

SUSTAINABLE CULTURAL MANAGEMENT

**SUSTAIN
ABILITY &
CULTURE**

INTERNATIONAL CONFERENCE
THESSALONIKI CONCERT HALL, 19-20 APRIL 2013

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SUSTAINABLE CULTURAL MANAGEMENT

SUSTAIN ABILITY & CULTURE

This publication contains the papers presented at the international conference "Sustainability & Culture – Sustainable Cultural Management", which took place on the 19th and 20th April 2013 in Thessaloniki, Greece and was organised by the Goethe-Institut Thessaloniki, the Heinrich-Böll-Stiftung Greece and the European theatre network Mitos21.

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Note by the organizers

The term “sustainability” is primarily associated with the theories and the approaches of ecology. It is a different way of planning human activities of all kinds, taking into account their possible (immediate and future) impact on the environment and focusing on the rational consumption of natural resources, with a sense of responsibility toward coming generations.

Human-centred and very broad in scope, the concept of sustainability has been considerably enriched in recent years and has become central to economic theory, development strategies and central political guidance implementation at the local, European and international levels.

The international conference “Sustainability and Culture: Sustainable Cultural Management” was intended to shed light on yet another aspect of this very fertile perception of contemporary reality. Culture does not exist on the sidelines of society, nor is it independent from it. It is an organic part of society and interacts with it. Every proposal for sustainable development in favour of the future of humanity should incorporate not just the social, economic and environmental dimensions, but also the cultural dimension, i.e. visions, utopias and human creativity.

The first day of the conference was intended to highlight the great potential and the richness in the field of culture, as well as the ways in which culture can contribute to a global and international sustainable perspective, not in theory, but in practice. Representatives of national cultural organisations, senior government officials, special advisors on cultural policy-making, with international experience, independent innovative organisations that are already applying the principles of sustainability

in culture, and acclaimed academics mapped out the field of this alternative approach to culture. Through arguments, case studies and their prestigious experience from Europe, USA and Canada, they lent meaning and content to the motto of our conference: “another way of thinking, another way of acting”.

A special mention should be made of the particular conjuncture within which the decision to hold this conference was made: on the one hand, the protracted global recession and, on the other hand, the huge economic crisis in Greece, which could not but be reflected in the conference programme in one way or another. This is why we also wished to approach sustainability as a strategy for survival in hard times, especially in the field of culture, which had already been severely affected by the crisis as a result of deep cuts in the publicly-funded sector.

On the second day of the conference, representatives of cultural organisations and public cultural institutions, artists and art and culture theorists, cultural managers, and representatives of educational and cultural establishments presented innovative and successful models of sustainable cultural management, with impressive results which point to the path to follow in future.

It would not be an overstatement to suggest that, internationally, this was the first time that the link between culture and sustainability was discussed in a conference with such a broad thematic scope and such in-depth analyses, through so many exciting practical examples by so many eminent people of culture, technocrats and artists; all of them, after all, visionaries in their own ways.

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Values, the Public and Smart Growth in the Arts

First of all, I would like to thank Mito21, the Goethe Institute, the Heinrich-Böll-Stiftung and all the partners involved in this initiative for having invited me to this International Conference. It provides an invaluable and essential opportunity to think about and discuss major concerns in the professional arts sector, particularly issues affecting theatre and the other performing arts.

I will begin with an important observation about this gathering. What struck me the most from my reading of the materials that Iphigenia gave me in November, in Paris —the notes prepared by the speakers and a list of prominent guests — was the clear sense of urgency and a genuine determination to harness intelligence and expertise in a constructive and concrete way.

I therefore hope to be able to make a contribution based on my own three areas of practice :

- as the CEO of the National Theatre School of Canada;
- as the Vice-Chair of the Canada Council for the Arts, Canada's largest public funding agency for professional artists;
- as a cultural activist who publicly defends and articulates a firm civic stance in the reconfiguration and re-enchantment of a major city — Montreal — through the arts, heritage and culture in all their dimensions.

To continue to move forward, I, like so many others, have to “act and think at the same time”, to use Edgar Morin's expression. Morin postulated that “Complex thinking leads to complex action. Complex thinking leads to a different way of acting.”

That is precisely why I sometimes take part in conferences like this one.

Crisis? What Crisis?

I am definitely not going to start listing the multifarious aspects of the crisis we have been in for quite some time now. It has persisted for so long that we find it impossible to describe the state of the world without referring to a host of economic, political, sociological

and philosophical explanations, and to the causes and consequences of the countless calamities that shape our planet.

Sometimes, bored with always being in dire straits, we may be tempted to consider crisis a normal state of affairs, and any lull or period of stability a form of disrespect.

An image that struck me when I was 20 years old comes to mind: I am referring to the album cover of Supertramp's “Crisis? What Crisis?”. I was not a great fan of this progressive rock group from England back then because I was from my teenage years steeped in hard rock. On this album cover, with which you are no doubt familiar, we see a young man in a bathing suit, wearing sunglasses, seated comfortably on a folding chair under an orange beach umbrella, in the middle of an industrial dump with factory chimneys in the background spitting out black smoke against a leaden grey sky. I was fascinated by this photomontage which I took to be an arrogant rude gesture from my generation, giving the finger to a lifeless world that deserved to be ignored.

When I look at the image today, I am sometimes tempted to draw a parallel between the young man in the 1975 photograph to some colleagues of my generation who are now in high places in the cultural sector. What could have been seen as giving the finger or taking a rebellious attitude has over the years turned into denial, willful blindness or even stubbornness. The time has definitely come to take off the sunglasses, stand up, fold up the beach chair and props, change the sets, change the attitude and project another image.

Crisis, what crisis, that is the question

I am definitely not going to argue that the serious economic downturn – or degrowth—and the repeated blunders of the financial system and the budgetary austerity policies imposed on national governments or elected representatives of the day, for sometimes ideological reasons, have no short-term impact on the cultural sector. There is no doubt whatsoever that they do, and

anyone in this room could demonstrate it and give compelling examples.

Incidentally, government decisions to cut spending and investment can do much to dismantle the vast art and literature sector, and the cultural and heritage industries, which are directly funded by the State.

Nevertheless, I am inclined to share the conclusions of Professor Andy C. Pratt of King's College, London, who wrote: “It is too early to make a final judgment on the recession, as it is clearly not over yet. However, what is striking is that the cultural sector has not collapsed as was expected.” In his article entitled *A world turned upside down: the cultural economy, cities and the new austerity*, he argues that the cultural sector is generally built on a mixed economy and that the classical hypotheses according to which consumers first cut discretionary spending in times of recession are inaccurate with respect to culture, as was demonstrated during what is often referred to as the “golden decade of Hollywood”, which began with the 1929 stock market crash. Professor Pratt added that, “There is strong support for the theory that culture provides a ‘feel good factor’ that is important in periods of austerity.” He goes on to demonstrate that government funding cuts have a different impact on large, mid-size and small organizations. As evidence, he points out that in England, the real squeeze is experienced by the mid-size institutions, while large institutions attract significant sponsorship and very small organizations can largely compensate by adding more volunteer workers.

It is certainly not my intention to downplay the problems caused by the recession and austerity policies, although such problems are rarely terminal, but I do want to examine the profound transformations that began to occur before the 2008 recession. I would like to describe their impact on the cultural organizations that are subsidized or that receive philanthropic funding. These impacts are not entirely circumstantial and they lead us to re-examine the main assumptions – the very foundations – upon which our cultural policies are based. It is on the basis of these assumptions that we administer our infrastructures and make artistic, organizational, financial and communications decisions, which are at the core of our cultural action.

The crisis caused by the leveling off or decline in department of culture budgets is perhaps not the one that should galvanize us into action.

The crisis that concerns us at a deeper level is a crisis of values in which we have lost our bearings, in the

sense that there is currently a rapid erosion of political and social consensus about the importance of the arts, heritage and culture as “the inheritance of the nobility of the world” as André Malraux described it so elegantly.

To the tidal wave of co-modification of culture that we were condemning at least a quarter of a century ago have been added other complex phenomena. These are eroding the underpinnings of our convictions concerning the usefulness and intrinsic relevance of the artistic and cultural supply to which we devote all our effort, and on behalf of which we request – completely legitimately, we believe – government support, the generosity of patrons and the participation of the citizenry as audience members and consumers.

Major migrations caused by globalization, which can lower or raise the status of cities and countries, have reassembled populations in a way that has blurred the identity benchmarks that were previously protected and promoted by government policies. Accelerated urbanization has given major cities a new legitimacy for cultural action that is still only partly recognized by many governments. Customized access to online cultural content through information technology fuels a huge illusion about freedom of choice and creates thorough confusion between cultural democratization and transactional efficiency for consumption purposes.

The postwar democratic postulate is that the long-term supply of artistic experiences designed by professionals and corroborated by experts on the basis of universal criteria of excellence is the best way to give large numbers of people access to the power of elevation intrinsic to the arts. This assumption has been repeatedly disproved not only by cultural statistics confirming that regular audiences are increasingly opting out, but also by the growing indifference of the audiences we would like to reach out to, particularly those growing up in the digital age.

Our cultural systems are partly dysfunctional and disoriented. Moreover, many arts institutions and organizations are now feeling the consequences of ostensibly strategic decisions and *modus operandi* that are increasingly ill-suited to circumstances today.

For more than a half century, we based our cultural policies and built our organizations around a structured programming strategy. We focused on verticality: our enlightened decisions were imposed on potential consumers of culture forcefully, or we sold them through one-way communications.

There are accordingly some obvious issues to be addressed today: anemic demand for art on the one hand, and rapid fragmentation on the other, leading to a proliferation of cultural preferences. Added to this is an obvious desire to be actively engaged in the processes and outcomes of creation itself. Our contemporaries are refusing to be treated as nothing more than available and passive viewers, clients or consumers. A quality relationship takes precedence over pressure to complete a cultural or other form of transaction.

We need to do our utmost to reach out to and generate interest among these new cohorts who lack interest in our linear approach to storytelling (including theatre, alas) and who appear to cultivate a short attention span.

We have become increasingly aware of some of the phenomena described by the Pew Research Center in Washington, in a recent study of the impact of technological hyper connection on people. Young people growing up in an always-on world, who like multi-tasking and have a short-term mindset, are developing new social and cognitive skills, to be sure, but not without some negative effects: “The impact of networked living on today’s young will drive them to thirst for instant gratification, settle for quick choices and lack patience.” These are thought-provoking findings. What we usually offer are experiences scheduled at a specific time and place, with inflexible configurations, whereas the digital mantra accepts only the virtual and on-demand.

Every function of our organizations needs to be re-examined

We have incorporated the great humanistic principles into the ways we operate, make decisions and manage, and we are justly proud of this. But we must admit that we instinctively plan and communicate from the top down most of the time and that we will have to reinvent ourselves by adopting an approach that shifts quickly and continually between the bottom and the top. This means acknowledging that hierarchies and chains of command – and perhaps even expertise – are collapsing in an era in which instantaneous sharing and friendships are only a few clicks away.

But the problem is that this reinvention, which has become urgent and will require many conceptual, organizational, operational, budgetary, financial and even personal adjustments, needs to be effected in a turbu-

lent setting, and at a time of limited or even reduced resources.

The arts sector, which has been protected if not promoted for six decades by the state governments (in Europe) or by major philanthropic foundations (in the United States), is convinced that there are only two possible alternating options: stability and development, or if you prefer, consolidation and expansion. Both scenarios are consistent with treating arts supply as an essential relationship with the community.

As Richard Evans wrote quite rightly in his article “Entering upon Novelty”, it is important to understand that “Where before we were structured for growth, future success will mean being structured for sustainability, growth capacity as a measure for success will be replaced by adaptive capacity”.

Growth? What growth?

“Anyone who believes in indefinite growth in anything physical, on a physically finite planet, is either mad, or an economist.” This often quoted witticism from the former President of the American Economic Association, the late Kenneth Boulding, contains a good measure of truth, and deserves comment. The first thing that strikes us is that the unreasonable assumption of indefinite economic growth is so seductive that we have taken it to be an indisputable truth.

Recent history has helped to consolidate this utopian view. As economist Robert Gordon reminds us, it initially took 5 centuries – from 1300 to 1800 – for the standard of living to double in the most advanced countries. But in the next century, it doubled again, and then again in less than 30 years, between 1929 and 1957. And it doubled once more in the 30 years that followed.

This amazing economic growth resulted from 3 industrial revolutions that began by virtue of major technological advances: first came the invention of the steam engine and railway transportation; the second brought the invention of the internal combustion engine, running water, communications and medical chemistry; and the third gave us computers, the Internet and cellular telephones, beginning in the 1960s.

The second of these revolutions (the internal combustion engine, running water, communications and medical chemistry) is the one that has had the greatest impact on the standard of living, and the third (computers) has had the least impact on the economy, despite what we would like to believe.

Like many economists, Gordon concluded that the next doubling in the standard of living in developed countries would no doubt take... a century! One sign of the times is that at the most recent meeting of the World Economic Forum in Davos, income inequality was cited as the main threat to economic globalization.

The current cultural system, in which all of us here are players, was essentially developed during a period of history that underwent two doublings of the standard of living. We got high on the assumption of continuing strong growth and now have to go into detox.

The development model based on hopes for constant growth have had concrete consequences, such as the heavy concentration of available cultural sector resources in the hands of a very small number of large organizations. In the United States, less than 1% of all not-for-profit theatres in 2009 were receiving 48% of all funds available for the whole non-commercial theatre sector. In dance, one half of 1% of the country’s dance companies were receiving 60% of funds available for this sector. In music, 1% of orchestras were receiving 60% of the funds. The Metropolitan Opera alone received 26% of funds available to the whole opera sector in the United States! Incidentally, the Met ended its 2011 year with a surplus of \$41 million, while many companies were on the verge of bankruptcy.

Of course, these trends are more pronounced in the United States than in many other countries (because the government there plays less of a regulatory role than elsewhere). But look into the large arts organizations in your city, region or country. That is precisely what I did for Montreal, and discovered that for private funding only, fewer than 5% of the organizations in that city received 90% of all funding.

I do not want to demonize the large institutions, but it is certainly worth asking whether their growth model is really sustainable, and in particular whether the model might be harmful to the artistic and cultural ecosystem on which these institutions are heavily dependent, and on renewal of the content that makes their mission and *raison d’être* relevant and meaningful. That is because renewal sometimes requires risk-taking and placing less of a priority on economic growth than on full cultural development.

It is also undeniable that the sustainability of development is increasingly difficult to discuss openly within the cultural sector because every organization that has been around for more than 10 years is worried about avoiding decline and wants to perpetuate its existence

forever, while other organizations and collectives are emerging and want their place in the sun. This means dreaming up a magical system in which there is life without end, and in which nothing perishes or dies. That’s what I call magical thinking.

The fact is that the system is being undermined because resources are not increasing at all or only very little. We are certainly aware of this at the Canada Council, and we are trying to change it by introducing the concept of flexibility within the granting envelopes we administer, for these funds will no doubt be frozen for an extended period of time. Clearly the idea of change is worrisome to those who have been there for a while and who would like to continue to operate within the growth-stability-growth cycle. A flexible funding approach is of great interest to those who are emerging and who would like to make their presence felt because of the excellence of their work. I could discuss this at greater length and would be happy to do so during the question period, if you are interested. But I think that we now need to approach a concept that is related to growth, namely development.

Development? What development?

We need to examine and fully explore the increasingly widespread idea that the next great revolution – the fourth – will be based on sustainable development.

That is where I am coming from when I argue in favour of a sustainable development vision that fully incorporates the cultural dimension.

I believe that we need to emphasize that sustainable development must be expressed and implemented in many forms that go beyond the usual prescriptions that need to be spelled out and followed to avoid wasting limited or non-renewable resources.

Sustainable development needs to be explained in a way that will elicit the emotional and creative engagement of as many human beings as possible, because they will be mainly responsible for resolutely developing a vast and essential blueprint for civilization and for deploying it for everyone’s benefit. And this resolve and determination must remain keenly aware of the vulnerability of an inherently destructive economy whose goal is to fuel the insatiable gluttony of the few. How to achieve it without calling upon the arts, heritage and culture, freely available and endlessly renewable as a creative and civic resource, and a positive response to

those who would blame others and to laws that are too often circumvented?

Don't be afraid to say it: more than ever, the future of sustainable development depends on culture, because culture is indispensable to humanizing it and to optimizing its power to rally people.

If we can successfully put this idea forward – and it is possible to do so by pointing to how movements are converging: movements like Agenda 21 for culture, the movement to consider culture the fourth pillar, or the smart growth movement, which is increasingly going beyond simply urban concerns – then we would be able to claim a place and a role for culture in the revolution that is currently underway and in the smart development that it can generate. For once, development would not, as Edgar Morin once commented, be a voyage that has more castaways than passengers.

However, we must also begin to learn more about the impacts of smart growth, and rather slow growth I might add, on our organizations and our sector.

What this means is that the highly desirable attributes of “indefinite” growth, such as the accumulation of assets and increased funding, and constant expansion of human capital and programming, will become out of reach. But this does not mean that subsidized arts or arts supported by private philanthropy have no future.

What is clear is that their future will depend on their genuine, significant, relevant, obvious, recognized and sustainable contribution to the welfare of people and the many communities to which they belong, or to which they would like to belong.

This is what led the Canada Council to channel concerns – mainly expressed by the organizations and artists they support – about audience development and recognition of their contributions, into a new strategic approach called Public Engagement in the Arts.

Public Engagement in the Arts: why we can hope for a better future

We have by now moved some distance away from the era in which audience development was based primarily on advertising and other forms of one-way communication. We are no longer in the era of “arts marketing”, if indeed we ever were.

The illusion that we could compete using the marketing methods of commercial culture, often called mainstream culture, melts away when commercial culture climbs to

ever more vertiginous peaks in terms of transnational sales and consumption. Attendance at subsidized arts and cultural events is at best a bit of a rollercoaster ride and, objectively, increasingly marginal compared to commercial culture, even though it has grown over the past 60 years.

While there has in fact been a democratization of access to the arts in our societies, the issue of radically reforming and renewing cultural participation still needs to be addressed. This is neither a tragedy nor a problem for us. On the contrary, it is an ideal opportunity to rethink and reposition not only public and private funding for the arts, but also how our organizations operate and the content they provide.

The public engagement in the arts approach adopted by the Canada Council is both philosophical and highly pragmatic. We deliberately avoided a normative (or even coercive) approach by defining what we mean by “public engagement in the arts”. We arrived at this definition by identifying – and we know that this identification is not exhaustive – which practices to recognize, value, promote, multiply and intensify.

Our definition of public engagement is: “Actively engaging more people in the artistic life of society notably through attendance, observation, curation, active participation, co-creation, learning, cultural mediation and creative self-expression.”

In October 2012, the Canada Council published a discussion paper on public engagement in the arts. We launched discussion through speeches and meetings, and on the Council's official blog.

We were very insistent that support for the arts and cultural development is one of the major missions of government in a democratic society. We also pointed out that there was a fundamental difference in perspective between public and private funding: the former is based on democratic legitimacy and the latter on the free will of the individuals and companies that provide the funding.

We affirmed that the Canada Council, like many similar organizations around the world, believes that the best way to strengthen the legitimacy of what it does is to increase the number of concrete initiatives to make the contribution of the arts to the lives of communities and individuals even more obvious, broader and valued.

Even after providing this additional information about our stance, we soon received conflicting opinions from members of the professional arts community, many of

whom receive Canada Council subsidies. Some applauded our new direction, while others were upset that we did not give enough recognition to what they were already accomplishing in terms of cultural democratization; and a few – in particular a number of directors of artistic professional associations and groups – got very worked up and publicly accused the Canada Council of secretly attempting to commit the ultimate crime of opening its program to amateurs! Needless to say, this is a complete fabrication.

Accordingly, we were temporarily plunged into a bad psychodrama in which the Canada Council was considered guilty of having said out loud the very things that had for some time already been whispered in the corridors of the arts community about declining audiences and the lack of recognition for the arts. The whispering lessened when things took a more practical turn, mainly economic, for example when culture is supported because it promotes growth in the tourism economy. In short, in this bad psycho drama, some players chose to shoot the messenger in the hope that they wouldn't have to get the message.

But never mind all that: this false debate on public engagement in the arts as a premise for public funding of amateur art or bargain-basement art will have enabled us to get back on track, remind people of our convictions and take the conversation to a more meaningful level. The whole exercise had nothing to do with funding amateur art.

It became necessary once again to address the question of the rather complex relationship between artists and society. The question is definitely not a new one. It has been asked repeatedly throughout history because art has always alternately or even simultaneously been in and out of synch to varying degrees with the society from which it grew and was nurtured.

The very nature of artistic work means constant challenges because artists must withdraw from society for more or less extended periods of time to do what they have to do. Mastering a musical instrument, long and demanding performing arts rehearsals to achieve the desired high level of perfection, extended dance training, studio work for visual artists, or writing a book or a play, all require time, some isolation, and a form of freedom that ordinary people might often find suspicious. Artists – in theatre for example – are constantly torn between the intimacy required for periods of incubation, analysis and rehearsal, when they are among themselves, and the eventual need to go out and en-

counter the audience, which gives meaning to their art. This reconnection is integral to their art form even though it is sometimes difficult.

Not only that, but the romanticization of these long periods of solitude or attempts to ennoble and glorify long periods of poorly paid and unrewarding existence, paradoxically constitute another factor in their retreat from society.

The idea that one could and should make art simply for the pleasure of doing so without any consideration of the public is a frustrating fantasy that is difficult to shed.

The need to connect art, and artists even more so, with the people has always been there, and the barriers to this connection have been – and are still – numerous and almost systemic. It is, moreover, fascinating to see that elites, who are always in the minority, but who have wealth and power, have always sought to exert control over artists and to be as exclusive as possible in enjoying their works. This has been true in every historical period.

It is only very recently that we have begun to want and feel obligated to work towards making art accessible to a larger number of people.

Democratization is still an ideal that needs to be made a reality

Cultural democratization must be understood to mean authentic participation, as a real exchange, a deep and significant engagement with art in its most diverse, highest and richest manifestations. It is in everyone's interest to defend this principle forcefully, because it is the only legitimate ground for government support to the arts and culture.

Let us once again pursue this ideal to counteract the crisis of values that I mentioned earlier. We need to make it our everyday struggle, but this time, without relying only on government policies and grants, which are in any event shrinking away. The goal of more widespread public engagement in the arts will still require government action – and public education – but it must become emblematic of our missions and of our relevance.

This is the most effective way to remain socially relevant. We run the risk of permanently losing this relevance if we try to keep all of our organizations alive through increased competition, aggressive marketing,

management and controls, or even worse, by dumping down our content and our products.

We must work on a smaller scale, with big ideas, rather than on a large scale with ideas only every now and then.

Simon Brault is the CEO of the National Theatre School of Canada, where he has held several key positions since 1981. He initiated *Journées de la culture* (1997), a Québec-wide cultural event; he founded Culture Montréal (2002) and, since 2007, heads the steering committee of Montréal, Cultural Metropolis. He is cultural advisor (2010) for the Québec government's Agenda 21C and is in his second term as Vice-Chair of the Canada Council for the Arts. In 2009, he launched *Le FACTEUR C – L'Avenir passe par la culture*, translated into English in 2010 as *No Culture, No Future*. In 2011, the Presses de l'Université du Québec published a monograph titled *Simon Brault: Prendre fait et cause pour la culture*.

Adrienne Goehler

Conceptual Thoughts on establishing a Fund for Aesthetics and Sustainability

My thoughts are deeply rooted in my experience as a short time senator of culture, science and research in Berlin and as a curator of the Cultural Capital Fund, where I experienced the hard way, that politics is not driven by a holistic perspective, by an overall responsibility but that governmental thinking and acting is determined by division into hermetic departments and segregation, split-up into concurrent jurisdiction of the things that belong together. "This is not in my responsibility" or "This is not your concern" were the mostly expressed excuses of my colleges not to cooperate in co financing social relevant projects.

And unfortunately it's not only politics that works this way, but most public and private trusts, foundations, funds follow the same principles, there segmentation and excluding criteria are called: "not in our profile", or "not corresponding our portfolio".

If one asks for support for an exhibition of artistic concepts facing the ecological world crises the answer from every Environment Foundation is a NO!! Each conversation is finally closed with the warning hint: Even if they would like to help, the Federal Court of Auditors won't allow co-operations between different departments or ministries.

The proposal for a Fund for Aesthetics and Sustainability is based on the following assumptions, observations, and experiences:

We live in an era of comprehensive social transition, in an era of the "not anymore and not yet." There is no longer a hope of "more, better, faster." There will be no return to the time of the carefree consumption of resources, of full employment and of welfare structures that focus on human dignity.

The diagnosis of "not anymore/ not yet" is the point of departure for implementing aesthetics into the debate on sustainability. It is based on the claim that artistic strategies are the best for radically open contents and for dealing with gaps which are the characteristics of the fluid modernity (Sigmund Bauman).

Being interstitial means tolerating ambivalence. Artists have more practice at that than others because they

specialize in transitions, intermediate certainties, and laboratories.

The most important resource of the 21st century is creativity (Richard Florida) – which is not a natural resource in the ground, or something that can be stored – rather, it flows and requires supportive conditions in order to continuously renew itself and thus be a source of sustainability.

Creativity should not be understood as an exclusive good. It needs free access to an education and an environment that understands creativity as an ability inherent to everybody, and one that needs to be fostered and developed. The goals are multidimensional and experimental, connecting the various fields of artistic, social, ecological, and economic creativity

Therefore kindergarten and school are the places where it is determined whether creativity acts as a processor in the development to something that is socially larger and also economically more potent.

The potential of art, as well as of the humanities, the cultural and social sciences, as well as the natural sciences is underestimated and underutilized when it comes to the need for sustainable action.

Sustainability is not yet understood by individuals as a space of possibility because it is not yet linked to the sensuality and passion of personal action, but is still mainly seen as an appeal to the superego or the well-filled wallet. This also applies to the majority of artists and others in the creative professions.

All sustainability is the result of thinking new things and seeing the familiar from a new perspective. Sustainability is continuous renewal.

To develop sustainability as a powerful tool for change, we should rather follow the notion of St. Francis of Assisi, perhaps the first ecologist in history who defined already 1225 sustainability widespread: ... per lo quale a le tue creature dai sustentamento. [...through which you give your creatures sustenance/sustain them],

Even though all experts have in numerous manifestoes and publications asserted that the cultural and aesthetic

dimension of sustainability is indispensable for raising humanity's awareness, it remains, twenty years after the UN summit of Rio largely unaddressed

As a term of political jargon "sustainability" immediately became meaningless because of its inflationary, narrow and at the same time undifferentiated use.

So it is hardly surprising that issues of sustainability are seen from most individuals as non-essential and unconnected to their lives.

Just as it is not surprising that the current funding criteria of political programs and foundations in Germany do not include the incorporation of the aesthetic dimension into the intended efficacy of sustainable thinking, ways of life, and economic activity.

Here, too, we encounter a paradoxical situation: In Germany of all places, which sees itself as a climate engine and has a well-financed research landscape, the cultural dimension of sustainability is excluded. Germany, where more and more foundations are being established, has an immense amount of catching up to do in this field.

Sustainability that understands itself as intervening and fashioning something new, cannot work without the arts and sciences; they teach how to think in transitions, interim solutions, models, and projects. But in order to distribute their possibilities socially, they need an opposite in the political realm and its sustainability goals.

Recharging the term and the debate around sustainability through aesthetics is a great way to protect the term from losing its power to convince. For this we need new alliances between artists, scientists, inventors combined with the knowledge of NGOs

Sustainability requires a social vision. The multiple links of the existing wealth of knowledge and experience can only truly unfold in what I call "the cultural society" (Adrienne Goehler, Verfüßigungen): over a long term, and if they are open to change and transformation.

Artistic questions and approaches have, for a while now, aimed at extending their spaces of social resonance. Central themes are art in public interest; the relationship between nature and technology; the relationship between art and science, of economics and ecology, of globalization versus regional identity; as well as questions of social participation and the democratization of art through participation. In this way, art becomes a motor enabling new form of interaction between subjects and social organisms.

As never before, contemporary art is using the political, ecological, and economic crises for its own work. Artists take on the tasks of listening, observing, and publicizing world events that have moved beyond the focus of world attention.

The proposal for a Fund for Aesthetics and Sustainability sees itself as a step towards exploring the neglected dimension of the cultural towards an aesthetic practice of sustainability, and is committed to "productive action" (Hannah Arendt). The goal is to find and invent new overlapping strategies that will lead to other – sustainable – models of life and work.

Aesthetics means the participation of all senses in feeling, perceiving, and fashioning the world, and here the arts have to be understood as agents of aesthetics, and artists increasingly as the procurators of the social perceptivity.

Only when people are in a position to use their own creative potentials, which can be enhanced by an artistic imagination, will a change occur [...] Art can and should strive for an alternative that is not only aesthetically affirmative and productive but is also beneficial to all forms of life on our planet.

Rasheed Araeen: Ecoaesthetics. A Manifesto for the Twenty-First Century

To close my statement I would like to show you few examples of the touring exhibition "examples to follow! expeditions in aesthetics and sustainability" that I initiated and curated to exemplify the need of a Fund for Aesthetics and Sustainability.

It shows 50 positions from art, design, architecture, and technological inventions from 22 countries and wants to sensitize to the fact that sustainability cannot do without the arts and sciences. To this end, the exhibition has abolished the lines between artistic and technological creativity, between practicability and idea. It integrates at each venue artists from the region and is always accompanied by workshops, panels with representatives from the worlds of art, science, foundations, the business community, and NGOs, as well as a film program.

The finiteness of our energy reserves, the impending climate change, the shrinking of biodiversity have deeply penetrated and alarmed public consciousness especially after the failed world climate summits in Copenhagen, Cancun and Rio, where "nothing but compro-

mises" (FAZ) were reached. The question of possible individual action is more urgent than ever before.

We need visions of a sustainable life that interconnect



with the sensuality, lust and passion of acting on our own. examples to follow! intends to encourage this and to move the cultural and aesthetic dimension of sustainability into the awareness of the senses, thus counteracting the visible erosion of the term. The exhibition aims at raising awareness for the fact that a constructive sustainability cannot make do without the arts and sciences. From them we need to learn how to think in transitions, interim solutions, models and projects.

Artistic questions and concepts for action increasingly aim at the multi-layered domains of ecology as well as towards enlarging their social resonance space. Sustainability needs a space for development in which the multiple interconnections between the existing wealth of knowledge and experience in the arts and sciences as well as the idea that each individual can be a part of this can truly unfold.

Expeditions in aesthetics and sustainability demonstrate artistic practices that contribute to the preservation of the planet, intend to influence conscious consumer behaviour and be economically efficient; they also showcase artistic positions in which the boundaries between art, activism and inventions dissolve and the experiences and methods of environmental initiatives interconnect with artistic approaches.

Sustainability requires a cooperative expansion of perception. Hence, the boundaries between artistic and technical creativity, between feasibility and idea are deliberately suspended. Sensuality is the connecting element in the creations and presentations of visual artists, inventors and scientists as well as in exemplary works from the fields of design and architecture, but

also in instances of sustainable economic activities, each of which in their own way challenge the individual dimension of action.

The artistic works include participatory projects and networks, the exhibition presents technical innovations and materials in the areas of renewable energies, climate change and re/upcycling, as well as in examples of sustainable management, each challenging the individual dimension of action in their own way.

Ursula Schulz-Dornburg

In a single century, wheat culture was reduced from over 60,000 to a few dozen high-yield types. Remains of the disappeared native breeds of wheat are stored in seed banks, frozen and numbered, raw material for experiments. Beyond its concrete purpose, wheat has therefore achieved its highest abstraction as embodiment of wealth and sovereignty in the monetary symbol and in the computer number.

The ears shown here are only a small fraction of the native breeds of wheat stored in the gene banks' refrigerators. The photographs by Ursula Schulz-Dornburg make them accessible again to our senses.

Gustavo Romano

Sustainability cannot be thought without deceleration: Gustavo promotes time – the life-time- as a new currency.

In the Buy and Sell Time Office an »employee« of Time Notes Bank asks the passing person about their most valuable day or year, or a minute that has changed their lives, and »buys« it with a correspondent bill in return

As a result, the office will collect and spread bills with the most valuable moments (real and imaginary) of our »clients which trust would support deepened studies in cooperation with scientists on this urgent topic?

Cornelia Hesse-Honegger

From 1967 onwards she painted mutant fruit flies and houseflies that had been poisoned or exposed to radiation in laboratories in order to cause mutations.

In 1987, one year after the accident at Chernobyl, she systematically collected bugs in areas that had been radioactively contaminated by the Chernobyl cloud. over 16,000—I in different regions and she compared

polluted biotopes a with unpolluted ones. The work with bugs moves her and it is her contribution to the efforts to maintain and protect our nature, which would support her in continuing her field- researches about the deformation of bugs in the fallout regions round nuclear power plants

Antal Lakner *Dermoherba

A painstaking plant species capable of living on the surface of human skin. This unique plant is not a parasite, it lives in mutually beneficial intercellular symbiosis with its human host.

At a time when human and plant habitats are drastically diminishing, this symbiosis offers both species an opportunity for survival. His researches should go on in an interdisciplinary team.

Dermoherba's microscopic suction pads attach the plant to the surface of human skin without causing damage. Tests carried out over several years have confirmed the plant's hypo-allergenic and diverse positive effects. Dermoherba takes up the carbon dioxide (CO₂) emitted by the host and the secretion discharged from the host's sweat glands, it feeds back the oxygen (O₂) ; It will only survive on the surface of human skin, and only at human body temperatures (minimum 35°C, maximum 40°C). It is a short-growing (maximum 3 – 4 millimeter) plant, making it convenient to wear on the most diverse body areas.

Nele Azevedo

Néle Azevedo's Minimum Monument works on the register of the precariousness and the impermanence. Her minute statues of ice perform in the »exalted« urban spaces, instigating a sharp reflection about the tear and the finite that is the life time and the place of the individual within the crowd under the importance of History.

Her statues are melting individually, in their cold integrity on refusing the world, those statues give the amazing impression of being more real than human beings to a certain extent.

Death as a ritual and mourning as transcendence, that is the possibility of continuation of life. She should be able to travel to all earth summits, and perform this participatory installation. Would there be a better visual translation for the intangible idea of soul but also to point on the climate warming?

Jae Rhim Lee: The Infinity Burial Project is a modest proposal for an alternative burial system which challenges cultural death denial and environmental degradation inherent in contemporary funeral practices. The Project features the Infinity Mushroom, a future hybrid mushroom which will:

1. Decompose bodies
2. Remediate the industrial toxins in bodies and
3. Deliver nutrients to plant roots

I am currently developing a unique strain of an existing edible mushroom that will be optimized to consume my body's tissues and excretions—skin, hair, nails, blood, bone, fat, tears, urine, feces, and sweat. The completed Burial System will include a container which will convert corpses into useable biomethane gas and clean compost.

Literature

Richard Florida, *The Rise of the Creative Class and How It's Transforming Work, Leisure, Community, and Everyday Life* (Cambridge, 2002).

Adrienne Goehler, *Verflüssigungen: Wege und Umwege vom Sozialstaat zur Kulturgesellschaft* (Frankfurt am Main, 2006).

Adrienne Goehler is the former Curator of the German "Capital Cultural Fund" in Berlin. She is former President of the Academy of Fine Arts in Hamburg (1989-2001) and Senator for Science, Research and Culture of the State of Berlin (2001-02). She currently works as a freelance curator, lecturer and publicist. Her curatorial work includes "Capital Cultural Fund" (2002-2006), "Art goes Heiligendamm", an art intervention at the G8 Summit, Rostock, "Radius, research-based art", part I (2008-09) and part II (2011), "Examples to Follow! Expeditions in Aesthetics and Sustainability" (2010 ff), "Wall on Wall, photographs of Kai Wiedenhöfer, Berlin" (2013). She has published *Verflüssigungen (Liquifications, 2006)*, *€1000 for everyone* (2010), *Fund for Aesthetics and Sustainability* (2012).

Neil Darlison

The Arts Council of England: embedding sustainability in arts funding programmes

When I joined ACE nearly three years ago I was asked to oversee the Arts Council's on-going thinking on environmental sustainability and what that meant for us as an organisation and for the organisations we fund. I joined at a particularly tumultuous time, with a radically changing economic context, we were about to have a new government – a coalition gov't, the first in living memory - we had just re-structured to reduce the Arts Council's running costs by 20% - and we were shortly to be asked to do it a second time – this time by 50%. We were rewriting our 10 year strategy and thinking about how we might ask the organisations we fund to engage with us differently.

In the middle of this we became, I understand, the first Arts Council to make the monitoring and plans for reduction of carbon emissions part of our funding agreement with our organisations. How and why that came about is what I am going to talk to you about today.

The Arts Council of England had been thinking for quite a while, long before I joined, about what it should be doing regarding our funded organisations and the issue of carbon emissions of the performing and visual arts. We were increasingly being urged by some of the organisations we fund to give guidance and leadership in this area and that call was becoming louder and more widespread.

And two years ago – in July 2011 – a meeting took place between the Arts Council, the Director of Julie's Bicycle, Alison Tickell (who is also talking to you at this gathering) and Rosemary Squire, joint Chief Executive of the largest theatre-owners in the UK. In this meeting Rosemary and Alison explicitly urged the Arts Council to act on the issue of environmental sustainability and provide some direction for the organisations we give money to – our recently published 10 year strategy wasn't as clear as it might have been as to our thinking and intentions -both for ourselves or the organisations we fund - and we were being approached by a number of our funded organisations as to where we stood on this issue and what leadership ACE might provide.

As an organisation we had been considering the impact on the environment of the organisations we fund for

some time. Back in 2007 (the year of The Stern Report on the economics of climate change and Al Gore's film "An Inconvenient Truth") the Mayor of London – then Ken Livingstone - committed to a 60% reduction of London's greenhouse emissions by 2025. As part of that strategy the Greater London Authority joined with the Arts Council, Julie's Bicycle and other industry bodies on a project to measure the carbon footprint of London's Theatres and make recommendations as to how this might be reduced.

This project helped us understand and crystallise the big issues for theatres around how they might reduce their use of power and water, and be more responsible about waste and hence reduce their carbon emissions. We learnt that they needed to:

- Measure first
- Make plans to reduce emissions
- Report and publish progress

What now seems an obvious and common-sense approach for arts organisations to take - any organisation in fact - came out of that early work in 2007 – but it was to be 5 years before we shared that thinking with our wider portfolio of funded organisations.

In the meantime Julie's Bicycle's rigour, reliability, commitment and their clear delivery of savings within the arts sector – not least financial - meant that they were establishing themselves as THE go-to organisation for sustainability in the arts.

Senior figures across the industry - most noticeably in music and theatre – were realising that it was time to act – if nothing else the audiences to their theatres, concert halls, and particularly festivals were making lifestyle choices and they expected to see that change in cultural institutions. Artists too. As well as pioneering initiatives in their own organisations, the Chief Executives of major UK arts institutions, led by the National Theatre, and including Chief Executives from Glyndebourne, the Ambassadors Theatre Group, The Really Useful Group, the National Theatre Wales and Scotland, the Royal Shakespeare Company and others formed a strategic alliance working with Julie's Bicycle

and started to look at the ways they worked. Others followed their lead.

Much dialogue continued between the Arts Council, various arts organisations and Julie's Bicycle about how best to move forward on this issue. Also, during this time the Arts Council put its own house in order and over a three year period managed to reduce its CO2 emissions by 40% - a very important thing to do if we were to ask others to take on the same task.

And as I have mentioned, since 2007 we had been developing our first ever ten year vision for the arts - "Achieving Great Art for Everyone" containing five ambitious goals. This was published in November 2010 - 6 months after the last UK General Election which saw our first formal coalition gov't in the UK since the war; and just under 2 years after Lehman Brothers filed for bankruptcy.

So the climate was changing in more ways than one.

We learned some important lessons over this period. We learned the hard way about trying to do certain things ourselves - and when to leave it to the experts. We had a short-lived attempt at creating our own arts energy toolkit - but sadly we didn't have the resources, the capacity, or the expertise to make it work as it should.

We learned - by observing - that change needs to be thought about and initiated from the top - it needs the support of the whole organisation and not just those with their hands on the light switches and the thermostats - as crucial as these people are.

Mostly we learned that although there was a demand and a need for change that it wasn't going to be easy. It's a big question; "How do you instill changes in behaviour?"

It must be pretty clear to anyone who has followed the climate change debate that facts in themselves are not always the greatest persuaders - the overwhelming weight of scientific opinion says that carbon emissions are affecting the climate but still it doesn't necessarily convince. As a senior UK politician recently said "You cannot reason someone out of a position which they haven't reasoned themselves into. Lots of people hold the views they do because instinct and emotion come first and the intellectual justification comes afterwards."

One of the implications of this is that we realised that we should be persuading and enthusing people not instructing them; and that different people will be

swayed by different things - so we listened to those that were engaging to find out why; what motivated them.

And firstly it was economics. Investing to improve the environmental performance of arts organisations makes hard-headed financial sense. In a single year, Theatre Royal Plymouth saved £10,000 just by changing its water management system; the Sage Gateshead saved 44 per cent on its electricity bill per concert by changing light bulbs and air conditioning filters. In times when money was tight this proved to be a strong motivator. It also chimed with the wider messages we were giving to organisations about the wider issues about financial sustainability.

But impressive as these numbers are, it is not just about economics.

Secondly they knew that the audiences they were seeking to attract and the artists they wanted to work with held the view that living and operating in a responsible manner were important and part of the behaviours of unselfish and responsible citizens. And just as our funded organisations were pressuring us to act so the public were doing something similar by becoming more responsible and ethical as to where they too decided to spend their money - and actually on a number of issues not just with regard to environmental sustainability.

The recognition of the need to come together for the sake of our planet, its inhabitants and for generations to come is a powerful motivating force. Quite simply, it is the right thing to do.

But dealing with the challenge of Climate change requires societal action on a large scale. To comprehend that and to start creating viable and exciting visions of the future requires imagination - and large numbers of creatively-minded people have been responding to this for a number of years. Quite simply, creatively-minded people can see that it is the right thing to do which is why in many ways these issues have found purchase in cultural institutions.

So in 2011 when the arts sector asked for leadership from us, we were ready to hear that. What was fortuitous about the timing of the ask was that the meetings we were having and the messages we were getting were at the exact moment we were locking down the wording for our new Funding Agreements following the publication of our strategy and our last investment round. This either meant it was too late to incorporate anything into our agreements with our funded organisations and we would have to wait for another year, may-

be three years - or - it meant it had to happen really quickly with little recourse to anyone else in the organisation. And as Alan Davey our chief executive, and Liz Forgan our Chair were clear about the need to act quite quickly, we included it in our funding agreements at the 11th hour.

(If I have learnt anything working for a public body, and this is a transferable skill - it is that it is better to run with a half formed idea when the moment is to your advantage than wait until it is fully formed at a less advantageous time).

So - with very little time - we stuck to the principles we had learned and asked for three things from our organisations

- a commitment to measure
- a commitment to act
- a commitment to report.

In deciding what that meant, we drew on our understanding of behavioural change: we wanted to harness the existing enthusiasm and create enthusiasm where it didn't yet exist - and there were many places where it didn't. We also wanted to be realistic as we were working in the context of budgetary cuts, of reduced ticket sales and of a general downturn. We didn't want to make the process too onerous - for ourselves or for our organisations - who were dealing with many other major issues without any more work from ACE.

So, in terms of measurement, we set a sufficiently achievable yet stretching scope; that is, rather than the whole carbon footprint, we asked in the first instance just to measure energy and water usage only - and that is largely done for you by your supplier. We asked everyone to use the same carbon calculator - turning that data into carbon emissions and allowing for comparison and analysis. And, in terms of a "commitment to act", we asked for an Environmental Action Plan and Policy with an understanding that this can mean different things to different people and organisations.

Of course we could only ask for this if we were able to supply a "carbon calculator" as well as guidance, workshops, toolkits, templates and the like. Our Funding Agreement stated that we would provide the "tools and resources to help organisations do this" - and yet we had learned that we were not the ones to do this. We painted ourselves into a corner.

The answer was to outsource the resource and expertise. We tendered for and drew up a contract with Julie's Bicycle in April 2012.

Over the next few months, we started to create the necessary internal infrastructure. We created "Regional Sustainability Ambassadors" - at least one in each of our offices to work with Relationship Managers on the ground and feed into the process; we created new sections on both our website and our intranet. We looked for consistency across our work and began the process of looking upstream to future corporate decisions making sure that environmental issues started to become part of our regular thinking. Most importantly, we continued to take advice from interested organisations on how to proceed. Working with Julie's Bicycle, we drew up detailed guidelines, supported the design of workshops, and began a communications strategy with our organisations.

This work will stand or fall on how our organisations respond to what we are asking for. We believe that the creatively-minded people that run or attend our arts and cultural organisations - if they aren't already - will increasingly want to play their part.

Is it working? It is probably a little too early to tell.

With a month and a half to go before the deadline for our funded organisations to log their first year of data we are witnessing - as you might expect - a last minute rush from organisations to complete the work in time. Nevertheless, with some time left to go, about two-thirds of our funded portfolio had already logged on and registered their data. The measure part!

But that is only part of it - the speed with which the whole of our funded arts organisations signs up. What is important and what I find so heartening is the excitement; the energy and range of creative innovation and commitment that we have witnessed.

In a very short time, organisations have come together to form partnerships and consortia to share practice, to look at joint procurement and even speak with a single voice to other bodies. One organisation has produced a shadow carbon budget that it allocates like it would a financial budget when making its plans at the beginning of the year. We've seen this in cities such as Manchester and Newcastle, in rural settings like Devon and even across art forms such as in London Theatre where league tables of improving on carbon footprint per seat are proving highly competitive.

They have used this initiative to look at the wider sustainability of their organisations – about the inclusiveness of audiences they need to attract, the money they need to save and the responsible ways in which they should act.

Art, we all know, has the capacity to imagine a different future. The scientific case has clearly been made about the effect of our carbon emissions on our climate and it is now a cultural and behavioural change that is needed and - that is where artists and arts organisations come in – leading by example and showing us possibilities of different futures.

Artists, arts leaders and cultural organisations already play a powerful role in influencing and understanding behaviour. I believe that through their actions and their

work they can do even more to capture our collective imagination, showing us creative solutions.

Neil Darlison is currently London Director, Theatre for the Arts Council of England and has also headed the organisation's initiatives in ensuring that the Arts Council and the organisations it invests in operate sustainably and responsibly. Neil was previously Deputy Director and Head of Programming at Warwick Arts Centre, where he directed the artistic development of the centre's programme and oversaw the growth in its commercial operations. He is a fellow of the Clore Leadership programme and has worked with the National Theatre, the Chichester Festival Theatre and the Southbank Centre. He co-founded Music Beyond Mainstream, an organisation which commissions, curates and tours large scale world music and jazz concerts in the UK. Neil will be taking up the role of National Director of Theatre for Arts Council England in June 2013.

Miranda Wright

The US Center for Sustainable Practice in the Arts and Sustainable Cultural Management

Sustainability as a term in the United States is so broadly used in all sectors of business, that I sometimes feel it lacks any meaning at all. Especially considering the marketing and advertising of corporate products as green, eco-friendly, or sustainable for a wide range of products that are anything but. Through my work with the CSPA, I have been asked to define sustainability several times. One of the most potent questions in conversation has been "What exactly are we trying to sustain?" Of course, sustaining our world and natural resources is of great importance. Sustaining healthy ecosystems of all kinds is important- global and local cultural sectors being their own unique systems.

While individual players (artists, organizations, special projects) all have varying life cycles, there is an urgent need to create a more sustainable platform for culture itself. Not only are innovative interventions needed in our shifting understanding of our global cultural ecosystem, but a radical shift in the perception of innovation itself within our sector is required in order to move forward into the next evolution of the arts.

About the CSPA

I'd like to provide an overview of what we do at the Center for Sustainable Practice in the Arts. The CSPA provides a network of resources to artists and arts organizations by researching, creating, gathering and distributing information with partnering information sources, and through the development of special initiatives designed to enable sustainable practices while maintaining artistic excellence.

This knowledge network includes:

- Our daily web feed and freely available monthly newsletters
- An online gathering of resources and tools developed by partners throughout North America and Europe
- A quarterly publication that is available digitally and through on-demand printing.

- And- reports on special projects and initiatives developed by the CSPA.

We also offer a micro-funding program, which is designed to provide small grants to artists whose projects investigate any dimension of sustainability, although this program is currently on hold as we look for funding partners.

Sustainable Cultural Management

As we have already recognized in this conference, sustainability in any sector- and especially arts and culture- is three pronged: We must be environmentally aware, economically stable, and hold social integrity.

Awareness requires data- so our first action is to become aware of our use, our impact, and room for saving. Once we are environmentally aware, we are no longer environmentally ignorant- and the results of our actions are better understood. An investment in gaining and understanding data in this regard should be a high priority for the cultural sector.

I'd like to point out that I used the word "stability" next to economic. In my opinion, sustainability is not linked to prosperity, but sufficiency. There are enough resources to go around, so long as no one entity holds them all.

And, of course, social integrity is critical in our understanding of sustainability. This is related to equity, equality, and diversity.

In addition to requiring data and awareness, sustainable cultural management requires four other actions:

- The use of innovative thinking and creativity in our management structures and organizations. Traditional models are proving to fail us in our current times. Top-down structures are not always effective.
- We must gather community support for new initiatives in the form of public buy-in and direct participation of community members in planning- to ensure organizations are truly serving their mission of public good.

- We must allow for the slow, organic development of new organizations and initiatives. Sustainable development is also in direct response to community need and demand.
- Critical support for contemporary arts and performance. The sustainability of culture itself is so very much about balancing the need to maintain cultural heritage WITH a more thoroughly developed support system of the cultivation of emerging artists creating new work.

Because the United States lacks an arts council- and really doesn't prioritize either the environment or arts and culture in policy or budget (despite both being central to the survival of all of humanity), the cultural infrastructure in the US is split between large, elite organizations, and grassroots projects- driven by community needs.

The CSPA regularly shares information on grassroots projects through our information network. We have completed two projects as special initiatives in recent years: The PQ Auction at the Prague Quadrennial, and the Fusebox Festival Sustainability Report.

Prague Quadrennial: PQ Auction

The CSPA converged at the 2011 Prague Quadrennial with one goal: to create a design-based project that would examine materials used by over 150 countries in an international exhibition, and then organize and redistribute the (would be thrown out) materials to the local arts community. Our organizing team included myself and Ian Garrett (co-founders of the CSPA), Sara Peterson (production manager and producer based in New York), Misa Rygrova (leading researcher on sustainability and the arts in the Czech Republic) and Moe Beitiks (artist based in Chicago).

The PQ is a leading world-wide artistic event: a presentation of contemporary work in a variety of performance design disciplines and genres including costume, stage, lighting and sound design, architecture, multi-media performance installation, and site-specific performance art.

Founded in 1967, the Prague Quadrennial has presented work from more than 170 countries on 5 continents. The exhibition draws thousands of performance and theater professionals, students, and spectators from all over the world. We saw this as a great opportunity to launch a public catalyst for the advancement of sus-

tainability in theater and design, and to experiment with our new convergence model.

As with most large-scale international projects, we ran into a few road blocks along the way. Even though we were working with an amazing partner in Prague, who is fluent in both Czech and English, we found much of our communication efforts to be lost in translation. The barrier of language affected every level of the project- from planning with the PQ production manager, to speaking with each country's representative the day after the auction.

There was also the ever-present issue of time. We couldn't get our hands on any of the materials until the exhibition hall was closed. The hall closed after most of the participants had departed. So, we made lists of items that were available for auction and then took photographs of each item to be used for a slideshow and silent auction. We worked primarily in the last moments leading to the auction, or as soon as we had received all of the necessary information from all participants.

Our event proved to be a success at the end of the day, and continues to inform projects in waste mitigation that the CSPA considers. We found many countries had existing plans for their exhibition materials, and of those who planned on disposing their installation, Armenia, Cyprus, Czech Republic, Hong Kong, Italy, Japan, Russian, Taiwan, and the Philippines all offered materials and sculptural items to the auction. Over half of the buyers at the auction were local artists in Prague. Other buyers took items home to Brazil, Paris, Istanbul, Madrid, London, Los Angeles, and New York, to name a few.

Fusebox Festival: Sustainability Report

The Center for Sustainable Practice in the Arts partnered with the Fusebox Festival for their 2012 program to creatively evaluate and explore both the environmental and cultural impacts of producing a festival. The project involved members of the festival's community, including the festival's directors, audience members, visiting artists, and staff. Data was gathered primarily to produce a dynamic data visualization to be accessible online and in tangible form at the festival hub.

Through surveys, direct observation, and box office data, we set out to examine the relationship between festival activities, cultural interest and infrastructure, and hints of economic effects of the festival. In short,

we were interested in the idea of "cultural off-setting". Is producing an inter/national arts festival locally beneficial, both culturally and economically? And, what are the costs to the environment to produce such a festival?

In partnership with the Fusebox Festival, the CSPA developed a methodology for measuring various impacts of Fusebox on its community with two primary topics in mind. First was to explore the idea of cultural offsetting; examining how environmental, social and economic impacts of the Fusebox Festival were interrelated. The second topic was how this project could fit within the programming of the festival itself. Through methods outlined below, the CSPA tracked the estimated carbon footprint of audience travel, the density of audience attendance over time, various forms of engagement with the festival including social media, and the potential economic impact of the festival.

Box Office data was reported to the CSPA the day following each of the festival's events. Through this data, we were able to evaluate estimated distance travelled to each event, audience attendance patterns per venue, and festival-specific spending.

The carbon footprint of travel was determined by dividing attendees into three categories by zip code:

Local Audience: round trip CO2 emissions were calculated based on an average travel distance of seven miles, and an average carbon emission value of 0.00055 per mile. It was also estimated that an average of 2.5 passengers would be in each vehicle.

Audience Within Driving Distance: It was assumed that audience members living within a 500-mile radius of Austin, TX drove to the festival. CO2 emissions were calculated based on an average carbon emission value of 0.00055 per mile, with 2.5 passengers per vehicle.

Audience Outside of Driving Distance: It was assumed that audience members living outside of a 501-mile radius from Austin, TX arrived at the festival by aircraft. Duplicates were screened each day, ensuring audience members would only be assigned emissions from one round trip flight between their home city and Austin, TX.

Economic impact was reported based on two factors: spending at the festival, and event-related spending (dining before/after a show, lodging for non-local audiences, etc). The Festival's average ticket price was used to calculate direct spending. Data published by Americans for the Arts was used to calculate event-related spending. It was estimated that local audiences spent an average of \$19.53 each on related expenses,

while non-local audiences spent an average of \$40.19 each.

Social Media, including twitter, foursquare and facebook, were monitored to create a picture of how people may be interacting with the festival. Using a script to collect every mention of "Fusebox" on twitter, twitters and status updates were aggregated and analyzed for word and phrase frequency both with and without "Fusebox" and "Festival" included.

A Daily Survey was sent by email to ten participants daily, utilizing both plain questions to study environmental awareness, and more abstract questions to tap into the mood or emotion created by festival participation.

A Long Survey was also sent out to all audience members who had purchased tickets electronically or who had signed up for the Festival's mailing list. The long survey also contained plain and abstract questions, taking inventory of demographic information, participation and response to the experience of the festival, environmental awareness, and actual impact through transportation, plastic usage, and spending habits.

Without doubt this festival contributes to the financial and cultural ecosystems within the City of Austin, injecting nearly as much money into the local economy as the festival itself takes in as ticket sales. That is to say that as a direct result of every dollar which is spent participating in the Fusebox Festival, an equal amount goes to local businesses.

The Fusebox festival has demonstrated an incredible ability to gather the public together, and foster significant relationships with both local and non-local businesses and organizations. Partnering with the Long Center Box Office allowed for audience members to purchase advance tickets with ease. Several events within the festival encouraged audience members to interact with the City of Austin with more depth. And, the festival's interaction with the Austin Scenic Co-op, as well as local food and beverage vendors, demonstrated a commitment to local community.

By engaging the CSPA in a project highlighting sustainability, festival goers were made aware of the festival's commitment to sustainability through the festival's brochure and through the installation at the Festival Hub.

Upcoming Projects

The CSPA is currently consulting with LA Stage Alliance on a new materials warehouse and sustainability

lounge, to launch in June 2013. We are also looking forward to participating in sustainability initiatives and workshops later this year with Festivals Edinburgh and at World Stage Design in Whales.

Miranda Wright is co-Founder of The Center for Sustainable Practice in the Arts, based in Los Angeles, where she curates and edits the CSPA Quarterly, a publication dedicated to exploring sustainability in all arts genres. The CSPA provides a network of resources to artists and arts organizations by researching, creating, gathering and distributing information with partnering organizations, and through the development of special initiatives. Miranda is also an independent producer for live performance, and Executive Director of Los Angeles Performance Practice, an infra-structure and artists' network comprised of independent artists and companies who create groundbreaking theatrical experiences through innovative approaches to collaboration, technology, and social engagement.

Maria Lagogianni Georgakarakos

“Green Cultural Pathways” : a different way to approach archaeological sites and museums

In December 2002 with the article 57/254 of the General Assembly of the United Nations it was resolved to declare the decade 2005-2014 as the decade of the United Nations for Education for Sustainable Development. In this resolution, it is emphasized that education is an indispensable requirement for achieving sustainable development.

In March 2005 at Vilnius of Lithuania, the Strategy for Education for Sustainable Development of the Economic and Social Council of Europe (UNECE) was adopted. The related text begins with the “vision” of the Strategy for ESD as follows:

Solidarity, equality, mutual respect between people, countries and generations, are the common values that describe our vision for the future.

Education, in addition to being a human right, is a prerequisite for achieving sustainable development and essential for the promotion of democracy. Therefore education for sustainable development (ESD) can help translate our vision into reality.

Aim and Objectives of the Strategy

The aim of this Strategy is to encourage UNECE member States to develop and incorporate ESD into their formal education systems, in all relevant subjects and in non-formal and informal education. This will equip people with knowledge of and skills in sustainable development, making them more competent and confident and increasing their opportunities for acting for a healthy and productive life in harmony with nature and with concern for social values.

Principles of ESD

ESD is developing as a broad concept encompassing interrelated environmental, economic and social issues.

The typical ESD should be infused with the life and work experience beyond the borders of the school and encourage dialogue between students, authorities and the society of people. ESD requires collaboration and partnership. The main actors include governments and

local authorities, teachers and scientific sectors, the health sector, the private sector, industry, transport, agriculture, chambers of commerce and labor unions, the media, NGOs, various communities, indigenous peoples and international organizations.

In order to implement the Strategy for ESD a Steering Committee of representatives of the Ministries of Education and Environment of the Member States that have adopted the Strategy was created. For the period 2005-2010 Greece held the Presidency of the Commission, and in 2011 established the National Coordination Committee of Action on Education for Sustainable Development and the Commission for a National Action Plan for Education for Sustainable Development which was attended by the General Secretariat of Culture (Former Ministry of Culture and Tourism) by the Directorate of Museums, Exhibitions and Educational programs.

The draft of the National Plan of Action on Education for Sustainable Development includes seven themes on Sustainability in Education, Culture, Tourism and Agricultural Development.

The role of the General Secretariat of Culture in the National Plan of Action on Education for Sustainable Development (ESD) is distinct and important. The services of the former Ministry of Culture and the current General Secretariat of Culture decisively contribute to the sustainable development of our country. In recent decades with the integration of projects in the 2nd and 3rd Community Support Frameworks (1994-2006) a major program of culture was implemented which included construction of new museum buildings, expansion and modernization of old buildings, exhibitions and renewed exhibitions.

At the same time there has been a qualitative improvement of museums in relation to the management of their collections, enhancement and promotion of cultural heritage, the relationship with their audience and their status in society.

This enhanced role of the museum of today as a factor of social cohesion and economic development is reflected in the cultural projects integrated in NSRF 2007-

2013, implemented by the General Secretariat of Culture across the country, which include construction of new museums, extensions and restorations of buildings, landscaping, organizations of new thematic and intertemporal exhibitions according to contemporary museological conception, providing equipment for spaces for educational activities and multipurpose spaces open to the public.

All the above result in the museums being nowadays appealing to local communities and at the same time being important factors of tourist development, as visitor numbers suggest. Today the Public Archaeological Museums and Collections in operation are 202 and the organized Sites reached the number of 246, while the recorded number of Archaeological Sites is about 19,000.

With this potential the General Secretariat for Culture is called to contribute to the National Action Plan for Education for Sustainable Development and to develop actions to educate people to respect the natural environment and our cultural heritage according to the concept of the Strategy i.e. in direct dialogue and synergy with educational institutions (schools, KPE- Centres for Environmental Education, universities), local government, social groups and manufacturing organizations.

Similar collaborations between cultural institutions, educational, economic and social have already preceded the above. In 2010 we desired to study the extent to which a Museum can be integrated in the everyday life of the people of its area.

This is how we organized the 3 day events “The Epigraphical Museum conversing with its neighborhood” (5-7.2.2010) where the neighboring institutions that participated include: the School of Architecture of NTUA, the Higher School of Fine Arts, the Historical Archives of the National Bank of Greece and the whole society in the area of Exarchia, artists, writers, entrepreneurs from the neighborhood and volunteers who supported the celebration with their charitable participation and provided their own opinion for the promotion of antiquities and the role of the museum. A group of new entrepreneurs offered charitably three interactive installations in the spaces of the museum, combining sound and video projection, the faculty and university students of the School of Architecture and the School of Fine Arts offered their own artistic look with the exhibition of their art creations in the atrium of the museum, the “Liravlos” ensemble performed free of charge music based on an ancient Greek inscription, the staff of the

museum offered treats based on an ancient recipe of “plakountes”, the neighborhood bookstore offered stationery, invitations and posters were offered by entrepreneurs from the area, photographs of the event were covered by a volunteer resident of the area, proving that museums in crisis can become elements of social cohesion.

The Directorate of Museums Exhibitions and Educational Programs of the General Directorate of Antiquities and Cultural Heritage has already gathered important experience in similar communication, education and information actions, as a coordinator in nationwide level of the educational project “Environment and Culture”, the annual celebrating events of the “International Day for Museums” (in cooperation with the Greek branch of the International Council of Museums [I.C.O.M]) and the “European Days for Cultural Heritage”, and with its participation as a partner in the European program “LEM – The Learning Museum” (Lifelong Learning Program 2007-2013), which aims in the creation of a European network of collaboration, exchange of experiences and know how in the field of Lifelong Learning in the Museums.

Based on this accumulated experience about the way that institutions, associations, groups of people and society in general react to a call for shared action we worked out within the framework of the National Plan of Action for ESD the Green Cultural Pathways.

The Green Cultural Pathways respect the biodiversity and the cultural identity of each region. For this reason they vary and harmonise with the differing physical environment and the local historical and cultural tradition. The related actions are developed with the activation of local networks of collaboration between the Ephorates of Antiquities, responsible for the Archaeological sites, the Monuments and Museums of the General Secretariat for Culture and institutions of the Education Sector of the Ministry of Education, Religious Affairs, Culture and Sports, including the AEI, TEI, and Environmental Education Centres (KPE). Also participating in these networks are Museums or Environmental Centres of the private sector, but also institutions of the Local Government, institutions with environmental action, citizen associations and organizations of the local society.

In the context of this collaboration, many actions to raise awareness of and educate the public are planned and implemented, including:

- Seminars, workshops and lectures by the scientific faculty of the AEI, the KPE, the Ephorates of Antiquities and Museums, on topics promoting the “Vision” of the Strategy for Sustainable Development.
- Exhibitions, educational programs, competitions and online games on the topic of the historical-cultural and natural environment of each region.
- Tours, sightseeing and group actions in archaeological sites and natural sites with the participation of local government and the local society.

Promotion of these actions is implemented by presenting them on the websites of the organizing institutions, by distributing printed informational materials, with road signs when it is necessary and with articles in the daily and periodical newspapers.

Green Cultural Pathways aim at:

- The promotion of sustainable development by educating people to understand and respect the natural environment and cultural heritage of the country
- Dealing with the crisis of values experienced by the Greek society in our day, through the activation of an as large as possible number of social groups in activities related to culture and the environment.
- Increasing the number of socially active citizens through strengthening-utilisation of the institutions of volunteerism and cultural sponsorship.

Our wish is for the Green Cultural Pathways to result in “Green Sustainable Museums”, museums which will adopt bioclimatic architectural solutions, like the currently planned Archaeological Museum of the City of Athens in the Academy of Plato, museums which will adopt actions for recycling and saving energy but also actions that will strengthen the cultural forces of their region and will act as catalysts of social cohesion by encouraging dialogue, collaboration and volunteerism.

The Green Cultural Pathways for 2012 were implemented on a pilot basis in the districts of Athens, Rethymno and Lesbos. The Organizers of events having long and rich experience in the field of education, communication and public awareness, contributed to the action making it multidisciplinary and multifaceted.

Thus, the Green Cultural Pathways, in their pilot basis implementation in June of 2012 included:

Educational Programmes for school groups

- At the Archaeological Museum of Vravra (With the ‘arktoi’ at Vravra)
- At Hadrian’s Gate (The color of time)
- At the Old Archaeological Museum of Mytilene (Myriad voices of water)
- At the Museum of Natural History of the Petrified Forest at Sigri (Little Paleontologists)
- At the Kaisariani Monastery (Discovering a Byzantine monument)

Lectures for the general public on the topic of the harmonious coexistence of environment and culture

- At the New Archaeological Museum of Mytilene

Nature Walks and visits to monuments

- To the byzantine monuments of Mesogeia

Paths in search of Green in the city

Tour to the forgotten banks of Ilissos river and walk around the Temple of Olympian Zeus and the Parilissia Sanctuaries.

Walk in the Athens city centre, in the quest of the ancient river Iridanos, starting from the metro station in Syntagma and ending in the Archaeological Site of Kerameikos

Trekking Tours

- Tour to the wetland of Vravra
- At the green slopes and byzantine monasteries of Mount Hymettus
- At the environmental – trekking path of Sounio National Park
- At selected paths of the archaeological site of ancient Eleftherna

Tours combining trekking and bus

- Routes Rhethymno – Argyroupoli, Rhethymno – Amari, with nature walks, visit to sites and monuments, educational actions and contacts with local institutions.
- Route “Following the footsteps of Aristotle and Theophrastus. Rediscovering sites connected with the birth of natural sciences”, which was performed in the footsteps of the two philosophers and crossed through Lesbos with starting point the New Archaeological Museum of Mytilene, intermediate stops at the Middle Temple?, the Petrified Forest and the Museum of Natural History of

the Petrified Forest Lesvos and ending in Eressos.

Moments of reflection and piety

- Vespers at the Catholic monastery of Archangels Asomaton in Amari

Music Activities

- Music by the Philharmonic Orchestra of the Municipality of Athens in the pedestrian street of Ermou and at the entrance of the Archaeological site of Kerameikos.

Treats and Lunch Tables

Treats under the green trees offered by the Municipality of Saronikos, the little cafes of the stations of the Green Cultural Pathways by the Municipality of Rhethymno, the Municipality of Amari, the Association of Citizens of Old City of Rhethymno, the local institutions of Argyroupoli and local treats from the women's league of Lesvos.

From this short presentation, it is obvious that the Green Cultural Pathways owing to the collaboration and synergy of all the coorganisers, the services of the General Secretariat for Culture, the educational institutions, the local government, the church, institutions with environmental and cultural actions and the organisations of the local society, promote a new holistic way of communication between the citizen and the environment.

They involve all communities and social classes, they utilise the power of education, training, information, dialogue, cultural activities and social tourism.

The second pilot basis action is scheduled for 2013 and includes expansion of the program in more districts. In this way, Green Cultural Pathways will be implemented the current year apart from the districts of Athens, Rhethymno and Lesvos, also of Imathia, Boeotia and in Delphi, Olympia, Mesologi and Thessaloniki.

Dr. Maria Lagogianni-Georgakarakos is currently Director of the Directorate of Museums, Exhibitions and Educational Programs of the General Secretariat for Culture (Ministry of Education, Religious Affairs, Culture and Sports). She graduated from the Aristotle University Thessaloniki and she did her post-graduate studies at Munich University. She served as post-doctoral research fellow at archaeological institutes in Germany and thereafter in Greece served at the Greek Ministry of Culture at various positions. During 2006-2010 she was Director of the Epigraphic Museum in Athens where she conceived and organized thematic and periodical exhibitions. She is a member of Greek and international scientific organizations and elected member of the German Archaeological Institute and the Greek Archaeological Society of Athens. She is the author of publications on the issues of sculpture, bronze sculpture, epigraphy, and numismatics and editor of catalogues of museum exhibitions.

Jenny Albani / Alexandra Seleli

Exploring the “Green Cultural Pathways” in the prefecture of Attica – A case-study

In the framework of the first implementation of the “Green Cultural Pathways” project in June 2012, events were organized in three regions of Greece, which included the prefecture of Attica.

The Directorate of Museums, Exhibitions and Educational Programs of the General Secretariat for Culture coordinated the events, in cooperation with the Dependent Regional Services (Ephorates of Antiquities), municipal authorities, Environmental Educational Centers, cultural and environmental organizations, and with the valuable support of volunteers. Establishing a network of active participants was one of the most important goals of the project. Our objectives also included acquainting visitors with the history of the selected archaeological sites and the wealth of natural environment, focusing on the intimate relation of cultural heritage monuments with the landscape that surrounds them, and urge local communities towards the direction of their protection.

Brochures presenting the aims of the campaign were handed out to visitors, including information on monuments, museums and sites that participated in the project. A poster informing on the program was produced and its digital version was posted on the web. At the end of the project an evaluation questionnaire was sent to all participants and a report was drawn up.

Here follows a brief description of the events that took place in Attica region:

History and Nature meet on the slopes of Mount Hymettus

The first event took place at Kaisariani Monastery and the surrounding Aesthetic Forest of Mount Hymettus. It involved educational programs on Friday 8th of June and open access activities for families on Sunday 10th of June.

With the valuable contribution of Athens Philodassiki Enossi (society for the forest protection), the Educational Programs and Communication Department informed the visitors on the history of the Byzantine monastery, the strong bond between monuments of cultural

heritage and their natural setting, the diversity and wealth of the mount's environment as well as the dangers that threaten it. At the children's corner a storytelling workshop took place. The event concluded with a role-play activity for both parents and children, in order to gain knowledge in an active and creative way.

Heridanus, an ancient river beneath the modern city

The event took place on Sunday 10th of June and was addressed to adult groups. This walk, within the heart of modern Athens, reveals a little known page of the city's history, while at the same time responds to the challenge of tracing “green” routes in a gray urban center.

The starting point was the station of Athens Metro at the central square of Syntagma. On the trail of the ancient river Heridanus, the group headed to Monastiraki Square. The last stop was Kerameikos archaeological site, where the Athens Philharmonic Orchestra contributed to the festive ambiance.

The colour of time – The Hadrian's Arch

A walk at Olympian Zeus' sanctuary and at the banks of Ilissos River

The Hadrian's Arch, a monument located at the Athens city center, was the meeting point of another event. The monument was approached from the viewpoint of conservators of antiquities and the discussed topic was the interrelation of human and natural environment. The ravages of time, due to a variety of factors, were presented, along with the restoration projects, in order to reveal the importance of sustainable management of cultural heritage.

Educational programs were realized, as well as a thematic tour for adults on Sunday 10th of June. The latter included a walk along the banks of Ilissos River, where the visitors had the opportunity to “discover” interesting monuments and imagine the ancient landscape.

With the Arktoi at Brauron

The Archaeological Museum of Brauron hosted educational programmes and thematic tours under the title “With the Arktoi at Brauron” (arktoi were called the

young girls that took part in initiation rituals at Artemis' sanctuary). Moreover, the Hellenic Ornithological Society guided the visitors to the wetland of the area. The rich history of Artemis' sanctuary was presented as an example of harmonious coexistence of nature and culture.

“Green walk” to Byzantine monuments of the Mesogia area in Attica

Mesogia, the land of Southeast Attica, which stretches from the mounts Hymettus and Penteli to the Saronic and Evian gulfs, is an area of particular interest due to its continuous life from prehistoric times until now. It includes plain and fertile parts (Mesogia) and semi mountainous, arid or forested, regions (Lavreotiki). Long dry seasons and abundant light can be considered as characteristic features of the land. Vines, olives, figs, peanuts grow in its fertile valley, whereas sown and cereals were cultivated in the past. Mesogia was a particularly developed area from the fourth to the sixth century, in the thirteenth century during its Frankish occupation as well as in the last period of the Ottoman rule.

In the framework of the campaign in question a “green walk”, guided by Helen Ghini-Tsofopoulou, emeritus Director of the 1st Ephorate of Byzantine Antiquities, Attica, took place in the Sunday morning, June 6, 2012, starting from the central square of Kalyvia. Forty-three people participated in the event. The first station of the walk through the peaceful green landscape of Mesogia was the single nave church of the Virgin Mesosporitissa, dating to the twelfth century, which is located in the archaeological site of “Ennea Pyrgoi” (Nine Towers). Thereafter the participants visited the nearby cross-in-square church of Hagios Petros, which dates from the late 12th – early 13th century. Among the wall paintings of the church, securely dated to the year 1232 by a dedicatory inscription, the visitors could look at the portrait of the littered Archbishop of Athens Michael Choniates (1182-1204), a very rare iconographic theme. After the visit of the monument, the group enjoyed in the shadow of a large tree to the west of the church refreshments and pastries, courtesy of the Municipality of Saronikos, and exchanged opinions about the monument.

“Mild” activities in the National Forest of Sounion

During the campaign, the Environmental Educational Center of Lavrion organized a walk in the National Forest of Sounion, thus combining environmental interest with history. This walk aimed to highlight the region as an area for mild activities in nature and inform the wide public of the extant important archaeological monuments at the site. Our concluding remarks from the pilot implementation of the campaign in 2012 are as follows:

- Extrovert policies combined with an effort to organize activities of low budget can contribute to the enlargement of the role of cultural institutions and propose a different approach to the public, with very positive results for the local communities.
- Significant is, moreover, the role of municipal authorities as well as the networking of institutions with a common vision and similar activities, since they can more effectively acquaint local communities with the cultural heritage.
- Projects like the “Green Cultural Pathways” contribute to urge our museums and services towards a sustainable cultural management. In the context of a difficult present, a new cultural policy towards the past is developed, a policy clearly oriented to the future.

Jenny P. Albani is an Architect Engineer NTUA (1982), Doctor of Art History at the University of Vienna (1986) and researcher at the Institute of Art History of NTUA (1987-1991). Since 1992 she is working at the Ministry of Education, Culture and Sport (Directorate of Museums, Exhibitions and Educational Programs - Department of Exhibitions and Museological Research). She has taught at the School of Tourist Guides of Athens and has been tutoring students at the Greek Open University. She has participated in excavations of the American Archaeological School and of the Ministry of Sciences and Research of Austria. She has written and edited articles, book reviews and manuals on art history and architecture and she participated in conferences in Greece and abroad.

Alexandra Seleli studied Archaeology and History of Art at the National and Kapodistrian University of Athens. She obtained her post-graduate degree in History of Art at the same University and in Museum Studies at the University of Leicester (UK). Since 2004 she works at the Educational Programmes and Communication Department, Directorate of Museums, Exhibitions and Educational Programmes of Ministry of Education, Religious Affairs, Culture and Sports. She has participated in the production of educational material and the coordination of campaigns on a national level (i.e. Environment and Culture).

Lukas Crepez

Culture, Economy and Sustainable Development: the Ruhr Area's strategic decade projects IBA Emscherpark and RUHR.2010 – European Capital of Culture

In 1961 Willy Brandt declared in the election campaign to the Bundestag that the “sky over the Ruhr must turn blue again”. For the first time in the short history of the Federal Republic of Germany a representative of one of the main parties stressed an ecological goal in public debate. Although Brandt did not win the elections (and was fairly criticized for this platitude) his well-known rallying cry turned reality within the last 50 years. Of course it remains unclear to which extent this ecological “renaissance” was due to an eco-political strategy. To large extent it was a positive side effect of a dramatic transformation process.

The Ruhr region is since its very beginning an area of such dramatic transformations. Districts like Essen-Werden with a history of more than 800 years are scarce in the Ruhr-Valley and even in its Northern part. Here, everything started with the yielding of mines since the beginning of the thirties of the nineteenth century. Today, the Ruhr-Valley has about 5,3 million inhabitants. In 1815 about 4,300 people lived in Dortmund, 2,300 in Bochum, Castrop-Rauxel did not exist at all, Herne was a farming village with less than 1,000 inhabitants.

Then, the coal mining was massively pushed on in new depths towards the North. In the middle of the 19th century, the Köln-Mindener railway company connects the Ruhr-Valley to its network. Coal pioneers like the Irishman Thomas Mulvany assert their claims and mark out mines with exotic names like Shamrock, Erin and Mont-Cenis. The production exploded, labourers were looked for with wringing hands. At that time and from this place our very special German-Polish history also started. Often, more than half of the workers in the mines came from Poland. The much praised “melting pot of cultures” has its seeds here.

This mad town expansion – from little farming villages with a few hundred inhabitants to towns with tenths of thousands of inhabitants – within a few decades produces a new type of town: the coal-mine is the church, around which life and living is grouped, more or less ordered. The work, the rhythm of the machines beats the time. Here, metropolis is newly born each day, here, forms of

future megalomania of international agglomerations in the microcosm of exploding industrial towns are created.

During that time the mining industry in the Ruhr became one of the driving forces behind the German economic miracle. But it seemed that no-one cared about the ecologic, economic and social price of this mono-economic development until the coal-crisis of the 60s that led to the decline of the mining industry during the next decades. While in the beginning of the 60s around 400.000 people worked in coal mining, today there are only about 20.000 left.

A sudden social rupture was prevented by adopting social-compensation plans and support programs to spread the decline. Development plans were implemented to establish alternative industries to mining industry. The attempts ranged from IT and communication technology (i.e. Alcatel/Nokia in the 80s which in 2008 abandoned the Ruhr Area and moved on in the subsidies circus to Romania), service sector, healthcare industry till the latest trend towards creative industries. But soon it became eminent that standard economic policies alone would not be enough.

In the 80s the situation in the Ruhr Area, its inner collapse became visible for everybody in every single town of the region – it did not manifest in stock market figures but in empty buildings and fallow areas. As the strong mono-industry had impeded the innovative potential of the region the federal government of North-Rhine-Westphalia decided to establish a cultural decade project in order to give fresh impulses to an old, inactive industrial region.

The International Building Exhibition “IBA” Emscherpark was established with the goal to foster the quality of life in the region. By questioning the relation of economy, nature and culture and by adapting and combining social, cultural and ecological measures, new impulses for the regional development were set. The IBA developed during 1989 and 1999 some 120 projects by inviting architects, urban planners, students and artists to

explore the region, to think lateral and to realize ideas for the region.

I want to focus in the following on three paradigmatic projects of the IBA, which proved visionary in retrospect. At the centre of all three projects was the question how to deal with the industrial relicts of a landscape destroyed by human hand. There had been fierce debates between the people who wanted to make tabula rasa by erasing the industrial past and the ones who defined the past as part of the regions identity. For the makers of the IBA it was obvious that only here, in the middle of the crisis, on the wounded ground with a great and heavy past, new future could be build up again.

Landscape park Duisburg-North

With the economic break-down of the mining industry areas of 200 hectares are left over. And on this ground stand these gigantic machines and buildings which had just been modern technics and suddenly they are of no use anymore. At the end of the eighties, lights extinguish not only in the Northern part of Duisburg. Other industrial productions in the direct surroundings had already given up. Meiderich had everything that marked out the Ruhr Valley negatively: production still stand, huge dimensions in every aspect: in areas, buildings, logistics, in addition many brown fields and no ideas – Meiderich was the prototype of “no future”.

At the beginning of 1991, five international and interdisciplinary filled teams camped here and developed a silent but great metamorphosis of the Meiderich area. The former smelter was going to be transformed into a very different park for local recreation, leisure and arts. The former plant became part of a new concept - the “industrial culture” which nowadays is one of the most important USPs of the Ruhr Region. On the screen you can see the Landscapepark illuminated by Jonathan Park, a stage designer from London. If you visit the park nowadays you will find climbing-facilities on the coke bunker, you can walk up the 70 meters high furnace, dine in a former electricity transformer station, or visit internationally acclaimed arts presentations (Ruhrtriennale presentation) in amazing venues.

Coal Mine Zollverein XII

Shaft XII of the Zollverein mine had a decisive advantage: the architectural potential of the “Bauhaus”-mine (designed by Fritz Schupp and Martin Kremmer) was recognised at once and was the protective screen

against each deformation in restoration and new use. But also for Zollverein, the way to become Unesco World Heritage Site was not forecasted; it was a long and impassable way.

In 1986, Zollverein was closed down; in 1993 lights were switched-off in the adjacent coking plant. The North of Essen with its densely populated districts was completely dependent on the prosperity of Zollverein. Therefore, at the time of closure, people had no sense for cultural rubbish. Only the next day was important. The fact that today we think again in years results from many small steps, a few lucky hits and continuity. I.E. when Ulrich Rückriem was asked to participate in the Documenta 1992, he insisted on an exhibition on Zollverein. Thus, Zollverein became a sub-location of Kassel and has, for the first time been merited as international exhibition place.

Zollverein has become an important national and international centre for design. In the middle of the eighties, Sir Norman Foster acted within the scope of the IBA and inserted the design centre NRW, established the Japanese group of architects SANAA and opened the new Zollverein School of Management and Design. The Design world exhibition ENTRY took place in 2006.

But what would Zollverein be without its possession which could not exist anymore without the careful and unpretentious restoration by Heinrich Böll and Hans Krabel. Both architects from Essen, who received several prizes for their work at the end of the nineties.

Renaturation of the Emscher

The greatest challenge on the path to the ecological, economic, social, and architectural transformation of the Ruhr District begun by the IBA, however, was the renaturation of the Emscher River (which even gave the IBA its name).

Underground wastewater systems were normal for the rest of the country, but in the Emscher Valley, twentieth century engineers forced the meandering river into a concrete bed in order to transport the wastewater from the large industrial plants and the enormous number of new households in the region to the Rhine. The coal mining related underground movements made a common canalisation impossible.

The seventy kilometre-long Emscher Valley, which cuts through the entire region from east to west, suffered the most profound damage through industrialization. It was the biggest project initiated by the IBA. With €

volume of five Billion Euros, it is still Europe’s biggest construction site today, and will continue to be so until 2020.

The results of the IBA Emscher Park have changed the face of the area: the artistic transformation of industrial relicts like slag heaps and collieries shapes today’s appearance of the regional cultural landscape, landmarks were built and new places for leisure and arts were made from former industrial areas. The IBA opened the way for new cultural projects as the international arts festival Ruhrtriennale (one of our company’s main projects) and the candidature for the next decade project “European Capital of Culture 2010”.

The Ruhr Area became the first region to be European Capital of Culture (ECoC) presenting itself as RUHR.2010 – a polycentric metropolis in the making that trusts in its capacity for transformation. Over 300 projects were developed for the ECoC year in order to depict the current state of the region’s transformation process, to discuss its major challenges, to stimulate the creative potential and to change the somehow run-down rust belt cliché image of the region.

The 53 cities of the region that worked together as Capital of Culture are home of 5,3 million people of 170 nationalities. Together, these 53 cities already have more culture per squaremeter than most of the other places in Europe: 120 theatres, over 100 concert halls, over 100 arts centres, 200 museums, 250 festivals and more than a 1.000 industrial monuments, many of which have become cultural arenas.

At many places, the Ruhr-Cities are melting into each other, but at other places, vast areas in between the settlements open up: former industrial sites, wastelands and the wide patches of the Emscher landscape park.

Today this chaotic network, demographic change and a shrinking population form the difficult conditions for the making of the polycentric metropolis.

But: the cooperation between the municipalities and other local authorities and institutions was a big chance to make out regional competencies and leaders, to redesign urbanity in the centres and to promote the social and ecological development in the smaller centres. RUHR.2010 as a mutual endeavour worked as a motor for this regional integration. Of course, one capital of culture year hasn’t got the power to magically make transformation come true but it created a fertile surrounding for the idea of being a new kind of metropolis, for experiments and to change perspective.

Building on the success of the IBA, the RUHR.2010 aimed once more to use building culture as the motor for change. Projects were realized that tried to specifically visualise and itemise the transformation process of the Ruhr. One of those projects was the EMSCHER-KUNST, a big public arts exhibition which accompanies the (already described) renaturation process of the Emscher by inviting international artists to create works of art specifically for the site of their choice nearby the Emscher. Some of the altogether 20 artworks in 2010 were temporary snapshots of a landscape in transition, while others, around 60%, were permanent landmarks signifying transformation, but they all represented a different way of assessing the value of what was already there. The result was an internationally acclaimed high-quality art project which attracted local residents and international visitors to the same extent.

The exhibition will be continued in a triennial rhythm – this year’s edition will start on June 22nd and present 30 works from Ai Weiwei, Tue Greenfort, Michael Sailstorfer, Tomas Saraceno, Anna Witt and many others. Let me show you two works in order to illustrate the special approach.

Due to the big success of both decade projects – IBA and ECoC - the government of the federal state of North-Rhine Westphalia and the Regional Government deployed a strategy for guaranteeing sustainability by transferring the tasks to develop regional cultural projects, to foster creative economies and the marketing of the region to the region’s key players. Therefore the Kultur Ruhr GmbH, will continue to develop new projects with its new found program field “Urban Arts Ruhr”.

Urban Arts Ruhr will resume the key success-factors of the two decade projects but realign the focus of its strategy. After the landscape planning focus of the IBA and the communication focus of the RUHR.2010, Urban Arts Ruhr invites artists and networks to develop projects based on their own research of this special urban space Ruhr and their quest of a new urbanity. Urban Arts Ruhr makes use of the newly built cooperative networks of the region and will realize all its projects in collaboration with different partners of the region.

For example we will start a big participative city project in Bochum with the theatre (Schauspielhaus) and cultural institutions in Gliwice (Poland), Zaragoza (Spain) and Ellesmere Port (GB) with the title “This is not Detroit” about the future of the city, work, and arts in Europe.

We strongly believe that these projects will provide again new perspectives and impulses for the current state of transformation of the Ruhr Region and may contribute to a new Problem-Solving Development (Bogumil, Heinze, Lehner, Strohmeier).

Lukas Crepaz is the Managing Director of Kultur Ruhr GmbH with its four programme areas (Ruhrtriennale-International Festival of the Arts, Chorwerk Ruhr, Tanzlandschaft and Urbane Künste Ruhr). Before and during his studies of international economics and business in Innsbruck and Barcelona he acquired cultural management experience, in particular in performing arts organisations like the Tyrol Easter Festival. As of 2007, he played a leading role in setting up the organisational and business processes of the European Capital of Culture RUHR 2010 and, in the final stages, he served as Head of finance, management control and general administration.

Bence Mattyasovszky **Crisis Management and Sustainable Cultural Management**

In my presentation I'd like to walk around of the concept of sustainability, such as possible organizing element or possible solution of crisis management. Sustainability means that our sources of energy are used in the present that they have an impact for the future and they keep remains usable energy sources. In the last three years we tried to manage the crisis and we tried to handle our developments due to the not very friendly economic atmosphere.

We had critical situations several times during the period 2004-2007 because of the decrease of our subsidy. Later I would like to say a few words about that.

I'm quite sure, you know very well, that the social and political impacts of the global economical crisis didn't left Hungary untouched. We got a sustainability study done in our theater in 2009 and we decided with my colleagues in the elapsed period of the crisis that we would use specified assets to manage the crisis by resorting our available economic, human and relational resources.

Of course, we wanted to use proposals and improvements of greener operations but first time we took into consideration those which could help managing the crisis with restructuring and development of different parts of our operation.

Sustainability and culture

- The concept of sustainability encounters several levels in the cultural field:
- First of all, due to economic, social, and environmental factors it could be one organization element as well.
- Secondly, we can achieve certain aspects of sustainable development by the extension and partial or complete reinvention of the artistic work.
- Thirdly, we have to ensure sustainability during our operation, particularly in terms of the environmental dimension.
- Fourthly, we try to pursue future improvements beside the restructuring of the available artistic and non artistic resources in the present.

In my opinion, this is the point where sustainability can meet cultural management; I'd like to review a little later. First, I'd like to introduce our theatre and its immediate and wider environment to better clarify the components which were used in our crisis management.

About Katona József Theatre

Katona József Theater is in the heart of Budapest. The theater is located on the ground floor and the basement of an apartment house. Originally it was constructed as a cinema in the beginning of 20th century, but it didn't get the permission of the operation from the city. So it was opened as a private commercial theatre and it worked in this form until the nationalization. After the nationalization it was renamed as Katona József Theatre and it became the studio theatre of the National Theatre in 1951.

The independent company of the theatre was founded in 1982. It is one of the most well-known artistic theatre in Hungary. The theatre's first directors were Gábor Székely and Gábor Zsámbéki (artistic director); from 1989 until 31st of January 2011 Gábor Zsámbéki was its only director. Gábor Máté has been the Theatre's chief stage director since 2001, and he is the director of the theatre from 1 February 2011.

The operation of the Katona Theatre

One of the weakest point of its running is the building, which was built as a commercial theatre. As a commercial theatre only plays with small set were performed, in en-suite system. Later, as the studio of the National Theatre, it started to operate in repertory system but the administration and storage were attended by the main house. As an independent theatre we face problems of storage of sets and costumes, even it is a problem to find place our new colleagues. Sometimes we have to quit playing a production because of the lack of storage place. Our offices are in another building so we have to go outside to the street to enter the theatre.

We opened our studio theatre in another building's basement with a variable auditorium and maximum 99

seating capacity, in 1991, and a smaller studio in our main house in 2003.

Katona is a middle-sized artistic theatre. The head of the theatre is the artistic director who is appointed by the city council of Budapest. The theatre has a chief-director, a financial director, an executive director and a technical director who are responsible for the different fields of operation.

The theatre has a company with 34 actors. They all have a permanent contract and some of them are our members since 1982. Besides them we have guest actors and directors, as well. The total number of our employees are 89, but it doesn't include everybody who works in the theatre. We have agreements with contractors for technical staff, for cleaning and for the front service. It means another 50 people who are working constantly for the theatre.

We are working in repertory system which means that we have 28-30 different performances on at the same time, in three venues. This number is risen by 8 in the last two years.

The financial situation of Katona Theatre

Katona belongs to the city of Budapest, among 13 other theatres. In Hungary the theatres are owned by cities, counties and main important, like the National Theatre, the Hungarian State Opera and one youth theatre in Budapest are owned by the State.

The image of the theatre life of Budapest is very colorful, but on the other hand, it isn't enough dissimilar on view of operation. There are theatres for children, musical theatres, commercial theatres and artistic theatres among the 14 theatres of Budapest. All of them are subsidized by the city and the state and most of them (10) have permanent company. The operating system of the theatres is independent from their artistic faces. The main problem of the Hungarian theatre life is that, after the political changes which were more than 20 years ago, it hasn't been followed by structural changes.

First of all, I'd like to demonstrate our theatre's subsidy compared with other theatre's of the city of Budapest in 2012.

Theatre	Seating capacity	Subsidy in 2012
Operettszínház (musical, operetta)	1004	2.644.960 EUR
Vígszínház (comedy, musical)	1554	2.934.193 EUR
Bábszínház (children, puppet)	470	1.675.066 EUR
Katona József Színház (artistic)	520	1.590.303 EUR
Új Színház (artistic)	362	1.303.560 EUR
Örkény Színház (artistic)	434	1.068.400 EUR

As you can see, Katona is positioned in the middle of the list but we are the first among the artistic theatres. The picture is a little bit more nuanced if we compare the number of the performances of these artistic theatres. Új Színház played 277 performances and Örkény Színház only 242, while Katona played, in that year, (just in Budapest) 468 performances.

The other problem is the financial system in Hungary, that is, the subsidy doesn't depend on the artistic and social role of a theatre. It depends mainly on the seating capacity of the theaters. Those theatres'budgets which have bigger seating capacity and more incomes (because of their wider commercial image) are higher than the smaller theatres'budgets.

The financial system has three legs. There are subsidies from the city and from the state. The first is based on the annual number of the audience from each theatre and the smaller part is based on the artistic images of the theatres. The second part of the budget of a theatre comes from their incomings (it includes not only the box office incomes, but other incomings like fees after tours, revenue of rents and sponsorships). The third leg of a budget is a new system, it was instituted in 2009. All theatres (not just theatres of cities but the independent companies, as well) are able to accept donations from companies, which pay corporation tax in Hungary. They can deduct the cost of donation from their tax. The theatres are able to accept these donations up to 80 % of their annual box office incomes. It's a very great rule but it helps more those theatres that are able to sell their tickets on higher price, like musical and comedy companies. On the other hand, it helps for the city and the state to step back from subsidization. This started in 2011 and it still continues.

The waving of our subsidy forced us to raise our incomes. We almost doubled that in the last ten years. The proportion of our incomes from 32 % went up to 48 % compared with the total budget. We were able to do it mainly due to the huge number of our tours in abroad and the raising in ticket prices. This is a very sensitive area of theatre management in Hungary, a cautious proceeding is necessary. The permanent audience of Katona is mostly young and middle-aged white-collar workers and students who have the same problem with their financial situation. So we always try to find the balance between the higher revenue and retaining our audience. Ticket prices have been raised 4 times in this period that was higher than the inflation rate, but the raising wasn't uniform in each price rate. We kept the price of cheaper tickets down to provide the opportunity for people with lower-income to buy tickets.

Rationalizations and cost reductions in the Katona Theatre between 2003-2008

During the first wave we used traditional way of crisis management: maximize revenue and minimize cost, while we tried keeping our artistic goals.

Rise in ticket prices was only one solution; however, the more important movement was reduction of costs. We had to cut the cost of running continuously between 2004 and 2007. We tried to keep the artistic company, so the reorganization concerned mainly the administration and the technical departments.

We reduced the number of technical staff. We had to send off one stagehand, one light technician and one dresser. Those, who remained, had to undertake more work but they were able to keep their job. Two persons from the administration field were dismissed and we merged scope of activities. We convert two other persons'job to part time. Due to decrease of manpower, we had to diminish the number of performances in our smaller venues. The number of new productions in our studio theatre was reduced for two seasons. But it wasn't drastic, so the audience couldn't observe the change.

On the other hand we weren't able to touch the artistic field. Katona had 6 directors in labour relation. We changed the contracts of two of them. They got their fees as contractors from 2007, so it meant that we didn't have to pay incidental expenses for them. The second arrangement was the cessation of employing

guest actors that helped for our company to work more equal.

These kinds of solutions in crisis management are very useful to help to survive, but they are not able to incorporate developments and they always go together with artistic loss in a theater.

Crisis management by sustainability

When Gabor Mate became artistic director in our theater in early 2011, it was clear that the effects of the economic crisis were more prolonged in Hungary than in western Europe. We saw clearly, that we had only one solution with the traditional way of crisis management, we would have closed our studio theater and we would have sent away 20 of our employees. But we didn't want to do that.

We started to handle the crisis at different levels and we tried to find a solution by the sustainability research (which was prepared in 2009).

- More colorful work of art, the expansion of the repertoire
- Introduction of training and education
- Strengthening community functions

More colorful work of art, expand repertoire

The essential element of the artistic intention, which was offered by Gabor Mate, was to increase the number of performances, moreover to increase the number of premieres. We almost doubled these numbers per season.

According to his theory - that is justified by life - the number of people who goes to theater regularly decreased, because of the economic and social changes. So he announced that it would have been important to be more versatile as a theater, to be able to satisfy the public's needs. We tried to offer a wider range of artistic performances to connect our audience to us. This way, we could increase the number of the audience and our revenue, despite all the factors acting against these. The latter two are very important for us, firstly because of our subsidy and secondly because of the tax donation.

The seasons always run between September and June and the average total number of performances was around 400 in a season two years ago and it was almost 500 in the last season.

For example, in April 2013 we had in the program 13 different performances in the main house, 14 perfor-

For example, in April 2013 we had in the program 13 different performances in the main house, 14 performances in our studio theatre and 8 performances in our smallest venue. We played them all together 69 times in April 2013 (which is more with 20 in an average month compared to March 2011).

There was another very important benefit of these changes in our artistic operation. While the unemployment rate between 2008 and the end of 2012 in Hungary ranged from 8% to 10.9%, thanks to the extra work and our increasing revenues, we were able to keep our colleagues in every position.

Of course, on the other side it is also an important part of the full truth that our employees didn't get any raise in salaries in the last 5 years and they had to work more than they had done previously.

Study and Education

The aim is to halt and reverse the trend in Europe and in Hungary, that is, the average age of the audience is higher and the number is decreasing. Fortunately, this situation has attracted the attention of the politicians at the city and in the government as well, so this is a particular task for them too. So thanks to that, we have had the opportunity to finance the projects through various subsidies. Our education program is getting stronger in next season, beside of the traditional training programs for the students of the high-schools, we plan to arrange educational programs for roma people and for children as well.

Strengthening community functions

New supporting system as community organizer

Our new supporting system was introduced for private sector two years ago. Number of the members is up to 450 people. We offer for our members (the middle and the highest supporters), besides artistic experience, to build up their own network during our social events, which is implemented through private lectures after performances. We tripled our revenues from this kind of membership.

Reconstruction of the lobby

The theater building as an all-day operation public space was one of the most important goal for us. The lobby of our theater – which was opened from 6 p.m. previously – expanded with additional functions (café-

house and shop), which allows us to create an all-day public space in the center of Budapest. The investment was realized after a three years long development. We implemented it together with MasterCard Europe in a sponsorship. Under our agreement the café is working as a cashless service beyond theater time.

We paid only 30 % of the total cost of the investment; everything else was covered by sponsorships and rental incomes. Of course, the theater staff also did their part in the renewal works - this is a good example of the utilization of human resources.

We create special programs in the lobby (those days when we don't have performance in the main house), which continues to expand our audience (a concert or a literary evening combined with wine-tasting are also interesting for those who would not come to watch a performance). We believe in interaction, and we are quite sure that if they are there sooner or later they will become audience.

Effects of the developments:

- Significant attention (outstanding press coverage)
- Colorful Programs (programs for children, concerts, literary events)
- Visitor number growth on the performances (5-10% more compared to the same periods a year earlier)
- Revenue growth

All these factors helped us to get through the last two years. We are sure, that these steps are not just short term positive effect in the operation of our theater. This means that these improvements positively affect our future. We believe that this is the way how crisis management and sustainability are able to make stronger a cultural institution like our theater.

Bence Mattyasovszky is the administrative director of the Katona József Theatre since 2001. As an administrative director he is responsible for the supervision of technical and administration works in the theatre. He maintains relations with sponsors and he is also responsible for the supervision of the HR, marketing and PR policy. He is also responsible for the operation's strategy (short- and long-term) of the theatre. He took his degree as a lawyer in 2003 at Pázmány Péter Catholic University, Faculty of Law. During his studies he started to work at the sales department of the Radnóti Theatre. He worked there for six years, before he took up his current position. Between 2009 and 2011 he studied economy at the College of Finance and Accountancy. He wrote his paper on marketing, while his research focused on the new tendencies of communication, especially in services, such as theatre.

Ian Garrett

A Primer on the Relationship of Policy, Sustainability, Funding and the Arts in the United States

Identifying this point of ecological crisis, and the way the people gathered at this conference have turned to optimism, I'm reminded of recent research which shows, almost inexplicably, that those living in areas of ongoing conflict can have high rates of happiness and satisfaction in life. The explanation is that in a state of crisis, people tend to seize the moment and act on their desires, instead of putting off goals, feelings as though there is still plenty of time to accomplish them.

Today marks the 5th anniversary of the Center for Sustainable Practice in the Arts, and I've been gratified by the growth of this conversation and, perhaps it's generous to say, movement. Though my experience in sustainability goes back further to training as an architect, the first moments I identify as having the thought that issues of sustainability should be considered in the production of artistic works begin in 2006. I was lighting a production called Permanent Collection at the Kirk Douglas Theatre and preparing an installation to travel to Prague for the 2007 Prague Quadrennial. Shortly thereafter, at the PQ in 2007, a temporary theatre with no downstream impact was built inside the Industrial Palace in Prague. These waypoints continue to serve as through lines to my experience. This September, at World Stage Design in Cardiff, myself and that same team which built that temporary and seemingly sustainable theatre in Prague, are adjudicating a global competition to create another.

In looking to how the policy of the US affects these types of initiatives in the US, I thought this talk would be short. I'm on the board of DanceUSA, a national service organization that supports non-profit dance organizations in the United States, and I interact regularly with our government advocacy officer. He is shared between our organization and Opera America, a sister organization serving opera in the US. My initial thought in developing a short talk about how policy affects sustainability in performance in the US was framed by the necessity for two large, national organizations representing two fields of the of the performing arts to each only be able to support half of a full time lobbying position. Further, when looking at all arts spending in the US, one finds that it is merely 0.25% of US GDP. And, in many places, there is a thriving commercial creative sector. There

are musicians, actors, designers, and other types of artists, which have never interacted with subsidized, non-profit and charitable art. They are no less of artists, but find success in the Film, Music and other entertainment industries. In short, the interaction of government policy and issues in the arts in the US, is often indirect or marginal.

At the same time, the United States is the largest per capita contributor to greenhouse gases in the world. Yet climate change remains a political minefield, deeply tied to strong and varied political and commercial interests. More and more, building regulation is integrating requirements for sustainable design into new construction, resulting in a rising number of LEED (Leadership in Energy and Environmental Design) certified cultural facilities. While facilities are trending toward "going green," operations, as well as creative practices in museums, theatres and music halls often do not correlate to the building's environmental standards. US policy and public discourse around sustainability is a complex, problematic and varied topic.

In the International Federation of Arts Councils and Culture Agencies' (IFACCA) report on Arts and Ecological Sustainability from January 2009, it's stated that: "the arts sector is uniquely positioned to inform public debate on climate change and to explore solutions. Examining worldviews, social realities and physical circumstances has been a concern of the arts since prehistory. As public concern about climate change and other ecological issues grows, so does the engagement of arts practitioners with these issues"

This view has found its way into many policies governing the dispersal of public money to arts organizations. Some of this is manifest in operational consideration, some of it in the management of facilities. However, in the United States, neither approach has been considered outside of isolated examples in terms of arts funding.

Theatrical Outfit in Atlanta Georgia was the first LEED certified theatre in the US, but barely make note of it, aside from a subpage on their website. More widely known, Portland Center Stage in Portland, Oregon became LEED Platinum when opening the Gerding Theatre at the Armory in 2006. A number of building

projects began to develop soon after. New York Theatre Workshop began work on what would be a LEED Gold workshop across the street from their performance facilities on 4th street on New York's Lower East Side. Brooklyn based Theatre for a New Audience began a capital campaign for a new space, intended to seek LEED certification (and currently nearing completion). In Los Angeles, the grant that essentially started the CSPA came from the Centre Theatre Group and was tied to the renovation of the Mark Taper Forum and building the brief for an Arts Leadership building to replace all of the offices for organizations resident to the Music Center in downtown LA. As these LEED certified arts projects grew in number, a common theme emerged as well: The buildings might have been "green", but no specific efforts had been made to consider what was on stage. This fact, stated plainly in a 2007 site visit to Portland, led to a number of the research efforts of the CSPA looking at production.

Many of these projects were either paused or stopped as a result of the 2008 economic downturn. Those which have completed have been able to integrate their LEED aspirations in their buildings, but often times this can come out of the codification of LEED standards into building codes. For instance, it's not possible to complete a building using any public funding on Manhattan without essentially meeting LEED Gold standards. Since it's nearly impossible to build at all in that area without public funds, this had resulted in a growth of green building, certified or not.

In fact, in recent conversations with architectural consultants and members of the USGBC, a rising area of concern is the possibility of a future where LEED certification is no longer an aspiration. All of that standard's marks for certification are slowly being incorporated into building code.

In this way, policy in the US has had a direct impact on development, capitalization and management of arts facilities. These buildings are rarely made without some public funding component. As a result, more and more are being built "green" out of requirement. This does vary widely across the nation though, as these policies are typically established at the municipal or state level. There is yet no federal policy that factor into this equation. Until President Obama's second inaugural address this past January, there really hasn't been a clear federal sustainability or climate agenda to speak of, and that intention has yet to be acted upon. Only 38 of the 50 states in the United States have established policy on sustainability. 4 of those have yet to complete their

sustainable action plans. That leaves 12 states without any clear policy on sustainable or climate issues.

Though there may be little policy that directly impacts the arts and culture sector with regards to issues of sustainability, this hasn't prevented action from being taken. Though there is yet to be any larger funders, such as the Doris Duke or Andrew Mellon Foundations, who have taken up the cause of sustainability in arts and culture (despite having separate funding priorities in both arts and environmental issues which do not overlap), there have been ambitious initiatives, which have been funded. The Mo'olelo Performing Arts Company in San Diego developed their Green Theatre Choices Toolkit in partnership with Brown & Wilmanns Environmental, LLC with funding from the MetLife Foundation. Childsplay in Phoenix, Arizona has been doing important research around lumber issues in scenic construction. In New York, Los Angeles, and Philadelphia new infrastructural projects dealing with sharing of resources across theatrical communities have started independently of one another with support from their municipal arts agencies and primary funding coming directly from the potential user base. Many of these efforts are grassroots; which should come as no surprise when you realize that Kickstarter.com, a "crowdfunding" platform designed to allow a projects potential users and supporters raise funds, mostly through small (averaging around \$40) contributions, "gave" more money to the arts last year in the US than our National Endowment for the Arts. In 2012, Kickstarter raised \$150 million for arts projects, the NEA granted \$146 million.

But, we have hope in attracting the US philanthropic community. A recent change of interest though has been coming from our work in our idea of Cultural Offsetting. An idea, which has in part been inspired by a conversation I had with Alison Tickell, also on this panel, in 2009, which relates to the potential for positive environmental outcomes based on gathering people in one place. We've seen promising data that potential energy consumption is less in theatres and at concerts than would be estimated to be consumed by audience if they were at home. Our initial data shows that connected loads, which is everything plugged in, is 15% less than a facilities household capacity. Emerging data shows that actual consumption is only 15-40% of that. With the development of methodologies for estimating the carbon footprint of audience and artist travel, expected economic impact based on cultural participation, better metrics for energy and resource consumption

compared against typical audience behaviors, we feel that it is likely that cultural participation is better for the planet than people sitting at home. This has led to two thoughts:

One: that by measuring the environmental impacts of cultural activities we can show that without any change, these events are already more eco-positive than no activity. This has led to more interest in sustainable change. Because the conversation about sustainable change is now, generally, positive due to it recognizing existing, but unrecognized, successes, it meets with less resistance than if it initiated with a list of things that are done poorly. As a result of starting from a place of immediate benefit, this has diffused resistance that originates from an expectation of future restrictions and having already limited resources taken away and additionally limited.

And, Two: that changes, even small changes, which--with regards to the actual footprint of an event--may lead to nearly negligible reductions in that isolated footprint, are magnified in direct proportion to audience participation in such events. Further combined with the public awareness it is possible by tying sustainable themes to content or around content, the potential impact of arts and cultural activity may have greater returns than that invested in building projects.

This all really just restates, in a way that is connected to tangible administrative outcomes, the IFACCA sum-

mary from 2009. And, as a result we've been able to peak the interest from funders, including those tied to public investment in culture as a clear way to connect these priorities. So while there may not be clear policy affecting arts and culture in the United States in terms of sustainability, there may finally be a way of understanding the connection in our philanthropic system of support which often relies on a pure capitalist approach—one which is tied to returns as dollars, visibility or social impact—to really take hold.

Ian Garrett is a designer, producer and administrator. He is co-founder of the Center for Sustainable Practice in the Arts and Assistant Professor of Ecological Design for Performance at York University in Toronto. He was Executive Director of the Fresh Arts Coalition, and consulted on management and technology for the Dance Resource Center, LA Stage Alliance, Watts Village Theater Company, Diverseworks ArtSpace and others. He serves as Vice Chair on the board of trustees for DanceUSA. He speaks internationally on, and received the Sherwood Award from the Center Theater Group (CTG) for, sustainable practice in production; for which he has been featured in American Theatre, DramaBiz, and Inhabitat.com. In May 2012, his essay "The Carbon Footprint of Theatrical Production" was published in *Readings in Performance and Ecology* from Palgrave MacMillan. He is currently coordinating the sustainability programming for World Stage Design.

Efrosyni Gaki

“Megaro goes green”: a new venture of the Thessaloniki Concert Hall

Mission and Strategy

The Thessaloniki Concert Hall (TCH, www.tch.gr) has been operating for 13 years, since January 2000. Its vision is to serve the performing and visual arts and make them accessible to the broadest possible audience in the region of Thessaloniki and Northern Greece.

Facilities

Its construction was financed with Greek and European resources. It is a complex, consisting of two buildings M1, the older red-brick building, and the building M2, which is operational for the last three years. These two buildings complement each other and form the infrastructure of a modern conference and cultural center.

The capacity of TCH in terms of volume, size and capacity is presented in the following tables:

	Building M1	Building M2
Covered area	5,100 m ²	3,319 m ²
Total surface	26,600 m ²	7,632 m ²
Levels	9	8
Volume	146,500 m ³	57,435 m ³

Building M1		Building M2	
Halls	Max seats	Halls	Max seats
– Main Hall	– 1.400	– Amphitheatron Hall	– 500
– Central Foyer	– 400	– Foyer – Exposition room	– 400
– Upper Foyer	– 250	– Flat Hall	– 300
– 4 Conference Halls	– 50 each	– Conference Hall 1	– 100
– Rehearsal Hall	– 200	– Conference Hall 2	– 50
–	–	– Conference Hall 3	– 50

The two main halls, as well as the other halls and foyers can accommodate many different activities, concerts, theatrical performances, Opera, Ballet, exhibitions, and conferences.

Management

The Thessaloniki Concert Hall Organization has financial and administrative autonomy, whereas the State is the sole stakeholder and finances part of its budget. It operates according to the Greek Private-Economy Legislation, under the supervision of the Ministry of Education, Religious Affairs, Culture and Sports. A ten-person Board of Directors is the Head of Administration. The positions of the members of the Board are considered honorary, without any monetary reward.

The Executive Administration consists of the Directorate-General, the Artistic Director and the Technical Director. The personnel counts 44 persons in total.

"Megaro Goes Green" (MGG)

The programme was launched in November 2012. It was a strategic choice of the Administration, designed to develop and implement sustainable and environmental friendly policies to all range of TCH's activities.

The social and economic conditions that are shaping today's international scene are strong motives towards a sustainable cultural management and this statement is valid not only in Greece but all over the world. Moreover, such initiatives are widely employed as parts of more comprehensive strategies that also include policies for process reengineering and cost/profit optimization.

This conference has been the catalyst for the initiation of the programme. During the previous months, we have identified the major phases and work packages, and we have created a plan for implementing sustainable management to the Thessaloniki Concert Hall. Administration and staff are working diligently to integrate green sustainable management policies into the existing operations. Mrs. Iphigenia Taxopoulou, member of the Board of Directors recommended and supported the programme initiation and now she is responsible for supervising the programme execution.

Objectives

The objectives of the programme are:

- Mapping the current situation in relation to energy consumption (lighting, air conditioning).
- Gradually reducing energy consumption and subsequently lowering the impact on the environment and on the functional costs.

- Intensifying utilization of the available equipment with the concept of use and re-use of the existing materials, as a kind of recycling.
- Increasing the environmental awareness among employees, but also among visitors, aiming to maximize the impact on wider society.
- Setting out to be a pioneer Greek public organization in developing a green strategy.

Phases

The Strategic planning develops in 3 phases as follows:

Phase A, preliminary actions.

Phase B, design of a realistic model and development of an action plan.

Phase C, system and model applications.

Phase A: Easily implemented measures with no cost.

- Inform the staff on the programme and its expected results.
- Provide guidelines for reducing energy and resource consumption (paper, printing consumables, communication, etc.).
- Upgrade the existing recycling programme.
- Intervene on lighting in office areas by decreasing the number of luminaries, in fact by re-scheduling the central lighting control system (based on the real needs without violating the minimum lighting standards).

The first immediate effects of these measures are:

- The first simple measures were widely adopted by all personnel, this fact indicates the level of environmental awareness of the staff. Taking turns, members of staff are assigned the role of green inspector, whose obligation is to monitor the implementation of the first phase measures.
- Recycling has been intensified. Additional categories of recyclable materials were added. At the moment we do not have comparable results, but only clues, because the recycling programme is recorded on an annual basis.
- Finally, the centrally controlled lighting in office areas has been reduced by at least 50%, limiting the number of luminaires that are activated, without limiting the operation of these sites. From the first observations we can assume measurable economic benefit on the long term. At the moment we have significant indications, but for com-

ing into more reliable conclusion we need more data.

A characteristic example is the following diagram, which shows a 24-hour electricity consumption of two different days of administrative operations only, before and after lighting interventions. This shows a decrease in consumption by about 20% at the building's opening hours.

Apart from the measures of immediate application we shall depict our current situation (SWOT Analysis):

- Determining the level of energy consumption.
- Developing a calculation method for measuring our "environmental footprint".
- Determining our current "environmental-footprint".
- Codifying the relevant European legislation, concerning current prompts and imperative implementations, in view of upcoming more stringent regulations.
- Identifying alternative sources of energy for powering the concert hall's functions.

This analysis will be carried out in collaboration with the International Hellenic University.

Phase B: System design and development

For the purpose of strategic planning we drafted a timetable with a two-year horizon, where the basic steps of development are being determined, involving interventions that entail economic cost (cost-benefit studies and investments), taking into consideration the existing available human and economic resources, as well as other financing opportunities:

Further processing of the first measures by staff members indicate the concerning categories:

- Managing energy efficiency (electricity cost is 10%-12% of the annual operating costs).
- Waste management.
- Resource management optimization.

Phase C: Operational Plan

The evaluation of proposals-studies will lead to the adoption of the appropriate management policy for the implementation of sustainable environmental management.

The application of management policy will be achieved on the basis of an operational, action and monitoring plan for the programme development.

Sustainability & Culture

Conclusions

Recently the Administration of the Thessaloniki Concert Hall publicly declared the adoption of sustainable cultural management, showing strong support for the planning and long-term implementation of the programme's directives. The first encouraging results support the commitment of both management and staff and give impetus to the implementation of a realistic strategic planning.

Future steps

- Development of a Communication Policy
- Objective is to cause other cultural organizations in Greece to emulate the practice followed by the Thessaloniki Concert Hall. Our further goal is to multiply the effect of this undertaking, by appropriately communicating environmental-friendly management actions to the broadest possible audience, not only to the people visiting the premises (calculated over 100,000 visitors per year), but also to those who come here even for their evening walk along the sea front. The first step towards this direction is the recently designed and the publicly announced logo that symbolizes our commitment.
- Adoption of a Holistic Social Responsibility Policy.
- Definition of the appropriate indicators for measuring and evaluating results.

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ORGANISERS

HEINRICH BÖLL STIFTUNG GREECE

Heinrich Böll Foundation is a Berlin-based think tank for policy reform and an international network, affiliated to the German Green party. As part of the "green" global political movement, it has developed in contrast to the traditional political trends of socialism, liberalism and conservatism. The basic values of the Foundation are ecology, sustainability, democracy, human rights, self-determination and justice. Gender democracy plays a special role for the Foundation, as do social emancipation and equal rights between women and men and between cultural and ethnic minorities. Since June 2012, Heinrich Böll Foundation has been represented in Thessaloniki, Greece. Its objective is to strengthen political dialogue and reinforce Greece's European perspective through projects which enhance cooperation in order to bring forth alternative solutions for social-ecological growth.

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In October 2008 a group of theatre professionals associated to some of Europe's most powerful and important theatre institutions founded a new transnational, informal network of theatres called mitos21. Its main objective is to create artistic instances where theatre professionals from Europe and around the world can meet, collaborate and work together, as well as jointly question and reconsider the role of theatre in contemporary society from their respective, diverse and unique professional backgrounds and experiences. As of September 2012, mitos21 is non-profit association under German law, with its official seat at the Düsseldorfer Schauspielhaus.

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