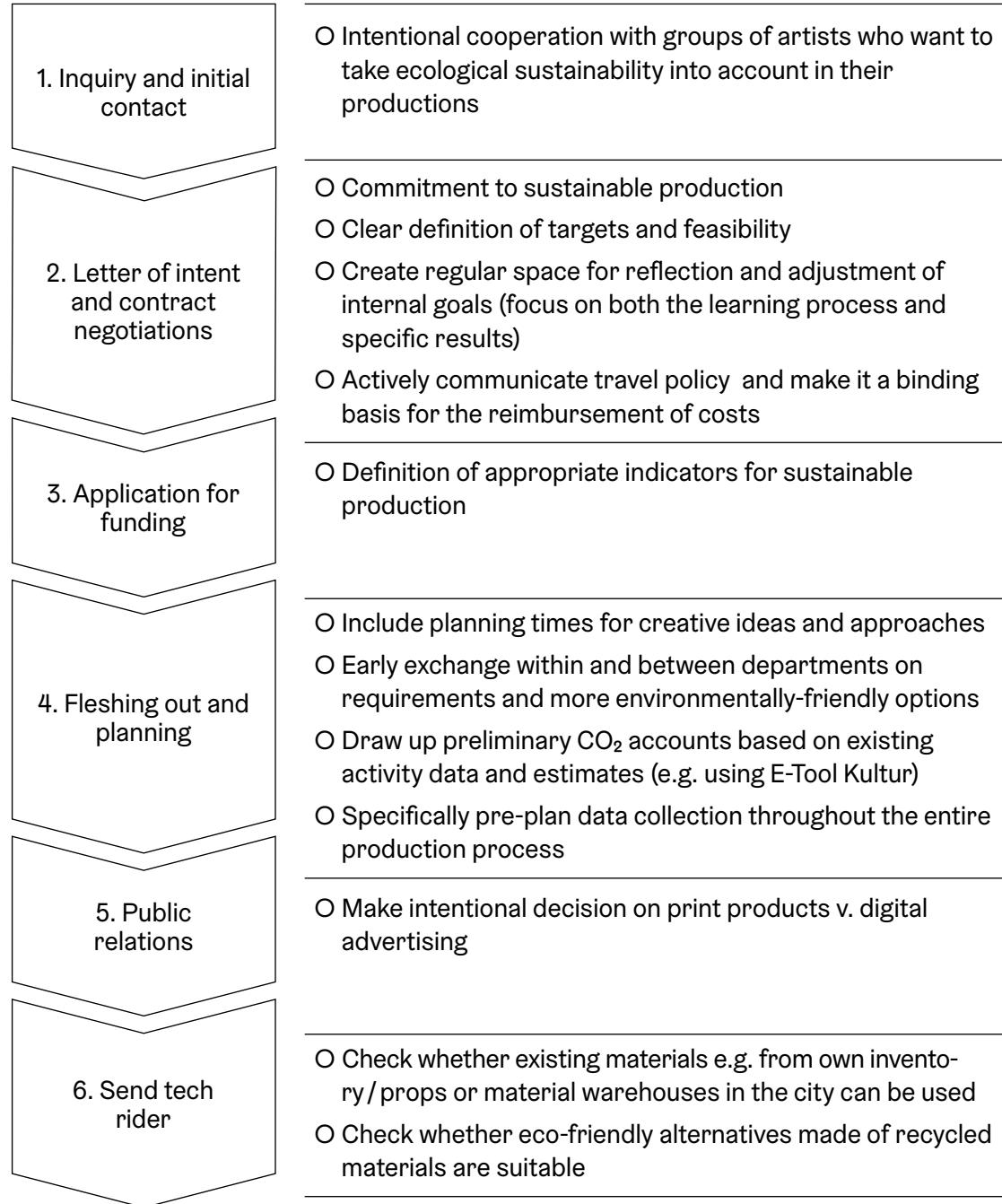
● carbon footprint
○ ecological handprint

Indicators for climate-friendly production

Use of materials <ul style="list-style-type: none"> ○ Percentage of materials used from existing inventory or loans (costume, stage design, other equipment etc.)
Mobility and transport <ul style="list-style-type: none"> ○ Number of flown kilometres and GHG emissions avoided by rail travel for distances over 800 km ○ Percentage of alternative transport options such as DHL logistics, suitcase shipping or bicycle courier service
Marketing <ul style="list-style-type: none"> ○ Review the necessity of flyers printed for one-off events
Sustainable catering <ul style="list-style-type: none"> ○ Percentage of dishes with organic certification under EU Regulation on organic production and labelling ○ Percentage of vegetarian and vegan options
Procurement <ul style="list-style-type: none"> ○ Selection of services based on ecological criteria
Internal communication <ul style="list-style-type: none"> ○ Regular meetings or times for conscious reflection on production-specific targets for environmentally and climate-friendly production
Energy transition <ul style="list-style-type: none"> ○ Proportion of energy efficient lighting technology (LED)
CO₂ per audience member <ul style="list-style-type: none"> ○ CO₂ figure per audience member

Co-production in HELLERAU

On average, HELLERAU stages eight co-productions each year with local and national groups of artists. Various aspects of climate-friendly production can be considered through all planning steps of a co-production.



°To estimate the climate impact, the emission factors of the materials can be found: in the E-Tool Kultur (energie-tool.de) under Scope 3.

The Children of Today (Co-production)

“The Children of Today” by Charles A. Washington is part of a trilogy that explored using non-capitalism as a catalyst for creativity. It follows the Pieces “Post Ironic Moustache” and “Acid the Opera” (2022). As the final piece “The Children of Today” delves into the concept of a non-capitalist reality.

What was your personal motivation?

To imagine non-capitalism, I envisioned a world that doesn't exist yet remains conceivable. Two feasible futures emerged: one built entirely on sustainable resources, and another characterized by a fully queer society. I chose to explore sustainability as a means to conceptualize a world beyond capitalism, given the clear link between capitalism and the exploitation of finite natural resources for market consumption. This line of thought led me to consider how society might evolve if new products were no longer available. It sparked my curiosity about how people would interact with objects and relate to one another in a world where consumption was no longer driven by the constant creation of new goods.

What was your sustainable approach compared to a former production?

For this production, I committed to ensuring that everything on stage during the one-hour performance would be fully “sustainable”. This required innovative approaches to power the lights and sound, which naturally limited our technical possibilities. We used just one LED light and a torch for lighting, while the sound was produced using small rechargeable speakers. All equipment was powered by a battery charged with solar energy collected throughout the day.

We also considered sustainable materials, such as bio-materials, which influenced the performance's narrative. Initially, we planned to create bio-materials on stage, which would have required cooking. This led to setting the performance in a kitchen, incorporating the idea of material preparation into the storyline. Even when we didn't end up using certain materials, the process of thinking sustainably inspired creative ideas that became integral to the production.

What surprised you during the process sustainable producing?

I was surprised by how effective and creative we could be using just one light. The simplicity challenged us to think innovatively about how to shape the atmosphere and guide the audience's focus. Working with second-hand items, like clothing and mirrors, was also unexpectedly meaningful. Each piece had a history and brought its own character to the stage, adding depth and a sense of narrative to the performance. I didn't anticipate how much time and experimentation would be required to create bio-materials. The process was so demanding that we ultimately decided to cancel that part of the production.

Lastly, I was taken aback by the environmental impact of travel. One artist's flight alone accounted for approximately two-thirds of our entire CO₂ footprint. This figure included a week's worth of staging, three performances, audience travel, and the transportation of the entire team.

Did you feel any restrictions during your production process, and how did you cope with them?

Like any production, we faced financial and time constraints. Our commitment to sustainability did add unique challenges. We had to remember to frequently adjust the solar panel to capture as much sunlight as possible. On cloudy days, we had to supplement the battery with mains electricity, as we hadn't accounted for the possibility of cancelling a show due to lack of power. The idea of cancelling performances because we ran out of electricity seemed impractical, especially for the venue and ticket-holding audience who expected the show to go on regardless.

How will you integrate your reflections in a future “sustainable” production?

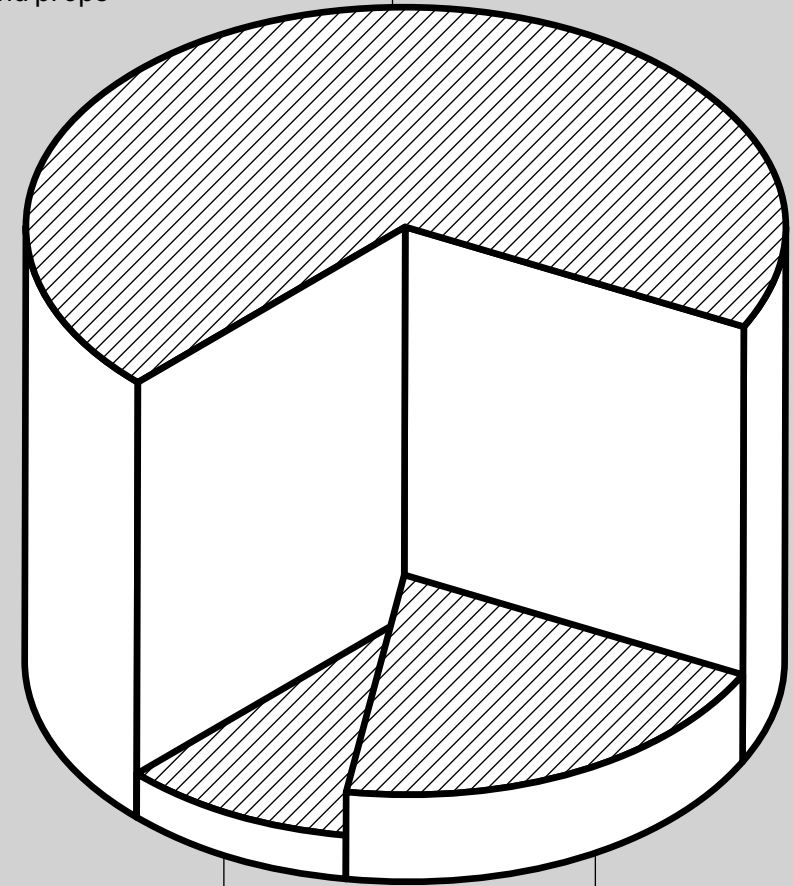
While improving in reducing our CO₂ footprint, my primary focus would be to create a work more in harmony with nature. In a future “sustainable” production, I would consider aligning the project with the natural seasons to minimize the need for artificial lighting or explore incorporating live acoustic music.

I would also rethink the entire creative process, including how we work and live together during the production. This would involve considering what we eat, where our food comes from, and how we prepare it. Additionally, I am interested in integrating the audience's journey into the experience, turning travel into an intentional part of the performance itself.



"THE CHILDREN OF TODAY" CARBON FOOTPRINT

4.68 t CO₂ Scope 3
Artist travel
Audience mobility
Laundry
Staff commuting
Transport
Costumes and props



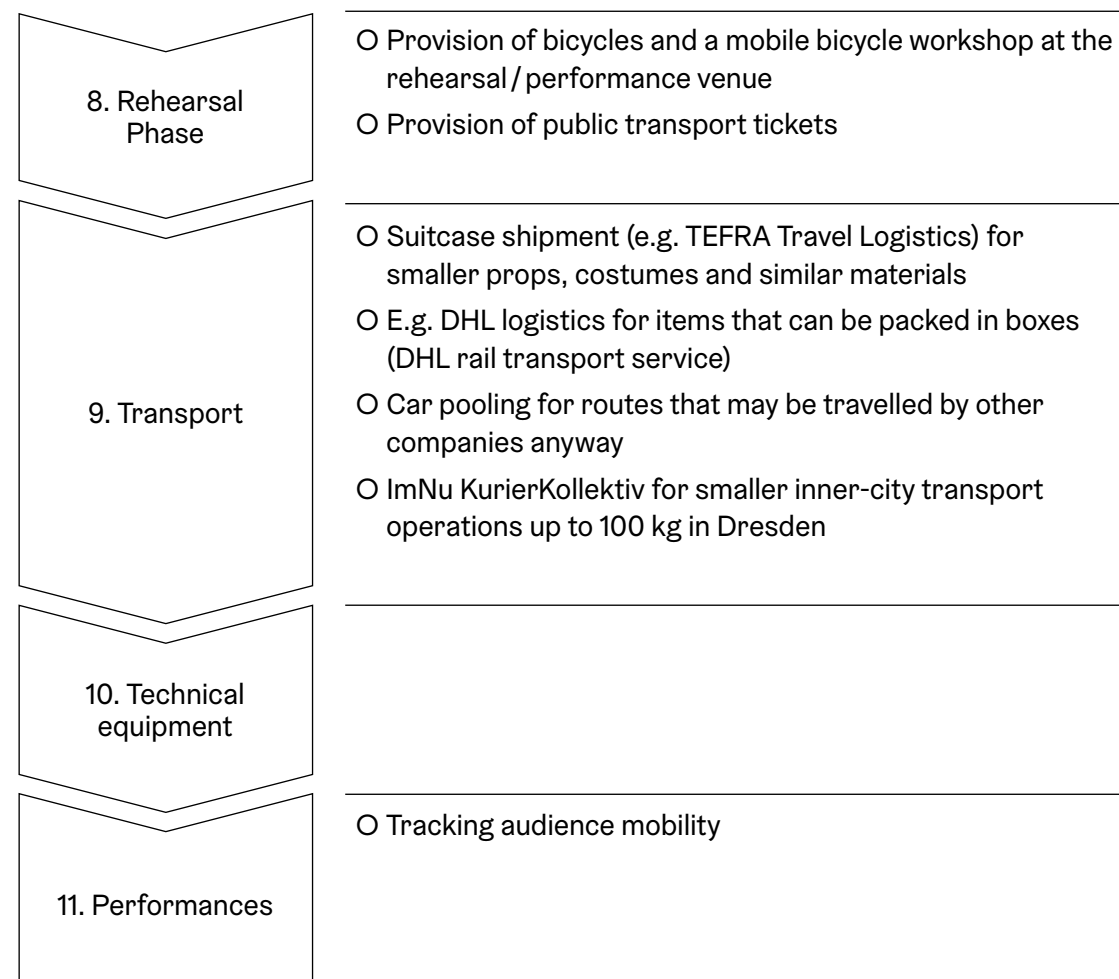
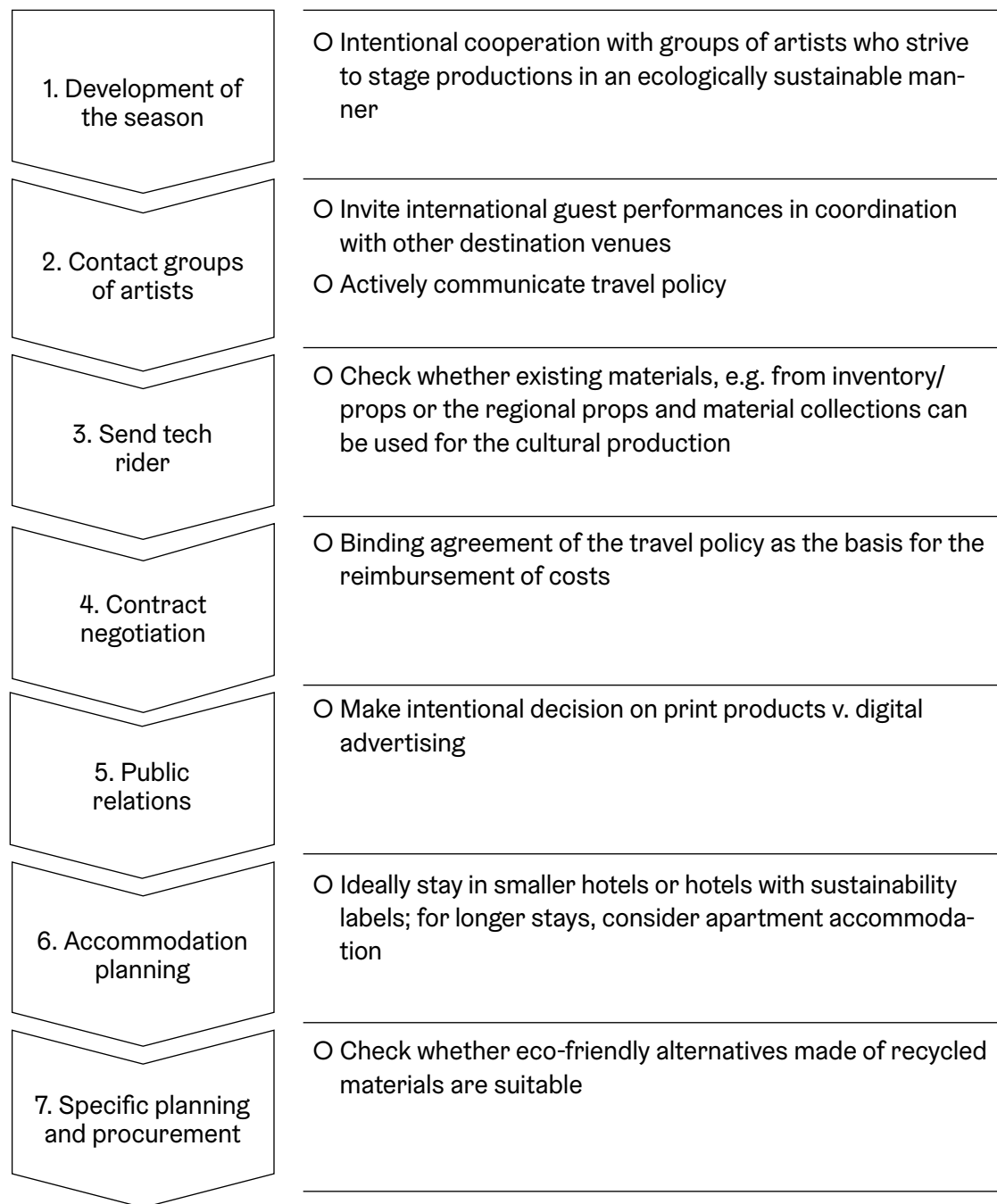
Scope 10.04 t CO₂
Heating energy

Scope 20.09 t CO₂
Electricity/light

4.81 t CO₂
total

Guest performances in HELLERAU

As an international production house, HELLERAU invites numerous national and international groups of artists to Dresden for guest performances each season.



Product selection

For the selection and procurement of environmentally friendly products for the stage, textiles, catering, office supplies or IT technology UMWELTSIEGEL can be helpful. However, there is now an overwhelming number of such labels. This selection of labels for different product groups usually generally takes into account the entire life cycle of the products, has clearly defined and transparent environmental criteria and has compliance with the label standard regularly monitored by independent testing institutions.⁹



EU Ecolabel
(For various products)



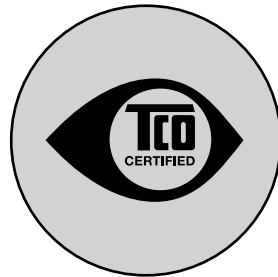
Grüner Knopf
(Clothing and textiles)



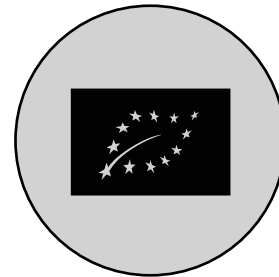
Fair Wear
(For various products)



Blauer Engel
(For various products)



TCO Certified
(IT technology)



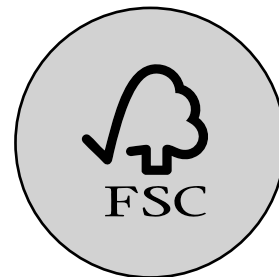
Organic label
(Food)



Organic label
(Food)



PEFC
(Wood and paper products)

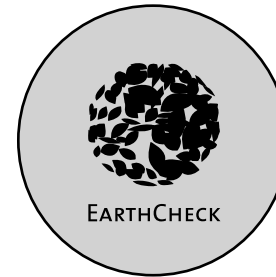


FSC
(Wood and paper products)

Database on eco-labels for consumer products with assessment of the respective labels: www.siegelklarheit.de¹⁰

Accommodation

Accommodation providers can obtain certificates for sustainability measures and improvements in the areas of business, social aspects, culture and environment. They can also apply for various labels based on their performance in terms of sustainability indicators. The labels help find the most sustainable hotel accommodation available for the company at a glance.¹¹



Earth Check



Green Globe



Green Key



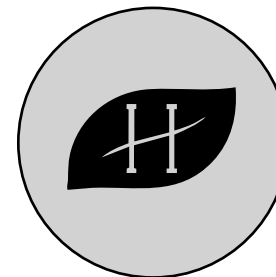
Green Sign



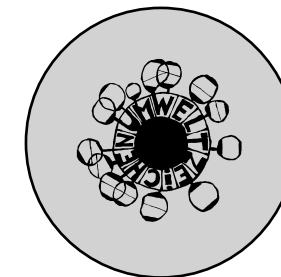
TourCert



Sakura Quality
(Japan)



Hoteles mas verdes
(Argentina)

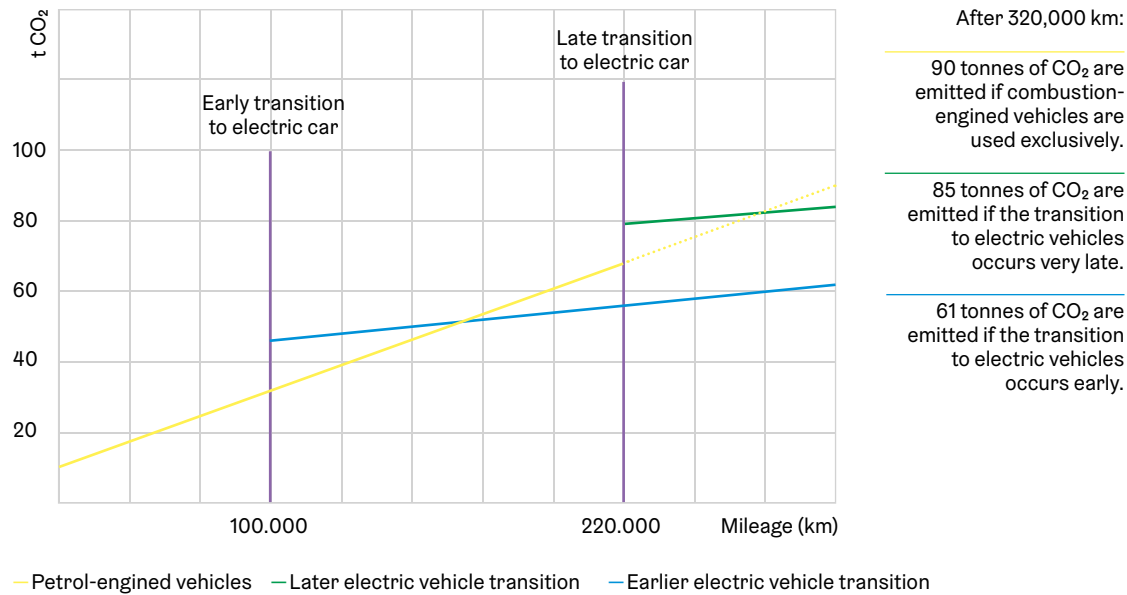


The Austrian Ecolabel

Mobility and transport

When is the transition to electric mobility worthwhile?

The latest studies from 2023 prove that transitioning to electric vehicles makes sense from an ecological perspective, even for relatively new combustion-engined-vehicles. The resulting overall emissions in the three different cases can be seen at the end of the lines, as marked by the red arrow. It is early replacement with electric vehicles that delivers the best result, not continued use of old combustion-engined vehicles.¹²

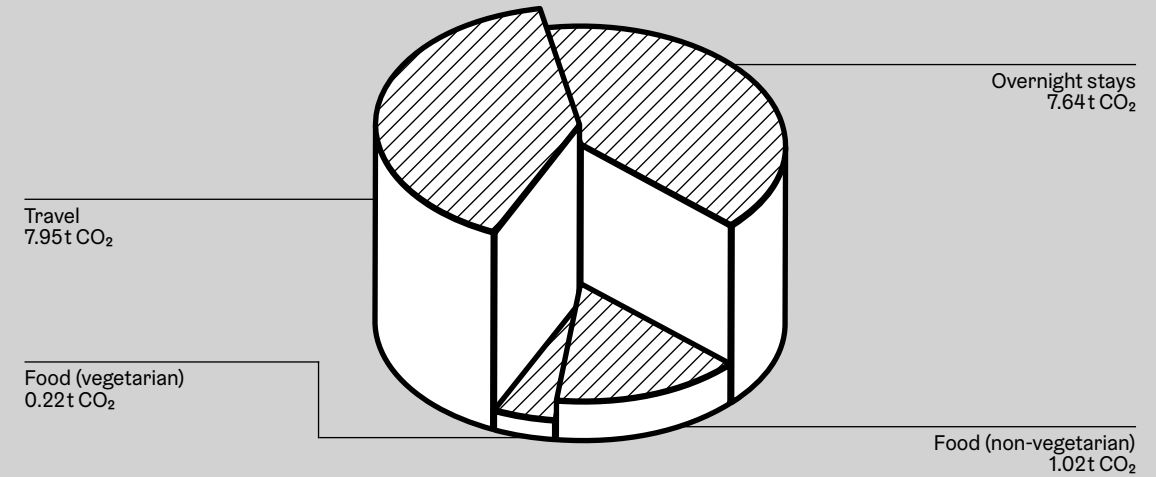


Petrol-engined vehicle consumption 9 l/100 km; electric vehicle 21 kWh/100 km. Battery capacity: 60 kWh. Other assumptions on vehicle accounting (Biemann et al., no year.)

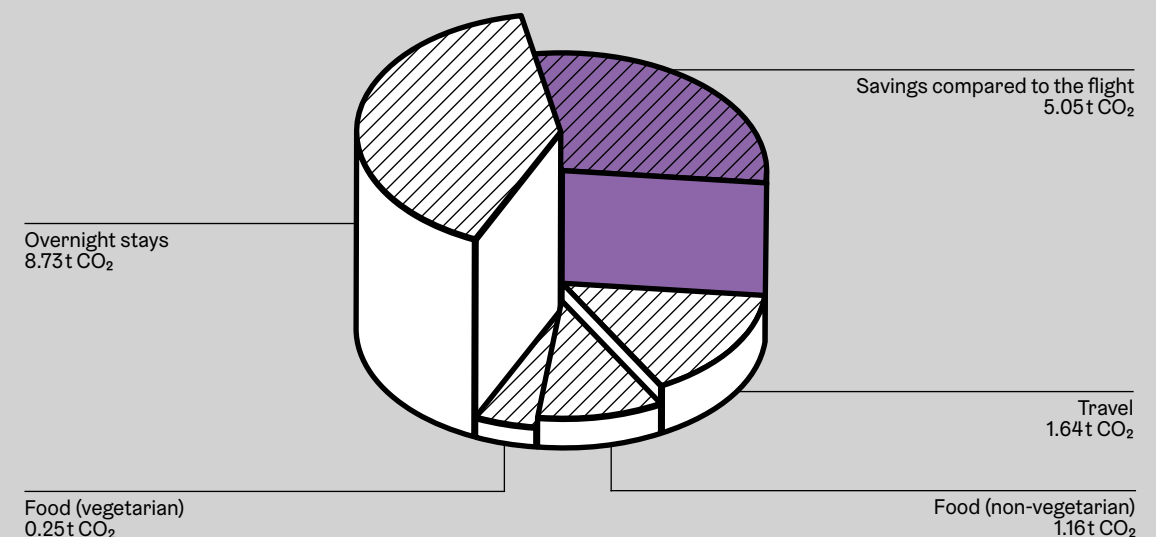
Is rail touring actually more climate friendly if it requires additional overnight stays in hotels?

The comparison of the scenarios for a tour from Frankfurt am Main to Turin and back to Frankfurt am Main shows that, for a group of 27 persons and 14 overnight stays, the rail travel and additional overnight stays has a far lower CO₂e than that of the flight option. 5.05 tonnes from a total of 16.83 tonnes of CO₂ can be avoided in this scenario.

Scenario 1: air travel
16.83 t CO₂



Scenario 2: Rail travel and 2 overnight stays
11.78 t CO₂





[READ MORE]

Clubtopia: Green Club Guide: <https://clubtopia.de/wp-content/uploads/2023/12/greenclub-guide640x1080-Engl.pdf>

Theatre Green Book: <https://theatregreenbook.com/>

University of Bristol: <https://climateoutreach.org/reports/uncertainty-handbook/>

[PHOTO CREDITS]

Photo p. 38: Klaus Gigga

All other Photos:
Stepahn Floss

[REFERENCES]

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