

E

D

N

# Environmental Sustainability in Contemporary Dance: Emerging Issues, Practices and Recommendations



E D N

European  
Dancehouse  
Network

This publication was commissioned by the European Dancehouse Network (EDN) as part of the research and advocacy activities of its Creative Europe funded project EDNext 2022 - 2024. We would like to thank our members as well as our collaborators for their important contributions.

For further information, please contact [info@ednetwork.eu](mailto:info@ednetwork.eu).

#### Title

Environmental Sustainability in Contemporary Dance:  
Emerging Issues, Practices and Recommendations

#### Text

Jordi Baltà Portolés (Trànsit Projectes)

#### Proofreading

John Ellingsworth

#### Pictures

EDN Carte Blanche Artist Exchange, Bassano del Grappa, August 2022

© Anna Kushnirenko

EDN Atelier "Moving Ground", Athens, June 2022 © Myrto Apostolidou

#### Graphic design

Matjaž Komel, Lea Jelenko (Lealudvik)

#### Creative Commons License



#### Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0)

The Cultural Participation of People with Disabilities or impairments: How to Create an Accessibility Plan is licensed under CC BY-NC-ND 4.0. To view a copy of this license, please visit <https://creativecommons.org/licenses/by-nc-nd/4.0>

#### To quote this publication

J. Baltà Portolés. Environmental Sustainability in Contemporary Dance: Emerging Issues, Practices and Recommendations. EDN, November 2022, [www.ednetwork.eu](http://www.ednetwork.eu)

#### About the author

**Jordi Baltà Portolés** works as a consultant and researcher at Trànsit Projectes, a cultural management company based in L'Hospitalet de Llobregat, Barcelona. He has particular interest in local cultural policies, the relations between culture and sustainable development, cultural diversity, cultural rights, and the governance of culture. He is also an advisor on culture and sustainable cities at the Committee on Culture of United Cities and Local Governments (UCLG) and a member of the UNESCO Expert Facility for the implementation of the 2005 Convention on the Diversity of Cultural Expressions. He teaches at the Degree in International Relations of Blanquerna – Universitat Ramon Llull (URL) as well as several postgraduate courses. He is a PhD candidate at the universities of Girona and Melbourne.



Co-funded by  
the European Union

Co-funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or EACEA. Neither the European Union nor the granting authority can be held responsible for them.

# Introduction

In 2012, Modul Dance, a Creative Europe project administered under the umbrella of European Dancehouse Network, held a conference titled 'Ethics in Aesthetics? For an ecology of both the environment and the body'.<sup>1</sup> This initiative drew on a growing ethical consciousness within the artistic dance community – one that considers the ethical choices inherent within artistic production and distribution, and how choices made there reflect on the creative dialogue artists hold with wider society in a time of change. The conference also underlined how artistic practices are equally important to other forms of more academic research.

10 years on, the increasing evidence of the climate crisis has had a huge impact on how we think about artistic production and presentation. There is a need not only to learn from how artists are dealing with these challenges, but also to articulate a change in structural behaviour through the power of policymakers, cultural institutions, and organisations in the arts. Artistic narratives are a powerful and important tool for changing minds. They have the ability to present new conceptions of what the good life is – of what is desirable in life. However, the sustainability of artistic practices

and new possibilities of engaging with audiences need to be supported through an adaptation of existing structures.

During 2022, EDN has facilitated a number of activities co-organised with network members, artists, researchers, and professionals in the dance field. Each workshop, lecture, seminar and professional encounter provided a framework for the participants to exchange with one another and to investigate how to make European contemporary dance environmentally sustainable. Evidence and testimonials drawn from these activities informed this publication's overview of emerging issues and best practices, prepared by researcher and cultural policy consultant Jordi Baltà Portolés (Trànsit Projectes) and including recommendations for public authorities and the dance sector on how to move forward.<sup>2</sup>

We hope you have an inspiring read. And don't forget to pause and listen to your embodied knowledge. We might find that everything we are looking for is already there.

**Eva Broberg**, EDN Network Manager

- 
- 1 3rd Modul Dance Conference: 'Ethics in Aesthetics? For an ecology of both the environment and the body'. Curated by Guy Cools. Co-organised by European Dancehouse Network, Danshuis Station Zuid, and Fontys School of Fine and Performing Arts, Tilburg, 2012. The conference was followed with a book, *The Ethics of Art: Ecological Turns in the Performing Arts*. Cools, Guy, and Gielen, Pascal (2014). [http://www.modul-dance.eu/wp-content/uploads/2014/05/MD-Conference\\_2012\\_Tilburg\\_Ethics-is-Aesthetics.pdf](http://www.modul-dance.eu/wp-content/uploads/2014/05/MD-Conference_2012_Tilburg_Ethics-is-Aesthetics.pdf)
  - 2 In connection with the release of this publication, European Dancehouse Network hosted an online conference, 'How Can We Move? Ecological Perspectives on Contemporary Dance', on 14 November 2022. <https://www.ednetwork.eu/activities/edn-conference2022>

# Table of contents

<b>Executive Summary .....</b>	<b>04</b>
<b>1. Introduction .....</b>	<b>06</b>
1.1. Background and objectives .....	06
1.2. Methodology and structure of the report.....	06
<b>2. Sustainability and the environment: introducing the concepts and their relevance today.....</b>	<b>09</b>
2.1. Background and key terms .....	09
2.2. Why the dance sector should (or should not) engage with environmental sustainability .....	10
<b>3. Contemporary dance and sustainability: an exploration of key themes.....</b>	<b>15</b>
3.1. Sustainability narratives and themes in contemporary dance.....	15
3.2. Approaches to creation, production and presentation: looking for a new balance .....	19
3.3. Mobility: finding the right balance between environmental sustainability, professional development, and social justice.....	21
3.4. Transforming organisations to respond to environmental sustainability .....	24
3.5. Partnerships and community relations to adapt to environmental sustainability .....	27
3.6. Policies and support: an enabling environment for sustainability.....	29
<b>4. Engagements and recommendations .....</b>	<b>32</b>
4.1. EDN Pledge .....	32
4.2. A possible action plan for EDN members and other dance organisations.....	33
4.3. Recommendations to public authorities and funding bodies.....	34
<b>References .....</b>	<b>35</b>
<b>EDNext 2022: Short Overview .....</b>	<b>38</b>
<b>EDNext 2022 Activities .....</b>	<b>43</b>

# Executive Summary

This report examines the relationship between environmental sustainability and contemporary dance, with a particular focus on the role of dance production centres. It has been produced under EDNNext 2022-2024, a European Dancehouse Network (EDN) project that aims to contribute to a more sustainable and inclusive European dance sector by addressing themes such as environmental sustainability, equity and well-being. The report was written between April and September 2022, and is based on an analysis of literature as well as discussions and contributions made at different EDNNext activities.

Across Europe, dance organisations and the wider arts are engaging more and more with environmental sustainability. Indeed, there has been a marked 'mental shift', driven by a variety of ethical, educational, financial, legal, operational, personal and reputational reasons. The broader policy context, including the European Green Deal and its widespread impact, has also been an important catalyst. However, measures encouraging environmental sustainability are still often isolated and short-term, rather than structural, and some within the dance sector doubt whether they should even be a core priority.

Where does dance intersect with environmental sustainability, and what measures can be adopted? Chapter 3 of this report identifies six central thematic areas:

- **Sustainability narratives and themes in contemporary dance:** many artists use their work to address themes such as the damage done to nature or the impact of mass production and consumption on society and the planet. Centres for dance production and presentation can, and in many cases already do, support this work by programming it, by providing funding, residences, and opportunities to present work in outdoor spaces, and by offering tailored support.
- **Approaches to creation, production and presentation:** working for sustainability means challenging our 'obsession with the new', and looking for greater balance between producing new works and touring and presenting existing ones. It also means measuring things differently: relying less on quantitative measures and the production of new works; rethinking timeframes and giving more space to education, community work and participation; adopting 'circular' approaches; or exploring the potential of technology.
- **Mobility:** there is increasing awareness that cross-border mobility needs to be rethought. A new approach should address the environmental impact of current mobility patterns, but also seek

the right balance between sustainability, professional development, and social justice. It would involve acknowledging the diverse circumstances of different dance professionals and applying principles of 'climate justice'. Bearing this in mind, this report proposes a set of 10 guiding principles to be applied while rethinking approaches to international mobility.

- **Transforming organisations to respond to environmental sustainability:** there are lots of resources that provide guidance for arts organisations adapting themselves for greater environmental sustainability. These cover areas such as buildings and energy, purchases and supplies, transport, communication and awareness-raising, and internal monitoring. However, it is not always easy for organisations to know where to start, or to make the work a priority. Factors that can catalyse an internal change include: creating a culture of positive and realistic change, involving external consultants or activating internal knowledge, and establishing dedicated teams.
- **Partnerships and community relations:** making sustainability a core principle for organisations involves developing a range of new partnerships – both with stakeholders from outside of culture (from environment, technology, transport, education, etc.), and with other arts organisations (in the form of networks, platforms, etc.). It also means strengthening ties with local communities.
- **Policies and support:** adaptation for environmental sustainability should not rely only on knowledge and internal will, but also be catalysed by a supportive environment which fosters change and effective action. Public authorities and other funders and support organisations can play their part by adopting policies and legislation; providing funding, awareness-raising activities, training and advice; recognising and sharing good practices; and providing monitoring and a knowledge base.

The report also gives some references and examples for each of these areas to help readers explore the themes further.

Building on the evidence presented in earlier chapters, the report closes with a set of actions to be undertaken by EDN, some general guidelines for EDN members and other dance organisations, and a number of recommendations for public authorities and related bodies at EU, national, regional and local levels. The aim is to ensure that the findings of the report join with the existing energy and desire for change within the sector – and lead to effective action.



# 1. Introduction

## 1.1. Background and objectives

The **European Dancehouse Network (EDN)** is a network for trust and cooperation between European dance houses who share a common vision for the development of dance across borders. Founded in 2004, formally established in 2009, its key mission is to secure a sustainable future for the dance sector and to improve the relevance of diverse forms of dance in society. To do this, EDN conducts activities in the fields of training and capacity building, audience development, intercultural exchange and co-production, and advocacy. Its network counts 48 members in 28 European countries.

EDN is currently implementing the **EDNext 2022-2024 project**, funded by the European Commission's Creative Europe programme. EDNext aims to help realise a more sustainable and inclusive European dance sector – one that has a positive impact on contemporary dance professionals and organisations, local communities and audiences, and society at large. In this context, EDN's central mission for 2022-2024 is to discuss, implement and promote sustainable ways of working by helping European contemporary dance professionals, organisations, and other stakeholders and partners to cooperate with one another.

To this end, EDNext opens a space to exchange on and collectively address current themes and challenges, as well as to promote the relevance of contemporary dance in our societies. Over its three years, the project will cover three specific, interconnected themes: sustainability, equity, and well-being. In 2022, the focus lies on environmental sustainability, and activities encompass capacity building, networking, knowledge and skills exchanges, research and advocacy.

This report has been produced in this context. It aims to contribute to existing knowledge on the relationship between environmental sustainability and contemporary dance, with a particular focus on the role and activities of dance production centres. It has been framed by EDNext's knowledge, research and advocacy actions, and is written for EDN members, their partners, artists, dance professionals, programmers, presenters, and other stakeholders connected to dance and the broader performing arts in Europe and beyond.

## 1.2. Methodology and structure of the report

This report has been produced between April and September 2022 by Jordi Baltà, a cultural researcher and consultant at Trànsit Projectes (L'Hospitalet de Llobregat, Barcelona). It draws on the following methods and sources of information:

- a) A literature review.** Analysis of relevant writing on the relationship between sustainability (particularly environmental sustainability) and contemporary dance (as well as the broader performing arts and cultural sectors where relevant). Materials covered include research reports, guides and toolkits, project descriptions, and so on.
- b) Reports and feedback from EDNext activities.** The report draws on a number of events organised between May and August 2022 which focused on various dimensions of sustainability. These include the EDN Atelier 'Breaking the Habits: Rebuilding Sustainability' hosted by Derida Dance Center (Sofia, 10-11 May), the EDN Atelier 'Moving Ground' hosted by Duncan Dance Research Center (Athens, 1-2 June), the EDN Atelier 'Tools for Transformation' hosted by HELLERAU (Dresden, 7-8 July) and the Carte Blanche Artist Exchange hosted by Centro per la Scena Contemporanea in Bassano del Grappa (18-21 August). Meeting reports and post-event surveys from participants have both informed this report.
- c) An EDN member workshop.** As part of EDN's 'Think-In' strategic planning meeting held in Barcelona (28-29 June), a workshop was organised to allow participants to share views, issues, and examples of good practice in the field of environmental sustainability. The workshop involved representatives from approximately 26 EDN member organisations and was facilitated by EDN staff and the author of this report. The discussions that took place have fed into this report.

The report builds on, analyses, and navigates between the information from these sources. It is structured as follows:

- Chapter 1 (this chapter) presents the context of the report, its methodology, and a set of concepts which serve to introduce and clarify its themes.
- Chapter 2 introduces some key concepts in sustainability and looks at how these relate to dance organisations, including a brief discussion of whether or not dance (and other arts) organisations should engage with environmental sustainability at all.
- Chapter 3 looks at six key themes that connect environmental sustainability and contemporary dance, particularly from the perspective of dance production centres. It covers: the connection between dance narratives and sustainability, changes to modes of production and presentation, the mobility of artists and other professionals, the 'greening' or internal transformation of organisations, partnerships and collaborations with other organisations and local communities, and support policies and schemes. Laying out existing challenges and possible solutions, the chapter also includes various examples and resources for further reading.
- Chapter 4 presents a pledge from EDN for future activities in this field, as well as general guidelines for EDN members and other dance stakeholders, and recommendations addressed to public authorities at EU, national, regional and local level.

A list of references is included at the end of the report.





# 2. Sustainability and the environment: introducing the concepts and their relevance today

## 2.1. Background and key terms

The term **'sustainable development'** gained fame after its inclusion in the 1987 report *Our Common Future*, produced by the World Commission on Environment and Development (also known as the 'Brundtland Commission').<sup>3</sup> It was framed there as a form of development which meets the needs of present generations without compromising the ability of future generations to meet their own needs. The shorter **'sustainability'** is frequently used to reference this definition of sustainable development. However, some argue that governments often prefer 'sustainable development' because it emphasises *development* and can be linked to economic growth, whereas 'sustainability' encompasses a broader set of objectives and values, including equity and social justice. 'Sustainability' is also compatible with de-growth and no growth agendas, and doesn't assume that economic growth is always a central objective.<sup>4</sup> While we will refer mainly to 'sustainability' in this report, and particularly to 'environmental sustainability', the broader connection with development is significant.

Indeed, mainstream policy approaches to sustainability often emphasise the need to balance economic, social and environmental development. This is the case, for instance, in the 2030 Agenda for Sustainable Development, the document adopted in 2015 by the UN General Assembly which, through 17 Sustainable Development Goals (SDGs), guides international,

national and local policies for a 15-year period up to 2030.<sup>5</sup> However, some have suggested that cultural factors should also be recognised as the 'fourth pillar' of sustainability. Making culture a significant dimension of sustainability recognises that cultural values and behaviours affect our relation with the planet and with other people, as well as the fact that heritage, creativity and diversity are necessary building blocks of a sustainable future.<sup>6</sup>

### The centrality of environmental sustainability, adaptation and regeneration

While the understanding of sustainability given above is broad and holistic, the climate crisis means that, today, we may need to pay particular attention to the environmental (or ecological) dimension of sustainability. This means looking at how our ways of living and working need to change in order to remain within 'planetary boundaries' (preventing excessive climate change, ocean acidification, ozone depletion, etc.),<sup>7</sup> and reflecting on how work in areas such as culture and education can foster values and behaviour which are more balanced with the planet.

Given that substantial damage has already been done to the planetary system, there are some other terms which are particularly relevant today. One of them is **'adaptation'**, which recognises the current level of disruption to the planetary system and urges new behaviours which are better suited to it. Adaptation goes beyond 'mitigation', which mainly involves reducing

3 World Commission on Environment and Development (1987), *Our Common Future: Report of the World Commission on Environment and Development*. Oxford: Oxford University Press. Available at <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>

4 Dessein, J., Soini, K., Fairclough, G., and Horlings, L. (eds.) (2015), *Culture in, for and as Sustainable Development. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability*. Jyväskylä: University of Jyväskylä. Available at <http://www.culturalsustainability.eu/conclusions.pdf>

5 UN General Assembly (2015), 'Transforming our world: the 2030 Agenda for Sustainable Development', A/RES/70/1. Available at <https://sdgs.un.org/2030agenda>

6 See, in particular, Hawkes, J. (2001), *The Fourth Pillar of Sustainability: Culture's essential role in public planning*. Melbourne: Cultural Development Network, available at <https://apo.org.au/sites/default/files/resource-files/2001-06/apo-nid253826.pdf>; UCLG (2015), *Culture 21: Actions. Commitments on the role of culture in sustainable cities*. Barcelona: UCLG, available at [https://agenda21culture.net/sites/default/files/files/documents/multi/c21\\_015\\_en\\_2.pdf](https://agenda21culture.net/sites/default/files/files/documents/multi/c21_015_en_2.pdf); and British Council (2020), *The Missing Pillar: Culture's Contribution to the UN Sustainable Development Goals*. London: British Council, available at [https://www.britishcouncil.org/sites/default/files/the\\_missing\\_pillar.pdf](https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf)

7 See <https://www.stockholmresilience.org/research/planetary-boundaries.html>

or preventing carbon emissions.<sup>8</sup> Another significant term is '**regeneration**', which involves adopting measures to reverse the damage done environmentally and socially while increasing future protection for people and the planet. For clarity and simplicity we mostly refer to 'sustainability' throughout this report, but approaches involving adaptation and regeneration should also be considered whenever possible.

In this context, this report looks at the ways contemporary dance is affected by, and can contribute to enhancing, environmental sustainability in the European dance sector and at broader societal level – and at what this means for the design of policies, programmes, activities, and internal and external support mechanisms.

### Other meanings of sustainability, and their connections

In a narrower sense, sustainability is also about the continuity or 'durability' of organisations, processes and activities, and the financial, legal and social conditions that enable them to pursue their work in the mid and long term. Even though our main focus here lies on environmental sustainability, it is worth emphasising that there are other dimensions of sustainability that are closely connected. For instance, the **organisational sustainability** of dance houses and the **career sustainability** of dance professionals may be affected by changing funding conditions or by new requirements for cross-border mobility.

Enhancing **sustainable community relations** may be one way for dance houses and other dance organisations to show their commitment towards more balanced relations with people and the planet. It could also be an area of increased work in a world with less international travel. This idea reinforces the holistic nature of sustainability: even though a particular focus may be placed on environmental or social aspects, it's necessary to pay attention to connections between all the different dimensions.

With this in mind, references will be made throughout the report to other aspects of sustainability, and particularly its organisational, professional and social implications.

## 2.2. Why the dance sector should (or should not) engage with environmental sustainability

The climate crisis places environmental sustainability centre stage in all areas of life, and makes it an inevitable issue in dance as well. There are also more pragmatic reasons for addressing environmental sustainability, including the fact that it is increasingly shaping funding programmes in some countries. However, as in any debate, there are counterarguments. These are briefly explored in this section.

### How dance and the performing arts are addressing environmental issues, and why

The Perform Europe project is an EU-funded initiative which aims to rethink cross-border performing arts presentation in a more inclusive, sustainable and balanced way. In 2021, it conducted a large-scale mapping and research exercise that involved a Europe-wide survey, national analyses, interviews and workshops. It found that "environmental considerations are gaining ground in the discussion about the modes of production, distribution and presentation in the performing arts". While in the past the topic had been addressed mainly by "innovators", now "its urgency has certainly increased and triggered deep reflections within the broader performing arts field [...] A mental shift is taking place. Many artists and organisations are increasingly integrating ecological considerations in their strategic frameworks – they have experimented with innovative practices."<sup>9</sup>

The European Commission's European Education and Culture Executive Agency (EACEA) has also observed how, even though environmental sustainability was not an explicit priority in the Creative Europe programme over 2014-2020, there was still an increase in projects addressing the theme over that period.<sup>10</sup> Projects in this area were later classified as falling into one of four categories. These serve to illustrate some of the connections that exist between the arts and sustainability – connections we will further explore in chapter 3. The categories were:

<sup>8</sup> For more on this, check Patterson, C. (2021), *Adapting our Culture: A toolkit for cultural organisations planning for a climate changed future*. Cultural Adaptations. Available at <https://www.culturaladaptations.com/toolkit/adapting-our-culture-toolkit/>

<sup>9</sup> Janssens, J. and Fraioli, M. (2022), *Research Results of Perform Europe*. Brussels: Perform Europe, p. 5. Available at <https://www.ietm.org/en/resources/reports/research-results-of-perform-europe>

<sup>10</sup> EACEA (2022), *Creative Europe 2014-2020. Gender Equality, Sustainability and Digitisation: Cultural Cooperation Projects for a Union that Strives for More*. Luxembourg: Publications Office of the European Union. Available at <https://op.europa.eu/en/publication-detail/-/publication/aebc62b7-8fa5-11ec-8c40-01aa75ed71a1/language-en/format-PDF/source-251338916>

- Questioning the environmental impact of cultural sectors
- Contributing to raising awareness on the urgency of the environmental crisis
- Experimenting with strategies for sustainably managing resources of urban and rural spaces
- Building new imaginaries and narratives for the future

Beyond these categories, there are a number of reasons why dance and other performing arts organisations engage with environmental sustainability. These may be summarised as follows:<sup>11</sup>

- **Self-awareness and ethical reasons:** as has happened in other sectors, and among individual citizens, professionals and organisations in dance take action on environmental sustainability as a form of ethical engagement towards the planet, and in recognition of how their own actions have contributed to the damage done. This can be seen, for instance, in the statement produced by Culture Declares Emergency: "We declare that the Earth's life-supporting systems are in imminent jeopardy, threatening human civilisation and the biodiversity it depends upon [...] Every organisation and individual from any field within or outside the cultural sector has responsibility as a cultural generator."<sup>12</sup>
- **Educational and inspirational reasons:** if the cultural realm can generate images and narratives which challenge and inspire audiences, or raise awareness about particular topics, then it is a space in which values and behaviours aligned with environmental sustainability may be nurtured. (We will return to this power of narratives in dance in the next chapter.)
- **Financial reasons:** changes involve costs and can threaten income. Climate change can cause physical damage to venues and other spaces, force the cancellation of shows or events, or result in new requirements for funding from public or private sources. Early adaptation can reduce these risks.
- **Legal reasons:** legislation may impose new obligations on organisations in all sectors, including the performing arts. Examples include reducing carbon emissions, recycling materials, and making buildings energy efficient.

- **Operational reasons:** climate change may have other impacts on an organisation's operations (in transportation and mobility, supply costs, communications, etc.) which will require adaptation. Alongside risks, opportunities may arise: for instance, weather changes may enable more outdoor performances or make venues more accessible in winter months.
- **Reputational and communications reasons:** taking action around environmental sustainability may enhance an organisation's image, inspire others, or provide opportunities to collaborate with likeminded organisations in culture or elsewhere. Not taking action may also affect reputation.

In spite of all these drivers, the Perform Europe report warned that it was often difficult for European performing arts professionals to make the jump from isolated, short-term initiatives to more permanent, structural change. It also warned that there are significant inequalities and asymmetries in Europe regarding awareness of – and ability to integrate – environmental sustainability in the performing arts. This last point is something we will come back to in the next chapter.

## The policy context

Public policy is an external factor that can be connected to several of the above reasons for change – and potentially accelerate them. Indeed, both at EU and at national, regional and local levels, public authorities are adopting legislation, policies and programmes which require public, private and non-profit stakeholders in all sectors to adopt more environmentally sustainable practices. This shift is taking place, of course, at different speeds across countries, as well as with varying levels of ambition. While a full analysis of these developments is outside the scope of this report, it's worth at least exploring changes to the EU's cultural framework.

In 2019, the European Commission adopted the Communication on the 'European Green Deal', which aims to turn the EU into a fair and prosperous society, reduce emissions of greenhouse gases, and ensure that economic growth is independent from resource use. This is an all-encompassing policy framework, with specific objectives related to areas such as the preservation and restoration of ecosystems and biodiversity, the shift towards sustainable and smart mobility, and the supply of clean, affordable and secure energy. It also informs policies and programmes in other areas.<sup>13</sup> One example of this is the Regulation establishing

11 This section draws partly on the set of reasons presented by Patterson (2021), which has however been revised and adapted.

12 Culture Declares Emergency (c. 2019), 'Our Vision, Mission and Values', available at <https://www.culturedeclares.org/about/>

13 European Commission (2019), 'Communication on the European Green Deal', COM(2019) 640 final.

the Creative Europe programme in 2021-2027, which refers to the European Green Deal and to other EU commitments regarding climate change, such as the 2015 Paris Agreement. In this respect, Creative Europe "is intended to contribute to mainstreaming climate actions and to the achievement of an overall target of 30% of Union budget expenditure supporting climate objectives". Furthermore, "[during] the implementation of the Programme, relevant actions should be identified and put in place without changing the fundamental character of the Programme".<sup>14</sup> As a result, addressing environmental sustainability has become more relevant in Creative Europe funding, echoing similar adaptations taking place in some EU countries and regions. Responding to the European Green Deal, Culture Action Europe also emphasised that cultural and creative sectors should be seen not only as passive subjects of Green Deal legislation, but as agents who can contribute actively to changing societal behaviour and increasing sustainability.<sup>15</sup>

### Underlying debates: what are the risks and implications for the dance sector?

While, as we saw in the previous section, there are several reasons to orient work towards environmental sustainability, research for this report also reveals a number of doubts and counterarguments. In particular, some voices wonder to what extent dance professionals and organisations should actively engage in environmental sustainability. In summary, the arguments and counterarguments cover:

- **The risk of instrumentalisation:** some dance professionals feel that too much focus on environmental themes risks obscuring the core purpose of art and sacrificing autonomy. However, reflecting on this during an IETM meeting held in Galway in 2020, Ben Twist, the director of Creative Carbon Scotland, argued that "the worry of instrumentalising art is less important than we think because ecology is already a central topic in many interesting practices".<sup>16</sup>
- **The danger of restricting artistic freedom:** similarly, one could claim that a focus on environmental sustainability, for instance as a condition of funding, restricts artistic freedom. Reflecting on this during the EDN Atelier held in Dresden in July 2022, Sebastian Brünner, from the German Federal Culture Foundation, argued that focusing on sustainability and the environment "only restricts an imagined freedom, because we will face problems that are even more restricting if we do nothing". He went on to argue that the arts sector could face both a loss of credibility if it did not act on the environment, and the challenge of rising carbon prices making artistic work more expensive. Ultimately, there is also a pragmatic interest in taking action: "If we act now, we can shape the changes and define how they will happen. If we wait too long the decision will be taken away from us and we can only adapt."<sup>17</sup>
- **The need to reflect critically on the concepts used:** as already noted, 'sustainability' has lots of meanings, just like several other terms used throughout this report. Overuse can also risk rendering these words meaningless, and suggests a need for some degree of critical reflection. Anastasio Koukoutas and Betina Panagiotara, rapporteurs for the EDN Atelier 'Moving Ground' in Athens in June 2022, reflected on the prevalence of a neoliberal culture which threatens the ability to foster radical, transformative practice: "It seems that it is becoming increasingly difficult to talk about dance and its working modes, without employing words and thus notions that are at the same time necessary and always-already-assimilated by a neoliberal culture. Think of care, sustainability, zero-waste, network, collaboration, and enjoyment, and how they have contrasting connotations that can be very restrictive in our modes of thinking and practising as if every possible alternative is already a non-alternative. How can we then reclaim and embed these notions in our practices as resisting or regenerative forces?"<sup>18</sup> Critical engagement with the terms used, what they should effectively imply, and how they are being deployed in practice, is therefore very important.

14 European Parliament and Council of the EU (2021), 'Regulation establishing the Creative Europe Programme (2021 to 2027)', *Official Journal of the European Union*, L 189/34, 28.5.2021, para 36.

15 Culture Action Europe (2020), 'Culture's contribution to the European Green Deal', available at <https://cultureactioneurope.org/files/2020/09/Culture%E2%80%99s-Contribution-to-the-European-Green-Deal.pdf>

16 Quoted in Skolczylas, N. (2021), *Climate Action and the Performing Arts. Report from the IETM Galway Satellite Meeting, 2-3 December 2020*. Brussels: IETM, p. 12. Available at <https://www.ietm.org/en/resources/reports/climate-action-and-the-performing-arts>

17 Quoted in Amme, C. (2022), 'EDN Atelier: Tools for Transformation, 7-8 July 2022. Summary', p. 2. Available at [https://www.ednetwork.eu/uploads/documents/119/EDN%20Atelier\\_%20Tools%20for%20Transformation%20Carmen%20Anne.pdf](https://www.ednetwork.eu/uploads/documents/119/EDN%20Atelier_%20Tools%20for%20Transformation%20Carmen%20Anne.pdf)

18 Koukoutas, A., and Panagiotara, B. (2022), 'EDN Atelier: Moving Ground, 1-2 June 2022. Summary', p. 4. Available at [https://www.ednetwork.eu/uploads/documents/117/EDN%20Atelier\\_Moving%20Ground%20Duncan%20Report.pdf](https://www.ednetwork.eu/uploads/documents/117/EDN%20Atelier_Moving%20Ground%20Duncan%20Report.pdf)

- **The ability of dance to be a relevant medium:** during the EDN Think-In held in Barcelona in June 2022 some participants wondered whether climate change was such a broad and abstract theme that it was difficult to embody. In this sense, it could be in contrast to goals such as 'health and wellbeing', which can be embodied and are inherent to movement itself. However, other participants argued that the key lies in the genuine artistic interest of a dance piece and the nature of the process it involves: this contains a potential embodied knowledge which can change our ways of being in the world. Bodies are, indeed, the site of values, behaviour and lifestyles which, for better or worse, are closely connected to climate change and environmental sustainability.
- **The ultimate effectiveness of work in this area:** another concern raised in several debates is whether dance and other artforms can generate meaningful change given the scale of sustainability challenges. There is also a risk of 'preaching to the converted' since, very often, dance audiences attending shows about the environment

will already share the underlying views. Several arguments have been put forward to counter this. In a very broad sense, some participants in the EDN Think-In in Barcelona expressed their belief that dance and choreographic skills can make the world better, particularly if practitioners collaborate with communities and other local stakeholders. At the EDN Atelier held in Dresden in July 2022, Berlin-based installation and performance artist Franziska Pierwoss emphasised the potential of the arts to raise awareness: "If we are honest to ourselves, whatever we do in the arts is not changing the overall carbon footprint drastically. But what we can do is to create public awareness."<sup>19</sup>

These arguments outlining the potential limits of work in dance and sustainability reinforce the need to keep space for critical reflection on these themes – and serve as a foundation for our next chapter. In it, we will explore areas where the relation between environmental sustainability and dance production become more tangible.



# 3. Contemporary dance and sustainability: an exploration of key themes

This chapter examines six thematic areas to illustrate how contemporary dance, particularly through dance production centres, is affected by and can contribute to environmental sustainability. Each of the sections presents a set of arguments, some relevant measures, and further examples and resources. Although presented separately, their themes occasionally overlap and should be seen as interconnected. While each of the themes could be studied further, this initial exploration should help readers to become familiar with the main topics and to find useful resources. The chapter also identifies critical areas for action, and provides a basis for the report's final set of recommendations.

## 3.1. Sustainability narratives and themes in contemporary dance themes in contemporary dance

As noted in the previous chapter, an increasing number of artists are addressing sustainability in their work. The stories told by contemporary dance pieces, and the emotions they generate, activate discussions around environmental sustainability and the climate crisis, uncovering connections to values, aspirations and lifestyles.

As researchers in the Perform Europe project put it, arts and culture has a “unique role [...] as a democratic space for the collective imagination about a preferred future [that is] sustainable and just in a global context.”<sup>20</sup> Indeed, the **narratives embodied and conveyed through dance are one of the most distinctive areas in which dance and movement practices are connected to sustainability**. This is in contrast to other areas for sustainability work, such as mobility or venue management, where ideas and actions are largely shared with other sectors.

The arts as a whole have the potential to communicate complex ideas, such as scientific research around climate change, in ways that are accessible and comprehensible for the general public: “[Narratives] make complex relationships between entangled (eco)systems more understandable. They help us grasp the causality, timelines and connections, and they grab our attention by speaking to our emotional information processing system. Narratives and stories of all kinds have always been one of the tools for learning and understanding the world for our species.”<sup>21</sup> Further to this general ability of the arts to present complex narratives, dance and movement provide a setting where such ideas can be embodied and fully experienced. As suggested by the late choreographer and dancer Anna Halprin, this distinguishes dance from other forms of expression, “[because] the word is just one symbol, but movement incorporates everything”.<sup>22</sup>

20 Janssens arary dance, particularly through dance production centres, is affected by and can contribute to environmental sustainability. Each of the sectionnd Fraioli (2022), p. 45.

21 Summary of the presentation by behavioural economist Ganga Shreedhar, in Skolczylas (2021), p. 6.

22 Anna Halprin in conversation with Vala T. Foltyn (2017), quoted in Foltyn, V.T. (2021), 'Anna Halprin – the legacy of radical thoughts in motion', available at <https://dansehallerne.dk/en/explore/anna-halprin-the-legacy-of-radical-thoughts-in-motion/>



Sustainability is a common source of inspiration for dance professionals, who address it in their themes and narratives. Here are some of the issues that can be touched on through dance:

- Damage caused to natural spaces, such as forests, rivers, seas, etc.
- Impact of production and consumption models on the preservation of the planet
- Appreciation of nature
- Recognition of Indigenous worldviews and traditional knowledge connected to the preservation of the planet
- Promotion of practices of 'care' or 'radical care' towards other humans, other species and the planet, challenging the values of capitalism
- Fostering of more balanced lifestyles
- Non-anthropocentric perspectives (i.e. those practices that grant moral standing to animals, plants or landscapes)
- Experiences connected to 'rewilding' specific areas, i.e. bringing back natural elements where they were missing or weakened

Some of these themes are not new and instead build on a long tradition of drawing artistic inspiration from, and engaging with, the natural world. Others have gained new urgency in the context of the climate crisis. Environmental issues are very often 'situated' – that is, experienced differently in each particular location, despite being interconnected – and so another characteristic of projects in this field is that they are often context-specific and need to be adapted for different locations.

**Box 1: Some of the sustainability themes that can be addressed through dance**

The complexity of environmental sustainability means that dance projects in this area may address, explicitly or implicitly, **an endless range of themes**. Box 1 presents some of them.

The diverse range of themes and situations described in Box 1 may be a source of inspiration for artists because, as suggested by Raya Karaivanova, one of the rapporteurs of the EDN Atelier in Sofia, "[creativity] is a special kind of renewable resource and human talent. It involves transforming ideas, imagination and dreams into reality, often blending tradition and innovation."<sup>23</sup> The artists presented in

Box 2, in what is certainly an incomplete list, serve to briefly illustrate these approaches.

The following is a short list of artists and collectives in Europe who connect dance with environmental themes. This is just a sample of the many artists working in this area, drawing from examples that arose during EDNNext activities.

- **Charlotte Spencer** engages with important social and ecological questions through intimate live encounters with audiences. Projects include *Walking Stories*, a site-specific, participatory performance in parks, and *Is this a Waste Land?*, a performance through headphones for disused urban spaces.
- **Instant Dissidence** is a socially and ecologically engaged company, led by Rita Marcalo, that addresses major environmental issues through 'artivism'. Relevant projects include ... *As if trying not to own the Earth*, which examines our connection with nature, the food system, and climate justice, and *SlowMo*, a project funded by Perform Europe, with partners in several other countries, which involves slow travel as a form of creating new work.
- **Amanda Piña's** work is concerned with the decolonisation of art and the dismantling of ideological separations that divide human and animal, nature and culture. Her work has addressed the loss of cultural and biological diversity in different parts of the world.
- **Daniel Hellmann** has addressed the relationships between humans and other animals, including with his alter ego Soya the Cow, a sex-positive, feminist, vegan drag cow.
- **Nicole Beutler's** projects are driven by the desire for a better society. Reflecting critically on human existence, they adopt a philosophy of *slow production* and a concern for both the planet and the 'whole person'.
- **Mariela Nestora** is a choreographer, researcher, and Feldenkrais practitioner whose artistic research is driven by the urgent need to rethink the relationship between humans and the environment.
- **Akram Khan** is a choreographer whose *Jungle Book Reimagined* reworked the original *Jungle Book* through the eyes of refugee children, in a world devastated by the impact of climate change.

**Box 2: A few artists, choreographers and collectives addressing sustainability**

23 Karaivanova, R. (2022), 'EDN Atelier: Breaking the Habits: Rebuilding Sustainability. Summary', EDN, p. 1.

## How dance production and presentation can integrate such narratives

There are several ways organisations involved in contemporary dance production and presentation can engage with narratives that address sustainability:<sup>24</sup>

- **Supporting artists and companies** working on climate and environmental sustainability by providing funding, working space, programming opportunities, and other forms of support.
- **Hosting artist residencies in natural landscapes**, offering opportunities to return something to nature.
- **Integrating environmental sustainability in regular programmes, festivals or other events.** A few dance events that have integrated environmental sustainability as a central theme in their programmes are presented in Box 3.
- **Presenting work in natural and outdoor spaces**, encouraging site-specific presentations. An example of this is *A Garden in Italy*, a collaboration between The Field & The Walkers in a co-production involving Centro Scena Contemporanea (CSC) in Bassano del Grappa and Tanzhaus Zürich. These activities may provide good opportunities to reach audiences that wouldn't normally visit a dance venue.
- **Developing specific formats to discuss sustainability**, such as talks, workshops, seminars or outdoor walks. Examples of this include the *Sconfinamenti* programme of events organised by Oriente Occidente, Rovereto, which examines movement related to rituals and involves several walks and activities in outdoor spaces.
- **Fostering collaborations between artists and professionals in other fields** (e.g. biologists, gardeners, urban planners, innovators, environmentalists, etc.).
- **Emphasising narratives around sustainability embodied by dance house premises.** These are frequently based in repurposed spaces (old factories, warehouses, TV studios, etc.) and illustrate sustainable approaches.

In recent years, new events have emerged that make environmental sustainability a central, driving factor. Many existing organisers have meanwhile adapted their operations. A small selection of examples that have come up during EDNNext activities:

- **Festival DañsFabrik**, Brest explores environmental issues through bodies and a diverse set of approaches to history: looking at the past, questioning the present, and thinking about the future through movement.
- **Ice Hot Nordic Dance Festival**, which holds each annual edition in a different location, has encouraged sustainable forms of transportation and accommodation among attendees, and established sustainability (involving care of the planet, our artform, and art workers) as a guiding principle for the jury's selection. Their environmental policy seeks to minimise the festival's carbon footprint and maximise awareness of its climate action to catalyse positive change.
- **Sismògraf**, Olot defines itself as a 'conscious' festival that embraces social and environmental responsibility. It makes landscape an integral part of the festival, understanding it as a physical, mental and emotional setting, and holds 'situated' activities in several natural locations.
- **Claiming Common Spaces IV: Cool Down** was held in Essen and Dresden in the spring of 2022 as part of the annual Claiming Common Spaces (CCS) series. CCS, an initiative of Germany's Alliance of International Production Houses (which includes EDN members HELLERAU and tanzhaus nrw), is part festival, part working meeting. It explores connections between the Alliance's common themes and working practices, in an interdisciplinary setting. The fourth edition was focused on our interaction with planet Earth, and featured dance and theatre productions, installations, participatory performances, panels and workshops.

**Box 3: Some dance festivals and events placing environmental sustainability centre stage**

<sup>24</sup> This section draws partly on Bashiron Mendolicchio, H. (2021), *Shaking the Current: Handbook for contemporary circus and outdoor arts workers to navigate ecological transformation*. Circostrada. Available at [https://www.circostrada.org/sites/default/files/ressources/files/handbook\\_for\\_contemporary\\_circus\\_and\\_outdoor\\_arts\\_workers\\_to\\_navigate\\_ecological\\_transformation.pdf](https://www.circostrada.org/sites/default/files/ressources/files/handbook_for_contemporary_circus_and_outdoor_arts_workers_to_navigate_ecological_transformation.pdf). Several contributions made during the EDN Think-In in Barcelona have also been integrated here.

- **Integrating concepts from the natural world as an inspiration** for the organisation of activities and the revision of organisational models (e.g. relations within natural ecosystems, traditional knowledge connected to biodiversity, etc.). One example along these lines is the Moving Ground project of the Duncan Dance Research Center, Athens, presented in Box 4.<sup>25</sup>
- **Developing educational programmes** that connect dance and the performing arts with environmental sustainability.

The Duncan Dance Research Center, an EDN member based in Athens, is currently developing Moving Ground, a large, ambitious project which draws on permaculture principles to develop artistic work and strengthen relations between the centre and the local community.

Responding to the erosion and degradation of the area where it is based, the centre decided to create a communal garden. This would become the central element in a programme of dance, education, environmental and research activities, underpinned by earth care, people care, and 'fair share', and aiming to design regenerative ecosystems. The garden and the fact that the centre has a view of the sea have led it to establish an ongoing dialogue between the indoors and the outdoors, "[conceiving] its identity, role and practices within a process of constant reshaping, in interdependence with the site's history, architecture and locality, and in relation to the changing needs of the dance community". It is also inspired by the notion of 'affordance' (what an environment can offer to an animal) and the idea that the building and its surroundings are 'porous' and complementary to one another.

With funding from the Greek Ministry of Culture, Moving Ground has involved 11 choreographers, and has addressed the relationship with the local community while aiming to break with human-centric ways of being in the world. Monthly workshops on dance and permaculture have reflected on how

the notion of care could apply to dance practice and relations within the dance community, and on what kinds of social impact should be expected from dance. Intergenerational educational workshops have also been organised, under the title 'Bodies and Garden', to strengthen social relationships through embodied experience.

Regular community gatherings were also held around the garden. The aim was to share knowledge, apply hands-on practices, and explore the site from a new perspective, thus helping to reach groups that would be unlikely to visit the centre otherwise. The garden operated as a kind of metaphor for the relations of care between all the agents involved in the process: micro practices of care developed in the garden were symbolic of the sustainable relations required at macro level.

In the words of one of the participants in the EDN Atelier 'Moving Ground', held in Athens in June 2022, "From my experience at the Duncan Dance Center, I saw a great model for how a dance institution can engage with the challenges of the climate crisis by building community, supporting artists in an ongoing adaptive and dynamic way and also effecting change in their local area." (participant from Ireland, post-Atelier survey)

**Sources:** Notes from EDN Think-In in Barcelona; Tsintziloni (2020); Amme (2022); and <https://www.facebook.com/duncandanceresearchcenter/>

**Box 4: The Duncan Dance Research Center's work around permaculture principles**

<sup>25</sup> Tsintziloni, S. (2020), 'Social sensitivity: Tracing Paths for Audience Development', in A. van Zwoll (ed.), *Dance, Audience & Society: Visions on building sustainable relations with citizens*. EDN. Available at <https://www.ednetwork.eu/uploads/documents/28/EDN%20publication%202020%20FINAL.pdf>

### 3.2. Approaches to creation, production and presentation: looking for a new balance

Environmental sustainability involves looking for a balance between the management, use and value of resources. This may involve searching for more efficient working models, or placing more emphasis on regenerating resources and capacities. In the process, patterns of production and consumption which are embedded in our practices also need to be evaluated to see if they are reasonably sustainable.

In dance, this means reflecting on the values inherent in existing approaches to production and presentation, and judging if these approaches are sufficiently sustainable. One viewpoint that often came up during work on this report is that **an 'obsession with the new', which is typical of capitalism, frequently prevails in contemporary dance.** Turning a critical eye to this obsession is in keeping with a need, often expressed, to "change the paradigm" and to "think outside the paradigm of production".<sup>26</sup>

Revising current models, and adopting a new approach that embraces 'de-growth', could involve **finding greater balance between the production of new works and the circulation and presentation of existing ones**, as well as a greater focus on the impact of the work itself. In the words of freelance artist René Alejandro Huari Mateus, who participated in the EDN Atelier in Dresden in July 2022, "[artists] are sometimes so occupied with producing that they forget to see what impact their work has. This is out of balance."<sup>27</sup> Some participants at the EDN Think-In in Barcelona also stressed that: "You actually learn a lot from performing the same production many times, rather than always moving to something new."

Other ideas that could be relevant here include **developing cultural ecosystems based on collaboration and sharing rather than competition**; valuing elements of the dance ecosystem that contribute to its development, sustainability and regeneration, even if they sit on its margins; and looking for **methods of measuring and reporting that focus less on the number of new works created** and other quantitative indicators, instead taking into account the creation of sustainable relations with

local communities, new learning processes, and other intangible things. This has a number of concrete implications for current approaches to time, resources, and places of presentation and work.

#### Rethinking timeframes and notions of value

Several participants at the EDN Think-In in Barcelona suggested that it was necessary to rethink rhythms of creation and production. **Allowing longer creation and production periods** can help artists to develop better work and dance houses to better understand artists' work, leading in turn to higher quality productions with longer lifespans.

Related to this is the need for companies and dance houses to **diversify their focus from one centred primarily on production and presentation, to one that more strongly integrates education, community work, and participation.** If one downside to 'slow' approaches is that fewer will benefit from artist residencies or appear at venues and festivals, it might be necessary to explore how a progressive diversification of activities could lead to diversifying job profiles and employment opportunities in the sector (e.g. by generating more work that focuses on education, community relations, etc.). Of course, this should also be reflected in public funding, which should take the focus off numbers of productions and events, and adopt a broader understanding of the value of dance and its organisations.

There are other ways in which reflecting on our relationship with time could change working practices in the dance sector. On the one hand, developing work that is closer to nature, including through presenting site-specific work in natural spaces, should involve **adapting the rhythm of activities to the rhythms of nature**, rather than the other way round. Some participants in the Think-In argued that "we need a more respectful dialogue with nature". In a similar vein, dance dramaturg, facilitator and coach Merel Heering, who took part in the EDN Carte Blanche Artists Exchange held in Bassano del Grappa, suggested: "To be moved by our environments, to let ourselves be moved by our environments and change our behaviour accordingly is what can generate [...] a different attitude towards [the] climate crisis, nature at large."<sup>28</sup>

26 DutchCulture (2020), 'Report on Fair International Cultural Cooperation #2 – Climate Change: Conventions and practical issues in funding international activities'. Amsterdam: DutchCulture. Available at [https://dutchculture.nl/sites/default/files/atoms/files/dutchculture\\_report\\_-\\_fair\\_international\\_cultural\\_cooperation\\_2019.pdf](https://dutchculture.nl/sites/default/files/atoms/files/dutchculture_report_-_fair_international_cultural_cooperation_2019.pdf)

27 Quoted in Amme (2022).

28 Quoted in Mastorosteriou, S. (2022), 'EDN Carte Blanche Artists Exchange. B. Motion Danza 2022', EDN, p. 6.

On the other hand, the impact of climate change on the traditional cycle of seasons could lead to revised calendars. Outdoor events could be held earlier or later in the year, for instance, or there could be less activity in the warmer periods, particularly outdoors. Such adjustments would, of course, need to be made very differently across Europe. More generally, climate change **raises questions around the notion of 'seasonality'**, and could prompt a reconsideration of the annual scheduling of programming and projects. Could this, for instance, allow for longer, or more diverse, periods of activity and planning?

### Revising the use of materials and adopting 'circular' approaches

'Circularity' is a central notion in contemporary reflections on environmental sustainability. Being circular means reducing the amount of materials used by sharing, renting, reusing, repairing, refurbishing, repurposing and recycling. It means taking the whole lifecycle of a product (or project or activity) into account, and maximising the value generated by the materials used. Collaboration is encouraged as a route to efficiency, and the consumption of natural resources is uncoupled from economic activity and human well-being.<sup>29</sup>

Translating these principles into actual practices has a large number of very diverse implications. Dance does not generally involve a substantial use of natural resources compared to other areas of activity – indeed, as is the case with other creative activities, some researchers have suggested that dancing is among the least environmentally impactful activities.<sup>30</sup> However, **improvements could be made in areas like stage design, sets and props**, by encouraging the recycling of resources, by preferring sustainable or biodegradable materials ("Produce art that is recyclable, create something that afterwards can just go into nature and be taken into the ecosystem e.g. reusable costumes or scenery"),<sup>31</sup> and by reducing the production of material used for only short runs of events. (These practices can, of course, be found in other performing arts – a few guides and resources have been collected in Box 5 as inspiration.) For dance houses, raising awareness among artists and companies of the costs of production, exploring alternative materials, and encouraging the reuse of resources could be effective strategies.

In recent years, several practical guides have been produced that aim at making productions more environmentally sustainable in the performing arts and beyond.

- Julie's Bicycle (2015a), [Practical Guide: Productions and Exhibitions](#). London: Julie's Bicycle.
- Buro Happold and Renew Theatre (2021), [The Theatre Green Book. 1: Sustainable Productions \[version beta.2 for trialling\]](#). Buro Happold and Renew Theatre.
- Le Guiner, Y. (2018), [Eco conception aux Ateliers du Festival. Le Guide méthodologique: Pour des décors d'Opéra à moindre impact. Version 1.0](#). Aix-en-Provence: Festival d'Aix-en-Provence.
- Julie's Bicycle and EUROCITIES (c. 2020), [Leave a trace, not a footprint: A guide for cities to address the environmental impact of cultural events](#). Julie's Bicycle, EUROCITIES and ROCK project.

Box 5: Some guides and toolkits on more sustainable productions

### Revising relationships with communities and places

Reflections around The need to better embed work in local communities have been frequent during the consultations and other activities organised by a recurring theme in EDN activities around the topic of sustainability, (something to which we' will come back to later when discussing partnerships and community relations). For many, moving towards slower forms of working could provide **an opportunity to develop deeper and stronger connections with local communities**. During the EDN Atelier in Dresden, for instance, the idea notion of 'slow production houses' was proposed, which. These would should enable see artists to spend around six weeks in a residency, enabling them to settle better in place, connect to the local community, and develop a more situated creative mindset to research and rehearse.<sup>32</sup>

Some of the contributions collected while preparing this report also raised another pertinent relevant question: that concerns places and location – namely, that should the dance sector should **consider the implications of its different spaces and venues** (e.g. so-called 'black boxes', 'white cubes',

29 For more on this, see <https://buildingcircularity.org/>

30 Isham, A.; and Jackson, T. (2022), 'Finding flow: exploring the potential for sustainable fulfilment', *Lancet Planet Health*, 6, e66-74. Available at <https://www.sciencedirect.com/science/article/pii/S2542519621002862>

31 DutchCulture (2020), pp. 3-4.

32 Mentioned in Amme (2022).

studios, theatres, open-air theatres, pop-up venues, etc.) in terms of , for instance, energy efficiency and use of resources. This is a complex area, where common solutions are difficult to find, and ultimately a combination of spaces may be desirable. For some, using public spaces and developing site-specific work more frequently has advantages from a resource-use perspective and can foster a more balanced relation with the environment. However, this may limit the quality of presentation and, at least in some cases, can also reduce accessibility for part of the audience.

### Exploring the potential of technology

Another area of way to rethink production and presentation that could be revised in the light of environmental sustainability concerns the exploration of is to explore how technologies can enable more cost-effective, less environmentally-damaging activities. While the carbon emissions generated by digital technologies are well known, it is still worth exploring the potential of some performances enhanced through digitalisation or virtual reality to, enabling cross-border distribution and innovative forms of production and distribution, are worth exploring. One example of this is the [Springback Ringside project](#), initiated by European network Aerowaves and, which presents performances enriched through virtual reality along with post-show talks. The project is supported under Perform Europe and was presented during the EDN Atelier in Sofia.<sup>33</sup>

## 3.3. Mobility: finding the right balance between environmental sustainability, professional development, and social justice

In 2019, a research team established by On the Move and the Goethe-Institut produced an operational study for a new mobility scheme for artists and culture professionals in Creative Europe countries (what later became the i-Portunus scheme). This study offered a definition for the mobility of artists and culture professionals: "Mobility is a central component of the professional trajectory of artists and culture professionals. Involving a temporary cross-border movement, often for educational, capacity-building, networking, or working purposes, it may have tangible or intangible outputs in the short term, and/or be part of a long-term professional development process. Mobility is a conscious process, and those involved in it, whether by directly engaging in it or by supporting it, should take into consideration its cultural, social, political, environmental, ethical and economic implications."<sup>34</sup>

This definition highlights the **importance of cross-border mobility in the professional development of artists and culture professionals**, as well as the fact that **mobility does not occur in a vacuum but rather has a set of economic, social, ethical and environmental implications** which need to be considered consciously. Though valid for all art-forms, this definition is particularly relevant in a field like contemporary dance. Perhaps due to the fact that dance relies less on speech and language than other sectors, it has a strong international dimension which has become linked to the sustainability of professional careers.

Given this, several pressing questions emerge in the face of the climate crisis. **Dance professionals are aware of the need to revise approaches to mobility.** Travel and transportation are large contributors to carbon emissions, but mobility is also an important source of creative inspiration and learning that can broaden employment opportunities. As participants in the EDN Carte Blanche Artist Exchange held in Bassano del Grappa underlined, "these live encounters are valuable from time to time, in order to create bonds and the ground for further engagement in

33 For a more detailed exploration of the Integration of technologies in dance, see Fol, M. (2021), *Virtualised dance? Digital shifts in artistic practices*. EDN. Available at [https://www.ednetwork.eu/uploads/documents/63/EDN\\_Virtualized%20Dance%20Full%20Publication.pdf](https://www.ednetwork.eu/uploads/documents/63/EDN_Virtualized%20Dance%20Full%20Publication.pdf)

34 On the Move and Goethe-Institut (2019), *Operational study: Mobility scheme for Artists and Culture Professionals in Creative Europe countries*. Brussels: Goethe-Institut. Available at <https://www.i-portunus.eu/report/operational-study-about-a-mobility-scheme-for-artists-and-culture-professionals/>

other ways, online for example". There is therefore an awareness of the need to combine travel with other forms of cross-border engagement. There has also been a move towards rail instead of air travel, "which goes to show that the culture community is increasingly becoming aware of the issues and embraces slow travel as a choice and a statement".<sup>35</sup>

Furthermore, as in other professional arenas, it is important to **acknowledge the variety of circumstances surrounding mobility**: regional contexts, the availability of funding and other professional development opportunities, stages of career development, and other factors that can vary significantly across Europe's dance sector. "Why do I have the privilege of travelling?", wondered one of the participants in the EDN Think-In held in Barcelona. Others argued that, in some European countries, the lack of funding and employment opportunities at the domestic level mean travelling abroad is an essential part of a career in dance. Indeed, what some have termed 'hypermobility' is not always a choice: "Many performing artists find themselves in a situation of hypermobility – where they are forced to move because of the way the system is organised [...] How far is mobility your own choice?"<sup>36</sup> Even the ability to adapt to more environmentally friendly lifestyles (e.g. by using renewable energy) is highly variable across Europe.<sup>37</sup>

This implies that adapting mobility to new circumstances should be a nuanced process, one that recognises diversity and **applies a principle of 'climate justice'**. This involves framing the climate crisis not only as an environmental or physical process, but one that has ethical and political implications as well. The aim is to apply concepts of justice, equality, and historical responsibility when devising more sustainable solutions.<sup>38</sup> This is also relevant in relations between Europe and other world regions, where an awareness of imbalances should prevail. As Mexican artist Lázaro Gabino Rodríguez stressed in his Open Letter to French choreographer Jérôme Bel, many artists do not have the choice of whether or not to be mobile.<sup>39</sup>

In general, there is a need for nuance. Dance professionals and organisations must, like everyone else, revise their actions in the context of climate change – and there are already many inspiring examples to follow. At the same time, it is necessary to take a fair and modest approach, and to recognise that the dance field has limited responsibility for the climate crisis when compared to larger economic sectors.

## A set of guiding principles to be applied contextually

The reflections above underline that the dance sector should revise its mobility patterns in order to increase environmental sustainability and face the climate crisis. However, effective adaptation relies on a holistic analysis that takes into account artistic, environmental, social and economic factors, and provides responses tailored to different individual and societal circumstances. A set of guiding principles to navigate this complex terrain:

- 1. Combine online and offline formats in cross-border collaboration programmes.** Hybrid formats take advantage of digital tools (e.g. for planning meetings, or for follow-ups once the general direction of a project has been agreed upon) while recognising that in-person exchange is very often key to being inspired, building trust, and developing collaboration.
- 2. Commit to more sustainable forms of travel, whenever possible.** This could involve, for instance:
  - encouraging rail travel, particularly for short to medium distances, as several EDN members already do;
  - avoiding air freight of show materials, using sea or rail freight, or rebuilding materials on site;<sup>40</sup>
  - offsetting the carbon footprint of flights, where necessary;
  - providing financial compensation for the additional days spent in slower forms of travel, making them equal to working days (and calling on funders to do the same);
  - considering smaller performance formats, involving fewer personnel or less material, as well as initiatives such as '[showing without going](#)' (i.e. allowing live performance to be experienced/performed without the artists being physically present).
- 3. "If you travel, make the trip worth it"**, in the words of one of the participants in the EDN Think-In in Barcelona. This could mean designing formats for longer stays that involve a combination of research, creation, production, presentation and/or networking activities, and generally giving priority to trips that enable engagement with local contexts.

35 Mastorosteriou (2022), p. 7.

36 Hesters, D.; Janssens, J.; and Fraioli, M. (2021), *Rewiring the Network (for the Twenties), Resetting the agenda*. Brussels: IETM, p. 9. Available at <https://www.ietm.org/en/RewiringReport>

37 Amme (2022), p. 3.

38 For more on this see, among many other sources, <https://leap.unep.org/knowledge/glossary/climate-justice>

39 Rodríguez, L. G. (2021), 'Open Letter to Jérôme Bel', available at <https://e-tcetera.be/open-letter-to-jerome-bel/>

40 Bashiron Mendolicchio (2021).

#### 4. Strengthen local and regional collaborations.

Venues, festivals, residencies and other organisations could help optimise the value of travel by collaborating to enable more efficient touring, or arrange travel cycles that combine residencies, rehearsals and presentations. Countries like Germany and Sweden (through Dancenet Sweden) are already doing this.

#### 5. Give priority to those who face more obstacles to travel or have more challenging contexts at home.

This could mean, in some cases, prioritising travel for emerging professionals or those coming from the Global South or less developed European countries.<sup>41</sup> Of course, this needs to be balanced with artistic selection.

#### 6. Consider the travel patterns of audiences and staff,

including by offering discounts to those using more sustainable forms of transport (train, cycling, walking, carsharing, etc.).

#### 7. Develop sustainable hosting and accommodation facilities

for artists who are in residence, touring, or taking part in networking or collaborative activities.

#### 8. Consider performance formats that embody sustainable travel,

e.g. walking performances or walking art practices.

#### 9. Encourage the adoption of these principles within policy,

both for dance organisations and public authorities. Policy adjustments could include making mobility less dependent on production, enabling longer stays, and encouraging more sustainable travel, even if this increases costs and entails covering travel days.

#### 10. Contribute to addressing the imbalances that make mobility compulsory for some.

This can be done by raising awareness of the need for a more enabling environment at local and national level, and a more level playing field at EU and global level, as well as by advocating for better cultural, mobility and regional development policies.

Dance organisations and other stakeholders, including public and private funders, are invited to review the above guidelines and evaluate how they could implement them in their respective contexts.

Box 6 presents a set of additional resources on the relationship between the mobility of artists and culture professionals and environmental sustainability.

Here are a few resources that provide further guidance and food for thought on the relation between the mobility of artists and culture professionals and environmental sustainability.

- Julie's Bicycle (2011), [Green Mobility: A guide to environmentally sustainable mobility for performing arts](#). London and Brussels: Julie's Bicycle and On The Move.
- Julie's Bicycle (2015b), [Practical Guide: Audience Travel](#). London: Julie's Bicycle.
- Perform Europe (2021), [Perform Europe Insights: Sustainability through innovation](#). Perform Europe.
- On the Move (2022), [Repenser la mobilité culturelle: trois témoignages au cœur des évolutions professionnelles actuelles](#). On the Move.

Box 6: Additional reading on mobility and sustainability

41 An inspiration here could be the principle of 'preferential treatment', which comes from the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, particularly in relation to granting priority to artists, culture professionals, and cultural and creative goods and services from countries in the 'Global South'. With regard to non-European countries, this implies, for instance, making it easier to obtain entry visas. For more information, see <http://en.unesco.org/creativity/convention/texts>; and Sekhar, A. (2022), 'Re-imagining mobility for artists and cultural professionals', in UNESCO, *Re/Shaping Policies for Creativity: Addressing culture as a global public good*. Paris: UNESCO, available at <https://unesdoc.unesco.org/ark:/48223/pf0000380474>



### 3.4. Transforming organisations to respond to environmental sustainability

Just as in other fields, engaging with sustainability in dance is not just about changing programmes and activities. It is also about building capacity and revising internal procedures within dance organisations in order to reduce carbon emissions, increase energy efficiency, and develop behaviour which contributes to sustainability, adaptation and regeneration – bringing about a ‘greening’ of organisations. This is an area in which a lot of expert knowledge exists, and **many guides, toolkits and other resources and services have been made available throughout the years** – see e.g. the work of Julie’s Bicycle, GALA – Green Art Lab Alliance, Zukunftskultur, Theatre Forum Ireland’s Green Arts Initiative, and the Theatre Green Book, as well as several international, national and local guides adopted in other sectors which could be relevant to dance.

Yet the **availability of knowledge does not necessarily mean that change and transformation will be easy**, or that all organisations will commit in the same way. First of all, there is, of course, a wide and diverse range of organisations operating in the dance field, distinguished by their legal status (e.g. public institutions, non-profit associations, public benefit foundations, registered companies, etc.), function (e.g. residencies, rehearsal spaces, offices, producers, presentation venues, festival structures, etc.), available resources (ranging from permanent structures with several members of staff to non-permanent initiatives), and management models (top-down, centralised governing models, more participatory and grassroots structures, etc.). Each has different obstacles when attempting a transition towards increased sustainability.

Furthermore, as argued by Raya Karaivanova in the report on the EDN Atelier in Sofia, “[sustainability] is a burning challenge for many institutions. Their complex and sometimes rigid structures are a disadvantage when it comes to incorporating sustainable approaches into their production processes and carbon footprint, or even introducing new technologies as more sustainable and durable solutions.”<sup>42</sup> Change may also be hindered by the lack of financial, human or technical resources to undertake transformative approaches. There can be a daunting feeling that change is necessary in many areas but it is difficult to know where to start; fear that adapting to sustainability puts traditional ac-

tivities and procedures at risk; or a perception that environmental sustainability is a secondary concern for performing arts organisations.

Where to start, then? And how can organisations drive change? This is what the next pages of this report will cover. Of course, internal change is closely connected to change in how activities are designed (e.g. how production, presentation and mobility take place). Therefore the elements presented in this section are complementary to those presented in other sections throughout this chapter: internal change drives change elsewhere, and vice versa, and the boundaries between internal change and change in external activities are often blurry.

#### Areas in which change is necessary

Drawing on several reports and resources, this section presents the main areas in which dance organisations can transform their operations to enhance environmental sustainability.<sup>43</sup> While this does not attempt to be a complete guide on how organisations should adapt, it aims to help raise awareness of the types of questions that should be asked and the areas that deserve action. It will also point to a few more specific resources that could be useful for professionals and organisations interested in fostering change.

**a) Buildings and energy.** Elements that could be considered here include the following:

- **Type of building** where an organisation is based, including the ability to modify its architecture and design, the costs this involves (e.g. organisations based in protected buildings may have limitations or may need to respect particular regulations), and whether the building has been designed with particular bioclimatic criteria.
- **Energy supply**, including the main sources of energy being used (renewable vs. non-renewable, reliance on fossil fuels, etc.), the energy providers being used and the ability to change them (to renewable energy providers), the ability to generate energy onsite or via community generation schemes, etc.
- **Electric switches and appliances**, including the use of energy efficient appliances (i.e. low-consumption equipment or equipment which can be set to energy saving mode), switches that can be turned off when not used, etc.

42 Karaivanova (2022), p. 1.

43 Sources used in this section include Bashiron Mendolicchio (2021); and Julie’s Bicycle (2014), *Julie’s Bicycle Practical Guide: Greening The Office*. Julie’s Bicycle, available at <https://juliesbicycle.com/resource/greening-the-office-guide/>.

- **Temperature management**, including what heating and cooling systems exist, whether there is good insulation (and if improvements can be made), etc.
  - **Water provision and management**, including the ability to recycle greywater, use of tap water and reusable bottles, use of timed taps, etc.
- b) Purchases and supplies.** Elements that could be considered here include the following:
- **Implementation of ‘circular economy’ principles**, which aim to reduce the amount of materials used and encourage recycling, reuse and repair, both in-house and when purchasing outside, including for paper, plastic, office furniture, etc.
  - **Use of plastic**, including the ability to reduce the use of plastics and avoid single-use plastics.
  - **Use of paper**, including the use of recycled or eco-certified paper, the adoption of principles to reduce the use of paper and the printing of publications, the promotion of double-sided printing and reuse of scrap paper, etc.
  - **Implementation of ‘go organic’, ‘go vegan / vegetarian’, ‘go local’ and/or similar principles**, which inform food and catering activities related to the regular activities of an organisation, its events, etc.
  - **Waste management**, including the ability to recycle waste in-house or through other recycling methods, and the consideration of ways to reduce the amount of waste generated.
  - **Sustainability principles in external contracts**, including the integration of clauses requiring external providers to avoid single-use plastics, offer organic catering options, adopt a paperless policy, etc.<sup>44</sup>
  - **Sustainability principles applying to artists and companies**, including how artists working in a particular venue may be informed of existing policies and guidelines on sustainable consumption and production and helped to apply them in their activities (e.g. encouraging the reuse of costumes or props, or helping artists rebuild or find materials locally).
- c) Transport.** Elements that could be considered here include the following:<sup>45</sup>
- **Working from home**, including the consideration of opportunities for staff to work from home.
  - **More sustainable forms of travel**, including the promotion of walking, cycling, public transport, and carsharing among staff, both for regular commutes and for attending meetings and events.
  - **Videoconferencing**, including the promotion of videoconferences, particularly for regular work meetings, rather than events that require artistic collaboration or networking, where other principles could apply.
- d) Communication and awareness-raising.** Elements that could be considered here include the following:
- **Digital communication and printing**, including the reduction of printed materials and the use of digital tools for communication (e.g. flyers, programmes, tickets, etc.), while being aware of the difficulties this may generate for some members of the audience.
  - **Training and awareness-raising**, including the organisation of activities which help staff, resident artists (as well as non-resident artists working with the organisation), and partners to understand the relevance of day-to-day activities from the perspective of sustainability, and reflect on their professional and personal behaviour in this regard.
- e) Monitoring.** Elements that could be considered here include the following:
- **Use of impact monitoring tools** which allow the organisation to measure factors such as energy use, water consumption, waste generation and recycling, etc.<sup>46</sup>, which can then inform planning and action.
  - **Planning**, including the adoption of action plans or other planning documents to set specific goals in areas related to environmental sustainability and to evaluate subsequent activities.

44 For an example of contract clauses establishing sustainability criteria, particularly for the organisation of events, see ELIA (editor and coordinator) (2022b), ‘SHIFT Template: Contract Clause Examples’, SHIFT Culture, available at <https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT-Template-Contract-Clause-Examples.pdf>. The file is an annex of ELIA (editor and coordinator) (2022a), *Environmental Sustainability: Eco-Guidelines for Networks*. SHIFT Culture, available at [https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT\\_Eco-Guidelines\\_Environmental-Sustainability.pdf](https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT_Eco-Guidelines_Environmental-Sustainability.pdf)

45 The set of guiding principles on mobility presented in section 3.3 above could complement the elements presented here.

46 A well-known example are the Creative Green (CG) Tools developed by Julie’s Bicycle – see <https://juliesbicycle.com/our-work/creative-green/creative-green-tools/>

The points outlined above could inspire organisations as they reflect on areas for possible improvements. Existing specialist resources can also be useful to explore these issues further, and a small sample of the many available have been presented in Box 7.

Recent years have witnessed the appearance of specialised organisations, as well as the publication of many resources and guides, to help the arts become more responsive in the field of environmental sustainability. A small sample is presented here. Of course, many other examples will be available for specific regions and countries.

- **Julie's Bicycle:** a pioneering organisation in connecting arts and culture with environmental sustainability, Julie's Bicycle provides an extensive range of guides and other resources, addressing this area from many different angles.
- **Zukunftskultur:** defining itself as a 'collective for future culture', Zukunftskultur brings together experts in different areas who share a holistic understanding of sustainability and the aim of helping organisations operate more sustainably.
- **Creative Carbon Scotland:** this organisation emphasises the essential role of arts and culture in achieving environmental sustainability, as well as the importance of equality and diversity in this process. It has an extensive set of resources available.
- **STARTER:** a platform gathering performing arts organisations, informal groups, and professionals in France and Quebec, providing guidance to make organisations and events more sustainable.
- **SHIFT:** an EU-funded project, SHIFT (2019-2022) focused on the necessary transformation of arts organisations, including in terms of sustainability. An interesting annotated bibliography as well as fact sheets and eco-guidelines for cultural networks and platforms are available.
- **Adapting Our Culture toolkit:** resulting from the Creative Europe-funded Cultural Adaptations project (2018-2021), this toolkit provides guidance to arts organisations aiming to adapt their operations to a climate changed future.

- **Theatre Green Book:** an initiative of the UK theatre sector with sustainability experts Buro Happold, Theatre Green Book provides guidance on making productions, buildings and operations greener. While meant for theatre, many elements can be adapted to dance as well.
- **Eco?Logic!:** a guide developed by Bulgarian puppeteer, performer and trainer Manuela Sarkissyan which identifies and provides advice on the main areas where performing arts organisations can enhance sustainability.
- **Eco Rider:** developed by installation and performance artist Franziska Pierwoss on behalf of the German Association of Independent Performing Arts, this tool aims to help organisations become more aware of the areas where they can introduce change.

**Box 7: Some resources to help the greening of dance (and other arts) organisations**

## How to drive change internally

While organisations may know which areas to address, and have access to relevant information, it is important to ensure that knowledge is actually applied and leads to real change. While, again, there are no universal solutions in this area, a few ideas can be presented, based on existing literature and the conversations held at EDN events in 2022:

- **Fostering a culture of positive and realistic change:** it is useful to identify needs and opportunities, and determine concrete measures which can be applied in the short term (e.g. 3 months), mid term (e.g. 1 year) and long term (e.g. 3-5 years). Small-scale improvements can be discussed at regular staff meetings, highlighting progress made and building an internal culture that recognises achievements rather than focusing on difficulties.
- **Involving external experts or consultants:** expert organisations and professionals in the field of sustainability, even though not always specialising in arts and culture, are generally available for advice on areas addressed in the previous section (e.g. energy, supplies, impact monitoring). Dance organisations can seek out local expertise in order to get an initial analysis and start a process of change.
- **Establishing a dedicated team:** "Nominating a number of green champions to lead this work, building adaptation into job descriptions, or embedding plan actions into other strategic work can help carve out the time to dedicate to ensure

a plan's success."<sup>47</sup> It is important to ensure that the work of any 'green champions' is formally recognised, rather than solely voluntary, and that there are clear procedures for effective implementation and monitoring of this work.

- **Engaging with internal expertise:** as an addition or alternative to external experts, internal individuals such as technical managers, venue directors, and other specialised staff often have in-depth knowledge of their respective areas and can come up with solutions. This is what Catríona Fallon (co-founder, Green Arts Initiative in Ireland) found after visiting and talking with several venues across the country: "it is better to build working groups engaging employees of the venue to come up with solutions that address their particular challenges. They will have solutions that nobody else would have come up with."<sup>48</sup> Her work is also based on listening to others and collaborating, rather than 'lecturing' them: "people feel overwhelmed, powerless, judged and lectured to if you give them instructions. I began to collaborate with others locally, engage with decision-makers at local and national level, started to listen to other people, understand them better and find shared solutions. It's much more productive this way."<sup>49</sup>
- **Conducting internal training and awareness-raising:** the need to foster awareness of sustainability and discuss change across organisations emphasises the importance of capacity building. This can take the form of meetings, workshops or other initiatives, which, in line with the ideas presented above, should have a hands-on approach and take advantage of internal knowledge.
- **Monitoring and planning:** as outlined earlier, organisations can use measurement and monitoring tools to assess performance in areas such as energy efficiency or waste recycling. Here and elsewhere, they can also adopt specific action plans to establish goals and evaluate results.

Alongside these internal factors driving change, the transformation of organisations can also be helped by external drivers, such as policies and funding incentives. We will come back to these in section 3.6 and in the final recommendations presented in chapter 4.

### 3.5. Partnerships and community relations to adapt to environmental sustainability

As outlined earlier, one common idea for adapting traditional production and presentation is to favour 'slower' forms of engagement and stronger relations with local communities. Similarly, there is an awareness that being sustainable means developing new partnerships with a diverse range of agents – from environmental, educational and social stakeholders, to other organisations in dance and the arts.

#### Partnerships with other sectors

The holistic, interconnected nature of sustainability means that tackling the subject in depth requires knowledge and action across environmental, social, economic and cultural domains. Collaboration is also important because sharing resources with others underpins the idea of circularity.

As such, dance organisations may collaborate with organisations or professionals in areas such as the environment (e.g. in order to develop joint activities or campaigns, obtain knowledge, etc.), technology (covering joint arts and technology research on sustainable solutions, integration of technological tools to improve energy efficiency and reduce carbon emissions, use of technology to offer dance in more sustainable digital formats, etc.), transport (to arrange deals for the use of public transport or other sustainable means of transportation), education (to conduct joint activities in education, training and awareness-raising), and other public facilities or spaces (to present dance outside traditional venues, in natural areas, public spaces, or other places which may be more energy efficient). Public authorities, including local and regional governments that may have sustainability and adaptation strategies and schemes in place, should also be seen as potential allies who can provide guidance, support and networking opportunities.<sup>50</sup> As discussed earlier, the search for relevant partners should be conducted locally and adapted to specific contexts. Some examples of collaborative initiatives are presented in Box 8.

47 Patterson (2021), p. 36.

48 Quoted in Skolczylas (2021), p. 8.

49 Ibid, p. 7.

50 Patterson (2021).

51 Performing for Future – Netzwerk Nachhaltigkeit in den Darstellenden Künsten (2022), 'ManifÖST – Manifest für eine Ökologisch-Soziale Transformation in den Darstellenden Künsten', draft. Available at <https://static.miraheze.org/theaternachhaltigwiki/0/04/2022-04-21-Manif%C3%96ST-PFF-DaK%C3%BC.pdf>. See also Amme (2022).

Dance houses and other dance organisations often collaborate with stakeholders in other sectors to enrich their activities and enhance their environmental, social and economic sustainability. Some examples of collaborations that involve EDN members or that came up during EDNNext activities:

- **Dancing Museums** was an action-research project, co-funded by Creative Europe over two periods, which fostered long-term collaborations between dance and museums. Involving several EDN members (La Briqueterie, CSC Bassano del Grappa, Dansateliers, Mercat de les Flors, Tanec Praha), it shows how diversifying the venues where dance is presented can be more cost-effective and sustainable in environmental and economic terms.
- **TANZ TANZ** is an educational project for children and families, developed by EDN member Lavanderia a Vapore and Associazione Didee Arti e Comunicazione, with a view to growing contemporary dance audiences and exploring new forms of civic education. Some TANZ TANZ activities take place in a public garden and explore horticulture, permaculture, and the rhythms of nature. Associazione Didee Arti e Comunicazione is one of several members of the temporary consortium, led by Fondazione Piemonte dal Vivo, which has been entrusted with the management of Lavanderia a Vapore for a 10-year project.
- **Cercle Culture et Développement Durable** is a group of performing arts organisations in the Hauts-de-France region, France that focus on the arts in relation to sustainability and social responsibility. Participants include EDN member Le Gymnase CDCN, Roubaix.
- **Dance & Tech Hackathon** was organised during the Light Moves Festival in Dublin in March 2022, by Dance Limerick, Dance Ireland, and Light Moves Festival, in association with Culture Works. The event aimed to creatively explore digital technologies in dance making, including their potential to improve sustainability.
- **Vibes** is a digital game in which participants, with or without dance experience, become the main characters influencing a soundscape. The project, involving partners in five European countries (including EDN members ICK Amsterdam and CSC Bassano del Grappa), was co-funded by Creative Europe.

**Box 8: Some examples of collaborations between dance organisations and other partners which contribute to enhanced sustainability**

Reflecting on partnerships also involves identifying organisations it is *less* desirable to collaborate with. This could mean rejecting sponsorship from fossil fuel companies or other organisations with a record of an extreme negative impact on environmental or social sustainability.

### Networking with other arts organisations

There are many reasons for arts organisations to join forces. Among them are the shared nature of sustainability's challenges, and the fact that dance organisations, like the arts sector in general, are left outside of mainstream debates on the subject.

The desire to collaborate is reflected in a number of recent Creative Europe-funded projects which have addressed the relationship between arts and culture and environmental sustainability (e.g. SHIFT, Cultural Adaptations, etc.). At the national and regional level there have also been many initiatives, including the Cercle Culture et Développement Durable in the Hauts-de-France region, or 'Performing for Future – Network for Sustainability in the Performing Arts' in Germany.

Performing for Future, which has been active since 2001, connects professionals interested in sharing knowledge about sustainability in the performing arts. Recently it adopted a Manifest for Ecological-Social Transformation in the Performing Arts (ManifÖST) which identifies a range of areas where action is needed (e.g. training, funding, working conditions, sustainable buildings, energy efficiency, waste management, mobility, communication) and aims to inform both performing arts organisations and public policies.<sup>51</sup>

### Strengthening bonds with local communities in light of climate justice

Dance organisations can get closer to their local surroundings in a number of ways. These include embedding residency projects in local communities, organising dance performances in natural spaces or other non-traditional venues, and involving audiences and stakeholders in rethinking how organisations can be more sustainable. If traditional forms of international mobility become less important, then strengthening local connections will be a higher priority for the day to day activities of dance organisations.

As mentioned in a previous section on mobility, the principle of 'climate justice' also needs to prevail in relations with local communities. In other words, it is important to acknowledge that some groups within a community are made particularly vulnerable by climate change, or by the sustainability and adaptation measures required to combat it (e.g. those living in areas that are particularly threatened by climate

change, whose jobs are at particular risk because of economic shifts, or who are affected by the digital divide). Measures adopted by arts organisations, including those that aim to connect with the local community, should take this into account and aim to redress imbalances rather than reinforce them: "In exploring how climate impacts will affect your local area, you can tailor any outreach or community engagement activities to specifically support those most vulnerable in your community. This is also important to consider when planning your own adaptation actions. Any adaptation activities undertaken in your community will have socio-economic implications, and you should consider any potential negative impacts on groups within your community when designing your adaptation plans."<sup>52</sup>

### 3.6. Policies and support: an enabling environment for sustainability

Awareness of the problem, a will for organisational change, and an understanding of new approaches are all important drivers for a more sustainable dance sector. However, there also needs to be a wider context that supports and enables exploration of dance and environmental sustainability. Public policy is critical in this respect. Other forms of support, including funding and technical advice, whether provided by private funders or professional development organisations, can also be very important.

Existing evidence points to large **asymmetries across Europe, with only a few countries having cultural policies strongly connected to environmental sustainability**. The Perform Europe project found that "current funding and cultural policies do not stimulate and support the growing environmental awareness in the sector to be put in practice", as its analysis of 565 support schemes for the performing arts across Europe suggested that "structured incentives for ecologically considerate touring and presentation are insufficient. Some positive examples of such funding instruments can be identified in a few countries (for example, in Sweden and Luxembourg), yet the majority of them remain scattered and limited in time and budget." Furthermore, the analysis found that the goals of cultural policies were often incompatible with sustainability: "many [...] support programmes function even at odds with greening ambitions: they require producing and presenting new work instead of 'recycling' existing productions, overfocus on quantitative indicators, do not stimulate using green transport means, etc."<sup>53</sup>

Public policy needs to change to rethink approaches to mobility, encourage internal organisational shifts that strengthen partnerships and community engagement, and make progress towards a more sustainable model for creation, production and presentation. This transformation could benefit from the expertise of countries such as the UK, France, Germany and Ireland, which have progressively integrated sustainability principles in their cultural policies. There are already some signs of positive change: at local, regional and national levels recent years have witnessed an increasing number of initiatives which will gradually contribute to a more enabling environment for sustainability.

What are some areas where public authorities and other funders can enable more connections between the arts and environmental sustainability? Here is a short overview:

52 Patterson (2021), p. 25.

53 Perform Europe (2021), p. 11.

**a) Legislation, policy and other standards**, including the following:

- adoption of laws, regulations or other policy documents which establish connections between the arts and environmental sustainability;
- adoption of charters and other similar initiatives that set out a general commitment by public authorities and the arts and culture sector with regards to environmental sustainability;<sup>54</sup>
- setting up of consultations with arts and environmental organisations to identify areas of concern, potential complementarities and priorities.

**b) Funding**, including the following:

- inclusion of eligibility criteria in funding calls (e.g. whether applicant organisations have an environmental sustainability action plan or have established impact monitoring mechanisms);
- inclusion of qualitative selection criteria in funding calls (e.g. to what extent applicant projects integrate sustainable mobility or adopt 'circular economy' principles);
- setting up of funding mechanisms which enable arts organisations to adapt to environmental sustainability (e.g. in order to adapt their buildings or events, develop environmental action plans, provide additional funds for sustainable mobility, establish dedicated teams and build capacity within the organisation, etc.);
- setting up of funding incentives for projects that address the connections between the arts and environmental sustainability (e.g. building partnerships, addressing environmental themes, etc.);
- transition towards funding models that place less emphasis on production and more on regular research and development of activities (e.g. by providing more funds for staff costs, training and general management than for events, projects and new productions).

**c) Awareness-raising, training and advice**, including the following:

- events, publications, and/or other activities, aimed at arts organisations, funders and the general public, which foster an awareness of

how the arts and environmental sustainability are related and how organisations can work on this area;

- organisation of training or peer-learning activities or provision of training tools in these areas, specifically addressing the different components of the relationship between the arts and sustainability (e.g. mobility, energy efficiency, artistic research, etc.);
- setting up of mechanisms allowing arts organisations to get tailored support to adapt their operations and activities in light of sustainability.

**d) Sharing and recognition**, including the following:

- supporting the sharing and pooling of resources between organisations, contributing to a more efficient use of materials and capacities;
- encouraging networking and other collaborative activities between organisations in the arts and those in environmental sustainability;
- establishment of green labels and other forms of certification which recognise organisations that have adopted commitments and developed good practice in environmental terms (e.g. sustainable buildings, procurement, production, mobility, etc.).

**e) Monitoring and knowledge**, including the following:

- provision of mechanisms allowing arts organisations to measure their environmental impacts;
- development of evaluation frameworks that help assess the contribution of the arts to environmental sustainability, going beyond purely quantitative indicators and acknowledging qualitative elements (e.g. narratives, community engagement, etc.);
- promotion of partnerships and alliances between organisations in the arts and culture as well as with those working in environmental sustainability.

This is an open list of areas of activity, which can be adapted to specific organisations (e.g. public authorities, private funders, other agents) as well as existing policy frameworks at EU, national/federal, regional, or local levels. These areas of action also inform the recommendations presented in the next section.

<sup>54</sup> A recent example of this is the Sustainable Development Charter (*Charte développement durable*) promoted by Esch-sur-Alzette 2022 – European Capital of Culture. Formed through a citizens' initiative, and produced in dialogue and collaboration with local organisations, local governments, and the national government, it established a set of six objectives to help shape a sustainable future through culture. See <https://esch2022.lu/en/esch2022/remix-nature-remix-future-the-sustainability-charta/>





## 4. Engagements and recommendations

**This report has discussed the intersection between dance and environmental sustainability, stressing the importance of reflection and action. It has highlighted the challenges that this entails, as well as presenting examples of existing initiatives and areas for further work. As the previous chapter has shown, all this is complex terrain in which action is needed from several stakeholders – from dance professionals and organisations, to governments and public authorities at different levels. On the basis of these findings, this final section presents EDN's pledge to deepen its work in the field of environmental sustainability, as well as a set of suggestions for members and other dance organisations, and a number of recommendations towards public authorities and funding bodies.**

### 4.1. EDN Pledge

EDN has made environmental sustainability a central topic in its 2022-24 project to emphasise how important it is for the development of the network and the activities of members. In keeping with this, and the findings of this report, it is necessary to ensure that specific actions are implemented in the coming years.

In particular, EDN pledges to implement the following actions:<sup>55</sup>

- Develop a Sustainability Policy and Action Plan, including specific goals and targets across its different areas of activity (capacity building, networking, knowledge and skills exchange, research and advocacy). This will apply within the EDNNext project and beyond it, contributing to strengthening sustainability at both network and member level. Activities meant to support the capacity of members (e.g. capacity building, networking, etc.) will pay particular attention to supporting those with less previous experience in this area, and take advantage of existing expertise among those with more experience.
- Adopt a set of sustainable travel guidelines to inform its activities, combining environmental sustainability with networking, professional development, and other relevant goals. This will recognise the need to treat sub-regions within Europe differently, drawing on the set of guiding principles presented in section 3.3. EDN members may also adapt these guidelines to their respective contexts.
- Take action to calculate the carbon emissions resulting from EDN-supported travel.
- Establish environmental sustainability clauses or principles to inform the contracting of partners in EDN activities (e.g. hosting of conferences), while recognising that these may need to be adapted to the availability of sustainable providers in some countries.<sup>56</sup>
- Communicate internally and externally on the range of activities adopted in this area.
- Give visibility to members' activities in the area of environmental sustainability, as well as to other dance professionals and organisations that could provide inspiration in this area.
- Support members' advocacy and lobbying work at local, regional and national level by sharing good practice examples from other European countries.

<sup>55</sup> The list of actions below draws partly on the *Eco-Guidelines for Networks* developed by the SHIFT project. See ELIA (2022a).

<sup>56</sup> For a related example, see ELIA (2022b).

## 4.2. A possible action plan for EDN members and other dance organisations

EDN members exist within diverse national contexts. Some have significant experience of sustainability work and others have less. This makes providing a common set of recommendations difficult. The elements presented below should therefore be seen as general observations that members can adapt to their specific circumstances. Other organisations in the field of dance (companies, producers, residencies, etc.) could also draw on these guidelines to develop their own activities in this area.

EDN members and other dance organisations could:

- Evaluate their previous activities as well as their potential for future work addressing environmental sustainability. In doing this they can draw on the six areas of action identified in chapter 3 of this report, taking the ideas which are relevant to their own contexts.
- On the basis of this initial analysis, adopt a Sustainability Policy and Action Plan, including specific goals and targets across their areas of activity for a period of around three years. Ideally this will cover the different topics addressed in chapter 3 (i.e. dance narratives and themes, approaches to production and presentation, mobility, organisational change, partnerships, and community relations). The next recommendations can help in formulating specific items for this Action Plan.
- Consider giving visibility to artists addressing environmental sustainability within regular programming, in special events, or in other support programmes.
- Explore the implications of sustainability in other areas of work, including community relations and education. In doing so, they should consider how sustainability has different impacts on different social groups, and adopt a 'climate justice' approach which recognises the vulnerabilities experienced by some groups and the need to give them special treatment.
- Adopt a set of sustainable travel guidelines to inform their activities, combining environmental sustainability with artistic, professional development, and other relevant goals. This can draw on the set of guiding principles presented in section 3.3.
- Take action to calculate the carbon emissions resulting from travel and, if possible, from other activities.
- Evaluate areas of operation which can be adapted for sustainability (as presented in section 3.4).
- Develop partnerships and collaborations which can contribute to strengthening work around environmental sustainability.
- Raise awareness and advocate among public authorities and other funders. Good practices from other countries and EDN members can be drawn on to help build a more enabling environment for dance and sustainability.

### 4.3. Recommendations to public authorities and funding bodies

As with dance organisations, public authorities and funding bodies vary enormously in their current level of commitment to arts and environmental sustainability. As a result, the recommendations below should be adapted to each specific context.

- Where they have not done so already, EU, national, regional and local authorities and related bodies should adopt policy documents addressing the connection between the arts and environmental sustainability, and presenting their goals in this area.
- EU, national, regional and local authorities and related bodies should ensure that specific programmes take into account the implications of sustainability for the operations and activities of arts organisations, and support the arts as an integral part of fostering sustainability, adaptation and regeneration.
- The EU (in particular, the European Commission and the European Parliament), national, regional and local authorities and related bodies should consider the implications of changing the paradigm of dance production and presentation for better environmental sustainability. This can include reducing requirements for new productions, and allowing more resources for other activities.
- EU bodies (in particular, the European Commission), as well as national, regional and local authorities and related bodies should adopt sustainable travel guidelines for the arts which balance environmental sustainability and cultural objectives. This must recognise the need for nuanced approaches (in line with the principles presented in section 3.3) which take regional asymmetries into account.
- EU bodies (in particular, the European Commission), national, regional and local authorities and related bodies should support the adaptation of dance and other arts organisations to enhance their environmental sustainability, recognising the need for capacity building and revised approaches. This should be achieved through the application of incentives rather than penalties.
- National, regional and local authorities and related bodies should conduct analysis of the needs of dance and other arts organisations with regards to environmental sustainability, to inform subsequent action.
- EU bodies (in particular, the European Commission), national, regional and local authorities and related bodies should provide support in terms of training, peer learning, or advice to help build capacity among dance and other arts organisations.
- National, regional and local authorities and related bodies should consider developing monitoring and evaluation frameworks that address both the need to measure environmental impacts and the qualitative contributions made by dance and other arts sectors in adapting and transitioning to a more sustainable society.
- EU bodies (in particular, the European Commission and the Council), national, regional and local authorities and related bodies should support practical exchanges and networking among dance and other arts organisations in areas related to environmental sustainability.

# References

Amme, C. (2022), 'EDN Atelier: Tools for Transformation, 7-8 July 2022. Summary'. Available at [https://www.ednetwork.eu/uploads/documents/119/EDN%20Atelier\\_%20Tools%20for%20Transformation%20Carmen%20Anne.pdf](https://www.ednetwork.eu/uploads/documents/119/EDN%20Atelier_%20Tools%20for%20Transformation%20Carmen%20Anne.pdf)

Bashiron Mendolicchio, H. (2021), *Shaking the Current: Handbook for contemporary circus and outdoor arts workers to navigate ecological transformation*. Circostrada. Available at [https://www.circostrada.org/sites/default/files/ressources/files/handbook\\_for\\_contemporary\\_circus\\_and\\_outdoor\\_arts\\_workers\\_to\\_navigate\\_ecological\\_transformation.pdf](https://www.circostrada.org/sites/default/files/ressources/files/handbook_for_contemporary_circus_and_outdoor_arts_workers_to_navigate_ecological_transformation.pdf)

British Council (2020), *The Missing Pillar: Culture's Contribution to the UN Sustainable Development Goals*. London: British Council, available at [https://www.britishcouncil.org/sites/default/files/the\\_missing\\_pillar.pdf](https://www.britishcouncil.org/sites/default/files/the_missing_pillar.pdf)

Buro Happold and Renew Theatre (2021), *The Theatre Green Book. 1: Sustainable Productions [version beta.2 for trialling]*. Buro Happold and Renew Theatre. Available at <https://theatregreenbook.com/book-one-sustainable-productions/>

CultureAction Europe (2020), 'Culture's contribution to the European Green Deal', available at <https://cultureactioneurope.org/files/2020/09/Culture%E2%80%99s-Contribution-to-the-European-Green-Deal.pdf>

Dessein, J., Soini, K., Fairclough, G., and Horlings, L. (eds.) (2015), *Culture in, for and as Sustainable Development. Conclusions from the COST Action IS1007 Investigating Cultural Sustainability*. Jyväskylä: University of Jyväskylä. Available at <http://www.culturalsustainability.eu/conclusions.pdf>

DutchCulture (2020), 'Report on Fair International Cultural Cooperation #2 – Climate Change: Conventions and practical issues in funding international activities'. Amsterdam: DutchCulture. Available at [https://dutchculture.nl/sites/default/files/atoms/files/dutchculture\\_report\\_-\\_fair\\_international\\_cultural\\_cooperation\\_2019.pdf](https://dutchculture.nl/sites/default/files/atoms/files/dutchculture_report_-_fair_international_cultural_cooperation_2019.pdf)

EACEA (2022), *Creative Europe 2014-2020. Gender Equality, Sustainability and Digitisation: Cultural Cooperation Projects for a Union that Strives for More*. Luxembourg: Publications Office of the European Union. Available at <https://op.europa.eu/en/publication-detail/-/publication/aebc62b7-8fa5-11ec-8c40-01aa75ed71a1/language-en/format-PDF/source-251338916>

ELIA (editor and coordinator) (2022a), *Environmental Sustainability: Eco-Guidelines for Networks*. SHIFT Culture, available at [https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT\\_Eco-Guidelines\\_Environmental-Sustainability.pdf](https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT_Eco-Guidelines_Environmental-Sustainability.pdf)

ELIA (editor and coordinator) (2022b), 'SHIFT Template: Contract Clause Examples', SHIFT Culture, available at <https://shift-culture.eu/wp-content/uploads/2022/02/SHIFT-Template-Contract-Clause-Examples.pdf>

European Commission (2019), 'Communication on the European Green Deal', COM(2019) 640 final.

European Parliament and Council of the EU (2021), 'Regulation establishing the Creative Europe Programme (2021 to 2027)', *Official Journal of the European Union*, L 189/34, 28.5.2021.

Fol, M. (2021), *Virtualised dance? Digital shifts in artistic practices*. EDN. Available at [https://www.ednetwork.eu/uploads/documents/63/EDN\\_Virtualized%20Dance%20Full%20Publication.pdf](https://www.ednetwork.eu/uploads/documents/63/EDN_Virtualized%20Dance%20Full%20Publication.pdf)

Foltyn, V.T. (2021), 'Anna Halprin – the legacy of radical thoughts in motion', available at <https://dansehallerne.dk/en/explore/anna-halprin-the-legacy-of-radical-thoughts-in-motion/>

Hawkes, J. (2001), *The Fourth Pillar of Sustainability: Culture's essential role in public planning*. Melbourne: Cultural Development Network, available at <https://apo.org.au/sites/default/files/resource-files/2001-06/apo-nid253826.pdf>

Hesters, D.; Janssens, J.; and Fraioli, M. (2021), *Rewiring the Network (for the Twenties), Resetting the agenda*. Brussels: IETM. Available at <https://www.ietm.org/en/RewiringReport>

Isham, A.; and Jackson, T. (2022), 'Finding flow: exploring the potential for sustainable fulfilment', *Lancet Planet Health*, 6, e66-74. Available at <https://www.sciencedirect.com/science/article/pii/S2542519621002862>

Janssens, J. and Fraioli, M. (2022), *Research Results of Perform Europe*. Brussels: Perform Europe. Available at <https://www.ietm.org/en/resources/reports/research-results-of-perform-europe>

Julie's Bicycle (2011), *Green Mobility: A guide to environmentally sustainable mobility for performing arts*. London and Brussels: Julie's Bicycle and On The Move. Available at <https://on-the-move.org/resources/library/green-mobility-guide-performing-arts>

Julie's Bicycle (2014), *Julie's Bicycle Practical Guide: Greening The Office*. Julie's Bicycle, available at <https://juliesbicycle.com/resource/greening-the-office-guide/>

Julie's Bicycle (2015a), *Practical Guide: Productions and Exhibitions*. London: Julie's Bicycle. Available at <https://juliesbicycle.com/resource/productions-and-exhibitions-guide/>

Julie's Bicycle (2015b), *Practical Guide: Audience Travel*. London: Julie's Bicycle. Available at <https://juliesbicycle.com/resource/audience-travel-guide-2015/>

Julie's Bicycle and EUROCITIES (c. 2020), *Leave a trace, not a footprint: A guide for cities to address the environmental impact of cultural events*. Julie's Bicycle, EUROCITIES and ROCK project. Available at <https://rockproject.eu/documents-list/download/408/leave-a-trace-not-a-footprint>

Karaivanova, R. (2022), 'EDN Atelier: Breaking the Habits: Rebuilding Sustainability. Summary', EDN.

Koukoutas, A., and Panagiotara, B. (2022), 'EDN Atelier: Moving Ground, 1-2 June 2022. Summary'. Available at [https://www.ednetwork.eu/uploads/documents/117/EDN%20Atelier\\_Moving%20Ground%20Duncan%20Report.pdf](https://www.ednetwork.eu/uploads/documents/117/EDN%20Atelier_Moving%20Ground%20Duncan%20Report.pdf)

Le Guiner, Y. (2018), *Eco conception aux Ateliers du Festival. Le Guide méthodologique: Pour des décors d'Opéra à moindre impact. Version 1.0*. Aix-en-Provence: Festival d'Aix-en-Provence. Available at [https://festival-aix.com/sites/default/files/imce/documents/ecoconception\\_au\\_festival\\_daix\\_-\\_le\\_guide\\_methodologique\\_nov\\_2018.pdf](https://festival-aix.com/sites/default/files/imce/documents/ecoconception_au_festival_daix_-_le_guide_methodologique_nov_2018.pdf)

Mastorosteriou, S. (2022), 'EDN Carte Blanche Artists Exchange. B. Motion Danza 2022', EDN.

On the Move (2022), *Repenser la mobilité culturelle: trois témoignages au cœur des évolutions professionnelles actuelles*. On the Move. Available at <https://on-the-move.org/resources/library/repenser-la-mobilite-culturelle-trois-temoignages-au-coeur-des-evolutions>

On the Move and Goethe-Institut (2019), *Operational study: Mobility scheme for Artists and Culture Professionals in Creative Europe countries*. Brussels: Goethe-Institut. Available at <https://www.i-portunus.eu/report/operational-study-about-a-mobility-scheme-for-artists-and-culture-professionals/>

Patterson, C. (2021), *Adapting our Culture: A toolkit for cultural organisations planning for a climate changed future*. Cultural Adaptations. Available at <https://www.culturaladaptations.com/toolkit/adapting-our-culture-toolkit/>

Perform Europe (2021), *Perform Europe Insights: Sustainability through innovation*. Perform Europe. Available at [https://www.ietm.org/system/files/publications/Perform%20Europe%20Insights-%20Sustainability%20through%20innovation\\_0.pdf](https://www.ietm.org/system/files/publications/Perform%20Europe%20Insights-%20Sustainability%20through%20innovation_0.pdf)

Performing for Future – Netzwerk Nachhaltigkeit in den Darstellenden Künsten (2022), 'ManifÖST – Manifest für eine Ökologisch-Soziale Transformation in den Darstellenden Künsten', draft. Available at <https://static.miraheze.org/theater-nachhaltigwiki/0/04/2022-04-21-Manif%C3%96ST-PFF-DaK%C3%BC.pdf>

Rodríguez, L. G. (2021), 'Open Letter to Jérôme Bel', available at <https://e-tcetera.be/open-letter-to-jerome-bel/>

Sekhar, A. (2022), 'Re-imagining mobility for artists and cultural professionals', in UNESCO, *Re|Shaping Policies for Creativity: Addressing culture as a global public good*. Paris: UNESCO, available at <https://unesdoc.unesco.org/ark:/48223/pf0000380474>

Skolczylas, N. (2021), *Climate Action and the Performing Arts. Report from the IETM Galway Satellite Meeting, 2-3 December 2020*. Brussels: IETM. Available at <https://www.ietm.org/en/resources/reports/climate-action-and-the-performing-arts>

Tsintziloni, S. (2020), 'Social sensitivity: Tracing Paths for Audience Development', in A. van Zwoll (ed.), *Dance, Audience & Society: Visions on building sustainable relations with citizens*. EDN. Available at <https://www.ednetwork.eu/uploads/documents/28/EDN%20publication%202020%20FINAL.pdf>

UCLG (2015), *Culture 21: Actions. Commitments on the role of culture in sustainable cities*. Barcelona: UCLG, available at [https://agenda21culture.net/sites/default/files/files/documents/multi/c21\\_015\\_en\\_2.pdf](https://agenda21culture.net/sites/default/files/files/documents/multi/c21_015_en_2.pdf)

UN General Assembly (2015), 'Transforming our world: the 2030 Agenda for Sustainable Development', A/RES/70/1. Available at <https://sdgs.un.org/2030agenda>

World Commission on Environment and Development (1987), *Our Common Future: Report of the World Commission on Environment and Development*. Oxford: Oxford University Press. Available at <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>

Internet references are correct as of September 2022.

# EDNext 2022: Short Overview

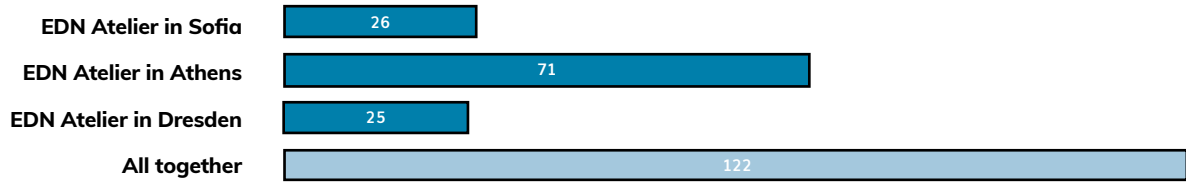
In the first year of the Creative Europe funded project EDNext 2022 - 2024, the European Dancehouse Network organised activities open to both EDN and non-EDN members. These activities were attended by 184 people from 35 countries worldwide, mainly artists and freelancers from the dance sector. Below you'll find a statistical summary and the list of activities with links to the EDN website for more information.



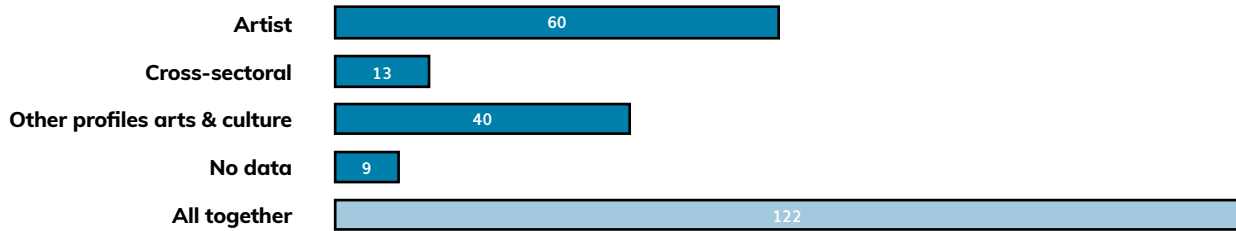


## EDN Ateliers Statistics

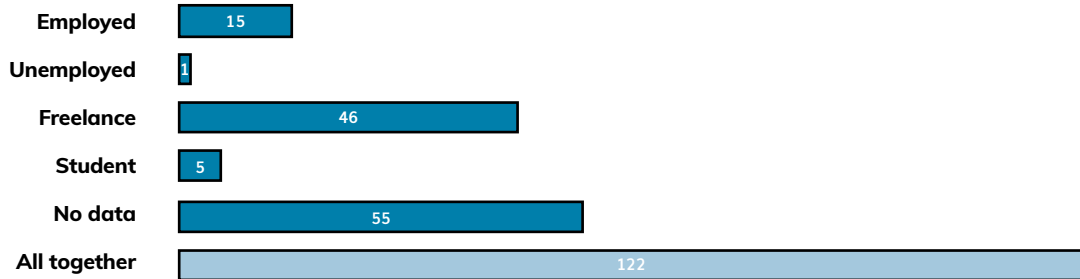
### Participants by the Atelier



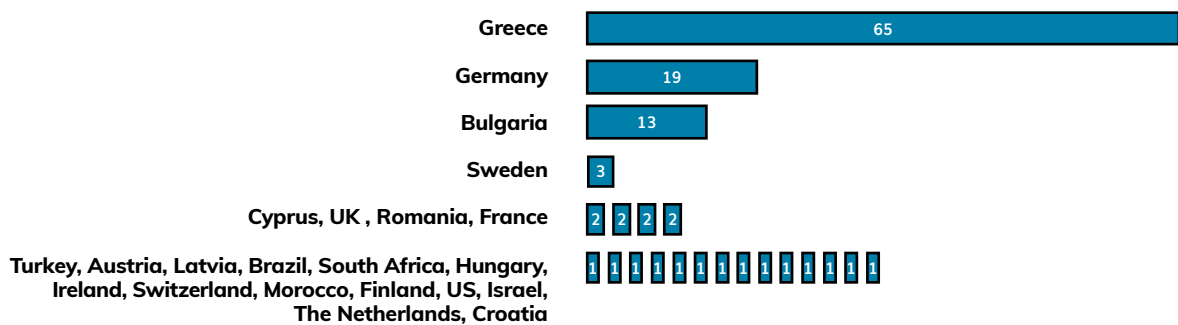
### Participants by Role / Profession



### Participants by Work Status

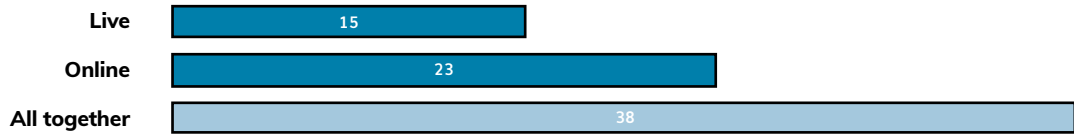


### Participants by Country of Residence

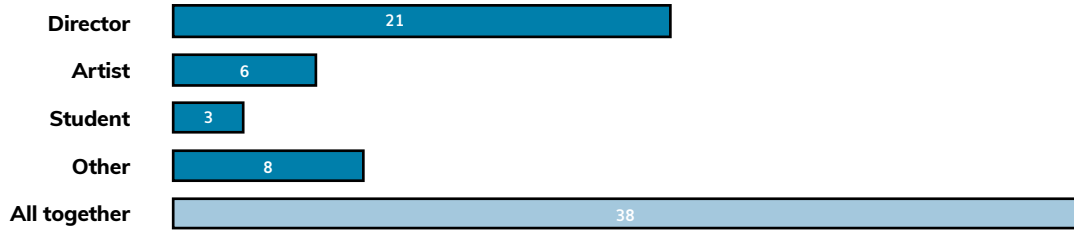


## EDN Encounter Statistics

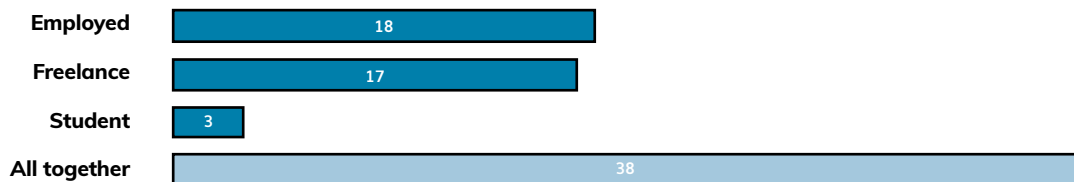
### Encounter Participants Live/Online



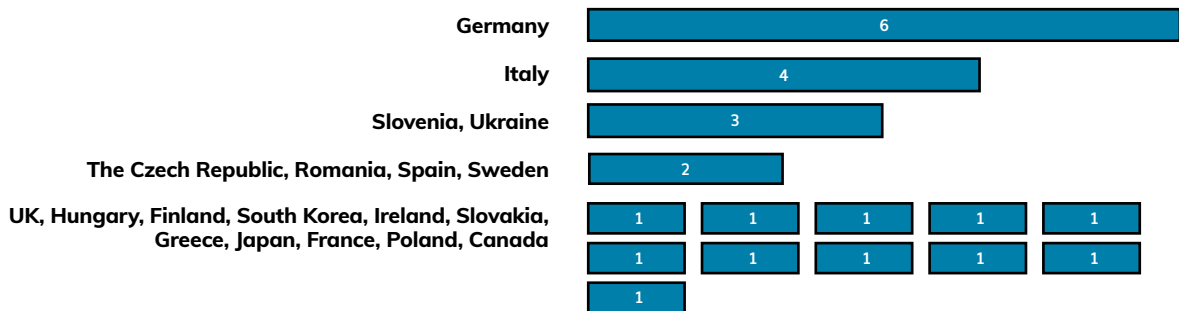
### Encounter Participants by Role / Profession



### Encounter Participants by Work Status

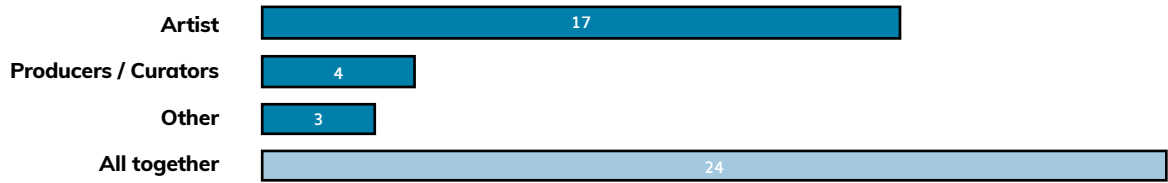


### Participants by Country of Residence

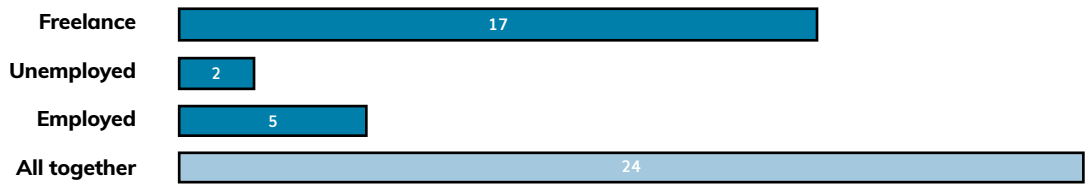


## Carte Blanche Artist Exchange Statistics

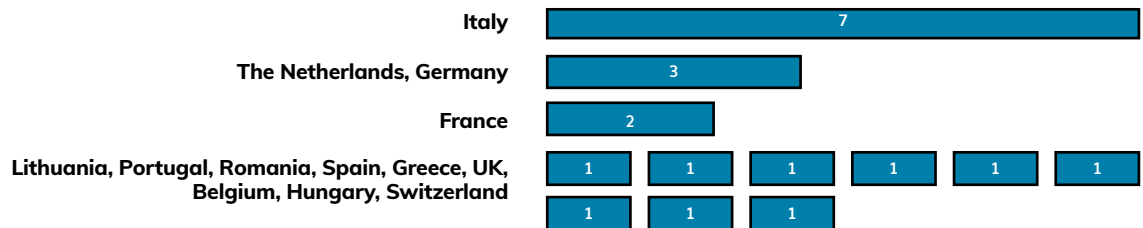
### Participants by Role / Profession



### Encounter Participants by Work Status



### Participants by Country of Residence



## EDNNext 2022 Activities

### **EDN Atelier: Breaking the Habits: Rebuilding Sustainability**

*The theme of sustainability from an institutional production perspective.*

The EDN Atelier was held in Sofia on 10-11 May 2022, and it coincided with Bulgarian Dance Platform, followed by Antistatic- international contemporary dance festival (Sofia) and One Dance Week Festival (Plovdiv). Read more about the atelier [here](#).

### **EDN Atelier: Moving Ground**

*The theme of sustainability from the perspective of artistic practice.*

The EDN Atelier was held in Athens on 1-2 June 2022, co-organised and hosted by Duncan Dance Research Center. Read more about the atelier [here](#).

### **EDN Atelier: Tools for Transformation**

*The environmental and sustainability questions and artistic practices in connection to climate change.*

The EDN Atelier, co-organised and hosted by HELLERAU, took place on 7-8 July 2022 in Dresden, in the context of the "Cool Down" Festival of the Alliance of International Production Houses, dedicated to the environmental and sustainability questions and artistic practices in connection to climate change. Read more about the atelier [here](#).

### **EDN Carte Blanche Artist Exchange**

Between August 18-21, 2022, CSC Bassano del Grappa hosted a Carte Blanche Artist Exchange. A 4-day exchange of artistic practices took place in the frame of the B.motion festival and was designed to build on the outcomes from the Empowering Dance Project by tracing the soft skills in dealing with unpredictability, flexibility, endurance, adaptations and creativity in the context of seasonality and climate change. Read more about the exchange [here](#).

### **EDN Encounter: Support for the Ukrainian Dance Community**

The event took place within the Czech Dance Platform, 24-26 April 2022, in Prague, hosted by Tanec Praha. In addition to the live gathering, the event was live-streamed. During the EDN Encounter, guest speakers shared different resources, indicating existing initiatives that are focusing on helping the Ukrainian and Russian dance (artist) community. Read more about the Encounter [here](#).

### **Seminar: Equity in Dance Production**

EDN and The Ice Hot Nordic Dance Platform organized a seminar on equity and dance production, taking place live at Theatre Museum, Helsinki in the context of the Ice Hot Nordic Dance Platform 2022 on 1 July 2022. Read more about the seminar [here](#).



European  
Dancehouse  
Network



Co-funded by  
the European Union

