

E

D

N

EDNext Sustainability Campaign



E D N

European
Dancehouse
Network

This document is part of the research and advocacy activities of the European Dancehouse Network's Creative Europe funded project EDNext 2022 - 2024.

For further information, please contact info@ednetwork.eu.

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>



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.

Table of contents

EDNext Sustainability Campaign.....	3
2. Six themes of campaign “Ecological Perspectives on Contemporary Dance: How Can We Move?”	4
1. We Can Dance.	4
2. We Can Do Less and Do It Together.	4
3. We Can Travel Slow and Stay Longer.	5
4. We Can Be Sufficient.	5
5. We Can Be Many	6
6. Towards a Sustainable Future... ..	6
Endorsed by Members of the European Dancehouse Network.....	7

Sustainability Campaign

How are ecological concerns addressed by contemporary dance organisations? Which are the main challenges with “greening” the way we design, produce and present contemporary dance artworks? What do we need in order to achieve greater ecological sustainability? And what has to be taken into consideration in view of our diverse international realities?

These were some of the central questions raised during EDN’s workshops, meetings and exchanges in 2022, that gathered ideas, actions and good practices contributed by a diverse pool of participants; artists, thinkers, leaders and producers from the field of contemporary dance and beyond.

This campaign presents concrete actions and ideas to engage the contemporary dance sector in Europe, its advocates, funders and stakeholders, in a shared movement towards a sustainable future.

EDN Campaign “How Can We Move” consisted of seven social media actions (announcement and six themes), online EDN Conference “How Can We Move? Ecological Perspectives on Contemporary Dance” on 14 November 2022, research publication “Environmental Sustainability in Contemporary Dance: Emerging Issues, Practices and Recommendations.” and this campaign document with six highlighted themes and endorsement by the EDN members.

Six themes of campaign

“Ecological Perspectives on Contemporary Dance: How Can We Move?”

1. We Can Dance.

“After all, dancing is one of the most sustainable activities imaginable.”

Anne Teresa De Keersmaeker

There is a potential embodied knowledge in the genuine artistic interest of a dance piece and the nature of the process it involves, which can change our ways of being in the world. Bodies are the site of values, behaviour and lifestyles which, for better or worse, are closely connected to climate change and environmental sustainability.

Goal:

Next to measuring the environmental impact, develop monitoring and evaluation frameworks that address both the need to measure environmental impacts and **qualitative contributions** made by dance and other arts sector in adapting and transitioning to a more sustainable society.

How:

- Support artists and companies that work on climate and environmental sustainability by providing funding, working space, programming opportunities, and other forms of support provision of funding, working spaces, programming opportunities and other forms of support.
- Host artist residencies in natural landscapes, offering opportunities to *return* something to nature.
- Integrate environmental sustainability in regular programmes, festivals or other events.
- Present work in natural and outdoor spaces, encouraging site-specific presentations.
- Develop specific formats to discuss sustainability, such as talks, workshops, seminars or outdoor walks.
- Foster collaborations between artists and professionals in other fields (e.g. biologists, gardeners, urban planners, innovators, environmentalists, etc.).
- Emphasise narratives around sustainability embodied by dance house premises (old factories, warehouses, TV studios, etc.)
- Integrate 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.).
- Develop educational programmes that connect dance and the performing arts with environmental sustainability.

2. We Can Do Less and Do It Together.

“We are so occupied with producing, that we forget to see what impact our work has. This is out of balance.”

René Alejandro Huari Mateus

We need to start thinking outside the paradigm of production, embrace ‘de-growth’ and find a new balance between the production of new works and the circulation and presentation of that which already exists, as well as the impact of the works presented.

Goal:

Reduce funding-related requirements for the number of productions and presentations, specifically the number of new productions.

How:

- Develop cultural ecosystems based on collaboration and sharing rather than competition.
- Develop methods of measuring and reporting that focus less on the number of new works created.
- Support longer creation and production periods.
- Nurture sustainable relations with local communities.
- Bring more focus to activities that integrate education, community work, and participation.
- Diversify job profiles and employment opportunities.
- Rethink the length of a programming season.
- Raise awareness about an environmental footprint of a production.
- Next to the technical rider, create an **ecological rider** for implementing sustainable work.

3. We Can Travel Slow and Stay Longer.

“Many artists do not have a choice on whether or not to be mobile.”

Lázaro Gabino Rodríguez

Adapting mobility to new circumstances should be a nuanced process. One that recognises diversity and **applies a principle of ‘climate justice’** – that is, framing the climate crisis not only as an environmental or physical process, but one that has ethical and political implications as well, and applying concepts of justice, equity and historical responsibilities when devising more sustainable solutions.

Goal:

EU bodies, 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 which take regional asymmetries into account, and in line with the principles of climate justice.

How:

- Contextually: acknowledging the need for embodied, offline experiences and mobility of the artwork.
- Combine online and offline formats in cross-border collaboration programmes.
- Commit to more sustainable forms of travel, whenever possible.
- Travel less, travel slower, stay longer: combine several different coinciding events or activities in one trip.
- Strengthen local and regional collaborations.
- Give priority to those who face more obstacles to travel or have more challenging contexts at home.
- Consider the travel patterns of audiences and staff.
- Develop sustainable hosting and accommodation facilities.
- Consider performance formats that embody sustainable travel.
- Raise awareness of imbalances that make mobility compulsory.

4. We Can Be Sufficient.

“Let artistic practices create structures that are capable of change.”

Maija Karhunen

In addition to the nature of organisations and structures, change may also be hindered by the lack of financial, human or technical resources to undertake transformative approaches, the daunting feeling that measures for change are necessary in many areas and it is difficult to know where to start, the fear that adapting to sustainability puts the usual activities and procedures at risk, or the perception that environmental sustainability is only a secondary issue for performing arts organisations.

Goal:

Support the adaptation of dance organisations and venues 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.

How:

- Foster a culture of positive and realistic change: identify needs and opportunities, and determine concrete measures which can effectively be applied in short, mid and long term.
- Identify the areas in which change is necessary.
- Analyse the needs to put change into action.
- Involve external experts or consultants to engage with internal expertise.
- Nominate a dedicated green team.
- Conduct internal training and awareness-raising.
- Measure, monitor, plan and report.

5. We Can Be Many

“Dance is for community, for personal growth, for everything because words are just symbols of our experience. So, how do we get to the experience? Because the word is just one symbol, but movement incorporates everything.”

Anna Halprin

A development of 'slower' forms of engagement involve stronger relations with local communities. The holistic, interconnected nature of sustainability, where environmental, social, economic and cultural aspects meet, implies new partnerships with a diverse range of profiles, including environmental, educational and social stakeholders, on the one hand, and other organisations in dance and the arts, on the other.

Goal:

Foster the exchange of knowledge, experiences, and networking among dance and other arts organisations in areas related to environmental sustainability.

How:

- Develop joint activities and campaigns with other sectors and civil initiatives.
- Embed residency programs in local communities.
- Organise dance performances in natural spaces or other non-traditional venues.
- Involve audiences and stakeholders in thinking how organisations can be more sustainable.
- Explore how climate impacts will affect your local area.
- Identify relevant partners locally, in adaptation to specific contexts.
- Form alliances with public authorities, including local and regional governments that may have sustainability and adaptation strategies and schemes in place.

6. Towards a Sustainable Future...

There are large asymmetries across Europe, with only a few countries having cultural policies strongly connected to environmental sustainability. Structured incentives for ecologically considerate touring are insufficient and goals of cultural policies are often incompatible with sustainable practices, excessively focusing on quantitative indicators. Making progress towards a model for creation, production and presentation which is consistent with sustainability, revising approaches to mobility, fostering organisations' internal change and strengthening partnerships and community engagement requires transformation on policy level.

Goal

The EU, national, regional and local authorities and related bodies should revise and set up funding incentives and mechanisms which enable the dance sector to transition into environmentally sustainable practices, taking into consideration the sustainability of working conditions within the field.

How:

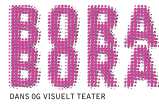
- set up consultations with arts and environmental organisations to identify areas of concern, potential complementarities and priorities.
- include qualitative selection criteria in funding calls that help to appraise the contribution of the arts to environmental sustainability, going beyond purely quantitative indicators.
- set up funding mechanisms which enable arts organisations to adapt to environmental sustainability (e.g. adaptation of buildings or events, develop environmental action plans, provision of additional funds for sustainable mobility, establishing dedicated teams and building capacity within the organisation, etc.).
- transition towards funding models that place less emphasis on production and more on regular research and development of activities.
- set up mechanisms allowing arts organisations to get tailored support to adapt their operations and activities in the light of sustainability.
- support the sharing and pooling of resources between organisations, contributing to a more efficient use of materials and capacities.
- encourage networking and other collaborative activities between organisations in the arts and those in environmental sustainability.
- establish green labels and other forms of certification which recognise organisations that have adopted commitments and developed good practice in environmental terms.
- provision mechanisms allowing arts organisations to measure their environmental impacts.
- promote partnerships and alliances between organisations in the arts and culture and other sectors.

**Endorsed
by Members
of the
European
Dancehouse
Network**





AREAL | space for choreographic development



Bora Bora Aarhus



Bassano del Grappa
Centro per la Scena Contemporanea
Bassano del Grappa

CND

CND – Centre National de la Danse

**Dampfzentrale
Bern**

Dampfzentrale Bern



Dance Base Edinburgh

DANCECITY 
DANCE FOR THE NORTH EAST

Dance City, Dance for the North East,
Newcastle



Dance Gate Lefkosia Cyprus

dancehouse
lemesos

Dance House Lemesos



Dance Ireland Dublin

**DANCE
LIMERICK**

Dance Limerick

**DANCE
EAST**

DanceEast – Jerwood DanceHouse Ipswich

**dans
ateliers**

Dansateliers Rotterdam



DansBrabant

Dansehallerne

Dansehallerne - Center for Dance and
Choreography

**DANSENS
HUS OSLO**

Dansens Hus Oslo



Dansens Hus Stockholm

DERIDA
DANCE CENTER

Derida Dance Center / Art link foundation



DeVIR, associação de actividades
culturais



ISADORA
DISAPPEARING
DUNCAN
DANCE
RESEARCH
CENTER

Duncan Dance Research Center Athens



Europäisches
Zentrum der Künste
European
Centre for the Arts

HELLERAU – European Centre for the Arts



HIPP - Croatian Institute for Movement
and Dance Zagreb



ICK Artist Space / ICK DANS Amsterdam

**K3 | TANZPLAN
HAMBURG**

K3 – Zentrum für Choreographie |
Tanzplan Hamburg



Kino Šiška Centre for Urban
Culture Ljubljana



KLAP Maison pour la danse
Marseille / Plaisir d'Offrir

Korzo

Korzo Theater

la briqueterie 
cdc  val-de-marne

La Briqueterie - CDCN du Val-de-Marne



Lavanderia a Vapore - Centro di resi-
denza per la Danza/Piemonte dal Vivo



Le Gymnase CDCN



Lithuanian Dance Information Centre



Lokomotiva - Kino Kultura



Maison de la Danse Lyon



Mercat de les Flors Barcelona - Casa
de la Dansa



O Espaço do Tempo Montemor-o-Novo



Oriente Occidente

 Pavillon ADC

Pavillon ADC - Association pour la
danse contemporaine Genève



Sadler's Wells London



Station Service for Contemporary Dance

stuk HOUSE FOR DANCE,
IMAGE AND SOUND

STUK - House for Dance, Image &
Sound Leuven



Tanec Praha / PONEC - dance venue



Tanssin Talo Helsinki

tanzhaus nrw
düsseldorf

Tanzhaus NRW Düsseldorf

TANZHAUS
ZÜRICH

Tanzhaus Zürich

TQW

Tanzquartier Wien

Tanzquartier Wien



The Place London



Trafó - House of Contemporary Arts
Budapest



TROIS C-L - Centre de Création Choré-
graphique Luxembourgeois



European
Dancehouse
Network



Co-funded by
the European Union

