

# Green Europe Experience Project

*Think Globally, Act Locally, Change Collectively.*



## A HANDBOOK FOR MORE CIRCULAR EVENTS



Co-funded by the  
Creative Europe Programme  
of the European Union

# Contents

## INTRODUCTION — 5

### ~ What is GEX? — 6

Goal	6
Why is it relevant?	6
Means	7
Why scenography and food?	8
What are scenography and food?	8
Who is in it?	9

### ~ What is this document about? — 14

### ~ Who is it for? — 14

## SCENOGRAPHY LIVING LAB — 15

### ~ Introduction — 16

Goals of the scenography living lab	16
Initial scenography living lab project	17
What is circular scenography?	18
GEX scenography charter	19
How were the projects assessed	20

### ~ Pohoda Case Study — 21

Pohoda state of play	21
The project carried out	22
Pros and cons identified	24
What now?	25
Main conclusions	26

### ~ Dour Case Study — 27

Dour state of play	27
The project carried out	28
Pros and cons identified	31
What now?	32
Main conclusions	33

### ~ We Love Green Case Study — 34

We Love Green state of play	34
The project carried out	35
Pros and cons identified	38
What now?	39
Main conclusions	40

### ~ Boom Case Study — 41

Boom state of play	41
The project carried out	42
Pros and cons identified	43
What now?	43
Main conclusions	43



# Contents

## FOOD LIVING LAB 44

### ~ Introduction 45

Goals of the food living lab	45
Initial food living lab project	46
What is circularity regarding food?	47
GEX food charter	48
How were the projects assessed	49

### ~ Pohoda Case Study 50

Pohoda state of play	50
The project carried out	51
Pros and cons identified	53
What now?	54
Main conclusions	55

### ~ Boom Case Study 56

Boom state of play	56
The project carried out	57
Pros and cons identified	58
What now?	58
Main conclusions	59

### ~ We Love Green Case Study 60

We Love Green state of play	60
The project carried out	61
Pros and cons identified	62
What now?	63
Main conclusions	64

## SYNTHESIS 65

### ~ Scenography 66

Do's - project management	66
Do's - production	67
Do's - areas to watch out for	69

### ~ Food 70

Do's - project management	70
Do's - production	71
Do's - areas to watch out for	73

### ~ Global 74

GEX's goal	74
Key aspects project management	75
Way of operating	75
New sustainable production models	76



*This European cooperation project was launched before the COVID-19 pandemic, and was carried out both during and after. The cultural and performing arts sectors were heavily impacted by the pandemic, including this project.*



Co-funded by the  
Creative Europe Programme  
of the European Union

# 1. INTRODUCTION



Co-funded by the  
Creative Europe Programme  
of the European Union

# Introduction ~ What is GEX?



## GOAL

---

**Helping music festivals and the cultural sectors to tackle the challenge of the sustainability shift** by creating, testing and assessing sustainable production practices promoting circular economy and evaluation models, replicable for other European music festivals. All the while providing professionals with adequate skills and competencies.

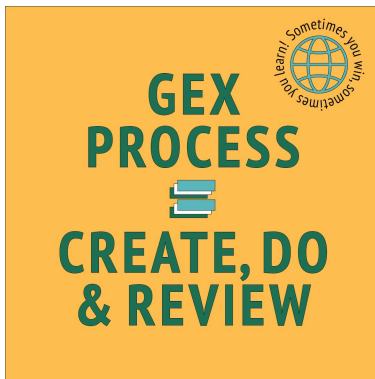
## WHY IS IT RELEVANT?

---

Climate change and environmental degradation are one of the biggest challenges of our time, and need rapid and effective responses and solutions. In the field of culture, music festivals probably represent one of the sectors with the most evident negative effects on the environment, due to a massive concentration of audiences in a condensed period of time. It is therefore fundamental that they **start rethinking their business models in order to incorporate a sustainable approach.**

If music festivals face many challenges in this regard (lack of economic resources, skills and expertise in sustainability management, available green suppliers, information...), they represent at the same time a great opportunity **to experiment new solutions, share best practice in terms of sustainable development, and raise awareness for the large audiences they attract.**

# Introduction ~ What is GEX?



## MEANS

---

A five-year “living lab”, put in place by 4 european music festivals, that is :

- ~ **built around two main topics** (Sustainable Scenography and Food),
- ~ **structured in three phases** (Reflection, Experimentation and Evaluation)
- ~ Implementing **a number of methodologies** (Learning-by-doing, Peer Learning and Mentoring)

## WHO IS IN IT?

---

- **4 European music festivals:** Boom (Portugal), Dour (Belgium), Pohoda (Slovakia), We Love Green (France).
- **2 organizations specialized in sustainability** in the event fields with a strong expertise regarding sustainable management and evaluation of music festivals: the NGO A Greener Future (United Kingdom) and the think tank GO Group (Germany).

# Introduction ~ What is GEX?



## SCENOGRAPHY

A place where creativity  
meets ecological  
challenges.

## WHY SCENOGRAPHY AND FOOD?

---

**Scenography and food are two highly visible aspects of a festival** for its audience, with clearly identified stakeholders on the production side. **The potential for raising awareness and changing practices** in an impactful way is therefore quite strong. All the more so as these **are major sources of environmental impact for festivals** (waste production, carbon footprint).



## FOOD

A delicious tool to face  
climate change with  
taste.

## WHAT ARE SCENOGRAPHY AND FOOD?

---

~ **SCENOGRAPHY** : All deco, art, installation works, design, signage... The look and feel as well as the onsite visibility of an event's philosophy. It can be composed of light, performances, structure and space using interesting concepts, new techniques, and unusual materials.

~ **FOOD** : A culinary art. This field of action includes topics such as waste, material / resources, suppliers, recipes and the way you cook. It is part of the cultural definition of a country.

## Introduction ~ What is GEX?



### A GREENER FUTURE

A Greener Future (formerly A Greener Festival) is a non-profit company, committed to helping events, festivals and venues around the world to become more sustainable and to reduce environmental impacts.

AGF is unique in being able to assess a wide range of festivals, provide evaluation on sustainability and a global perspective on good practices and developing green initiatives from around the world. As pioneers in event sustainability, AGF provides certification, training, expertise, facilitating the exchange of best practices.



### GO GROUP

GO Group is an independent, pan European and cross industry think-tank to inspire people in the music festival and events industry to run their operations in a greener, smarter, more sustainable, more responsible manner.

Since the beginning, GO Group inspired and connected hundreds of festivals, initiatives and scientists in more than 70 events such as workshops, conferences, field trips, panels, keynotes and discussions in 19 countries and all parts of Europe; to exchange knowledge, stimulate change, cooperate with and promote institutions, projects and initiatives.

## Introduction ~ What is GEX?

### BOOM FESTIVAL

**Location:** Idanha-a-Nova, Portugal

**Year of creation:** 1997

**Dates:** 8 days in July every two-year

**Capacity:** 40 000 people per day

Boom is a multidisciplinary and sustainable biennial festival which aims at raising awareness and achieving an individual and collective shift in mindset, to contribute to the Great Transition. Boom is located in a rural area, near a lake. The organizing team owns the festival's land, which enables them to design projects for the long term. All year round, the team engages in the preservation and natural regeneration of the land, and creates other environmental, educational, recreational and cultural projects.

Boom's business model is specific: the festival receives very little support from public institutions and has no private partners. It is financed exclusively by its own funds. Boom has dedicated people working on sustainability.

### WHY IS BOOM PART OF GEX?

- ~ When it comes to energy, water and waste, Boom is already actively involved in sustainable development and social issues, and is considered to be a model for other festivals. Boom wished to contribute by setting up workshops, hoping to push further their commitment and have a real impact on the local economy.
- ~ Regarding food, Boom acted as a mentor for the other festivals.



## Introduction ~ What is GEX?

### DOUR FESTIVAL

**Location:** Dour, Belgium  
**Year of creation:** 1989  
**Dates:** 5 days mid-july  
**Capacity:** 45 000 people per day

Dour Festival is the biggest music and touristic event in the French-speaking part of Belgium. The festival was created with the local economy in mind, showcasing local artistic talent, and now offers a unique and alternative lineup that combines mythical artists, discoveries and diversity.

Dour Festival does not own the farmland on which it takes place and therefore does not have access to it all year round.

### WHY IS DOUR PART OF GEX?

~ Already involved in the local economy movement, Dour has begun its sustainable mutation in 2018, and wished to participate in the GEX project to expand their skills and develop more sustainable practices.



## Introduction ~ What is GEX?

### POHODA FESTIVAL

**Location:** Trenčín, Slovakia  
**Year of creation:** 1997  
**Dates:** 3 days mid-july  
**Capacity:** 30 000 people per day

Pohoda is a music and arts festival on a former military airbase near the city of Trenčín, Slovakia, where alternative, indie, electronica, world music and punk meet classical music alongside literature, dance, visual art, film and theatre.

The site is owned by the Ministry of Defense, therefore Pohoda teams do not have access to the site all year long, only for the festival, and during the rest of the year the land is used for sport activities.

### WHY IS POHODA PART OF GEX?

~ Issues surrounding sustainability are beginning to emerge in Slovakian society, and that is why it is important for Pohoda to search for less harming production methods and have an educational impact on its audience.



# Introduction ~ What is GEX?

## WE LOVE GREEN FESTIVAL

**Location:** Paris, France  
**Year of creation:** 2011  
**Dates :** 3 days beginning of june  
**Capacity:** 40 000 people per day

We Love Green is an independent Parisian music festival, a pioneer within the responsible festival scene and committed to the design of sustainable solutions. A skilful blend of celebration and commitment, all supported by an increasingly eclectic programme that crosses bridges between indie, electro and urban, between music and conferences, art and food.

We Love Green takes place in the Bois de Vincennes, a wood owned and managed by the City of Paris.

We Love Green has a dedicated permanent team working on sustainability.

## WHY IS WE LOVE GREEN PART OF GEX?

~ We Love Green is the lead partner in GEX and the project coordinator, with previous experience in organizing scenography workshops with students for a few years.



©Maxime Chermat

# Introduction

## WHAT IS THIS DOCUMENT ABOUT?

- ~ This document is **the summary and conclusions of this 5-years experimentation**, using the different reports and assessments made by the partners.
- ~ It aims to give away **key success factors, areas to watch out**, for any event that would like **to implement circular economy models** on its food and scenography aspects.

## WHO IS IT FOR?

- ~ Institutions, private or public organizations, associations, companies, individual persons involved in organizing an event - cultural, sporting, trade show... - and willing to get to grips with these issues.

## Keeping in mind: the 2020-2022 COVID-19 context

The idea of GEX was born in 2019. The project was supposed to take place during 3 years : the first year dedicated to scenography (2020), the second to food (2021) and the third to the evaluation of the project (2022).

However, the COVID-19 pandemic completely paralyzed the live performance sector during two years and generated long-lasting consequences for musical festivals (financial difficulties, reconversion of the workforce...).

The editions of the 4 music festivals part of GEX have either been canceled in 2020 and 2021, or have adopted a very different format from their usual one. Faced with the uncertainty of a return to normal activity for many months, the festivals notably worked on alternative ways of carrying out the GEX project, before being able to carry out their 2022 edition.

Setting up the GEX project under these conditions was a real challenge for all the teams involved, which is why the scenographic and food experiments were carried out at the same time in 2022, and in a different way than what was imagined at first.

# 2. SCENOGRAPHY LIVING LAB

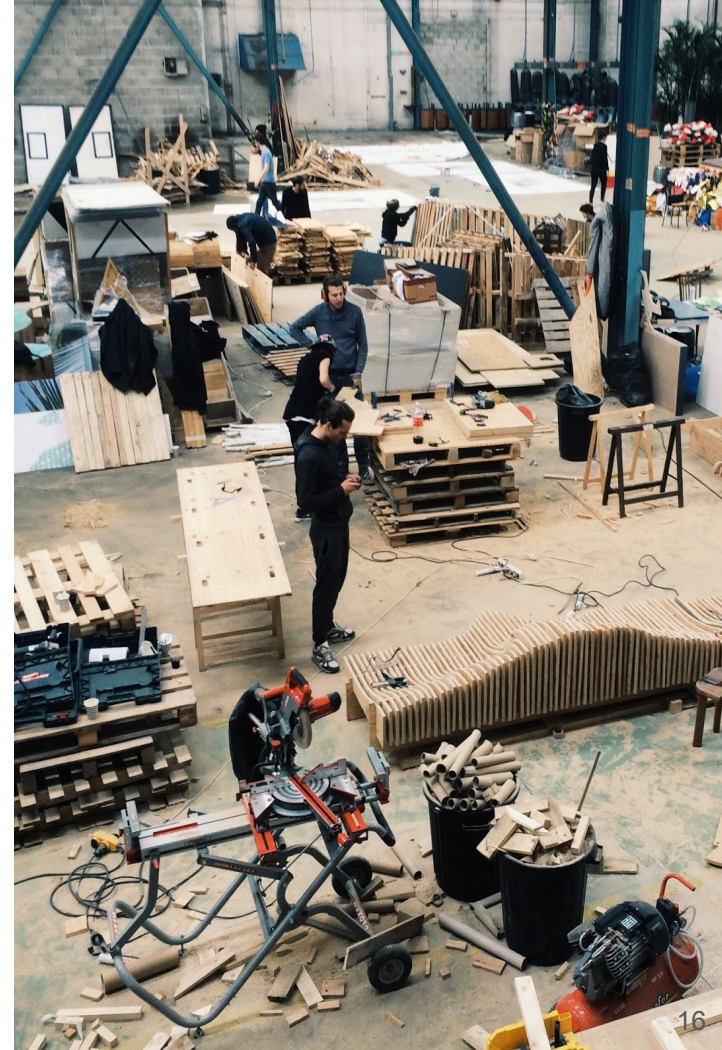


Co-funded by the  
Creative Europe Programme  
of the European Union

# Scenography living lab ~ Introduction

## GOALS OF THE SCENOGRAPHY LIVING LAB

- ~ To provide festival partners with **adequate knowledge and skills** in the field of eco-friendly scenography, by the means of a peer learning network
- ~ To test the **feasibility of a new sustainable production model** which addresses the needs of green scenography creation;
- ~ To **assess the validity of the systematic tools** used for evaluating the scenography activities;
- ~ To **train and experiment with students and educational actors** from different art schools around Europe the implementation of a new sustainable production model based on the principles of circular economy;
- ~ To allow the **exchange of ideas** between students and internationally renowned designers (“godfathers”) through a multi-month mentoring process;
- ~ To **collect different viewpoints and to address the needs** of experts and future professionals in the field of scenography, thanks to a multi-stakeholder approach that involves educational actors, art students, festivals technicians and managers, stage designers and artists;
- ~ To **foster future replicable good practices** in the area of green scenography.



# Scenography living lab ~ Introduction

## INITIAL SCENOGRAPHY LIVING LAB PROJECT

The scenography living lab was supposed to last 1 year in 2020, and was imagined as follows :

~ **Step 1 - Reflection** : **Training seminars** among GEX's partner organizations, notably during renowned events of the music festival sector, based on peer learning. Discussion of the evaluation grid, jury composition and competencies and elaboration of a common policy (scenography charter).

~ **Step 2 - Experimentation** : **Scenography workshop and residencies**, lasting 6 months. Implication of art students and artists, workshops to elaborate the projects, composition of a jury to select the projects to be tested and realized during the workshops and residencies, residencies on the festival venue with art students to build their scenography artworks with mentoring from professionals. Artworks would then either be dismantled and materials reused for other purposes, stored for future reuse locally or at the European scale. The process would be assessed by A Greener Future and communicated / disseminated by GO Group.

~ **Step 3 - Evaluation** : **Creation of evaluation framework and tools**. Evaluation carried out by A Greener Future at each stage using their assessment tools, with more specific KPIs and tools dedicated to scenography (Carbon Analysis, Life Cycle Analysis, Materials Flow...), discussed with the other partners. Festivals were to self-assess their work and provide supporting documents.

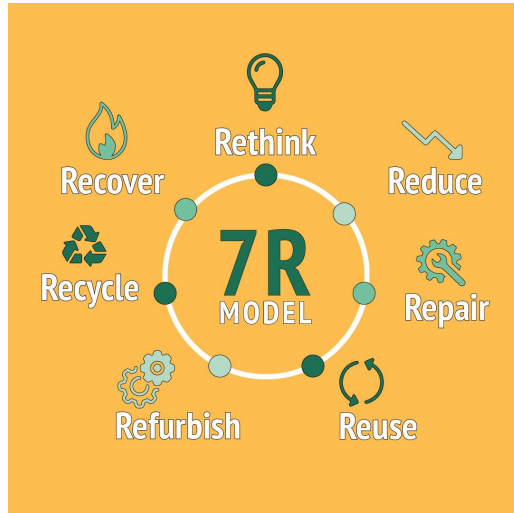
## Keeping in mind: the 2020-2022 COVID-19 context

However, the COVID 19 pandemic seriously disrupted the timetable and resources initially planned by the various partners for the GEX project. The scenography living lab was therefore adapted to national contexts, time constraints and available resources, while keeping the initial objectives in sight.

In that sense, some training seminars of step 1 were held face-to-face in 2019 (at ADE Green and at the We Love Green offices), before being carried out online between 2020 and 2022. Discussions were then focused on how to carry out the GEX project differently, in light of the uncertainty of the end of the COVID 19 pandemic.

*For more details, please refer to the festival sheets below.*

# Scenography living lab ~ Introduction



## WHAT IS A CIRCULAR SCENOGRAPHY?

Circularity is understood here under the **7Rs**:

### ~ **RETHINK**

*creative development process*

### ~ **REDUCE**

*materials, chemical, water and energy usage*

### ~ **REUSE**

*materials and consumables*

### ~ **REPAIR**

*to ensure longevity of artwork*

### ~ **REFURBISH**

*materials and ideas to be continuously revived*

### ~ **RECOVER**

*salvage and reclaim what would be waste*

### ~ **RECYCLE**

*separate materials that cannot be reused for recycling to new items*

A joint **charter was drawn up** at the beginning of 2022 by the 6 GEX project stakeholders **to guide the projects, using these 7 principles**. It is also useful more broadly to give a framework of conduct to the festivals teams for the development of their events.

## Vision of the GEX scenography charter

To rethink the creative development process and foster innovation, to minimize ecological impact whilst maintaining artistic integrity and vision. By incorporating life cycle thinking into the scenography development process, The aim was to arouse curiosity and raise awareness around developing fertile futures that support life and ecosystems.

### ~ INTRODUCTION

The vision of the GEX scenography charter is to rethink the creative development process and foster innovation to minimise ecological impact whilst maintaining artistic integrity and vision. By incorporating life cycle thinking into the scenography development process we aim to arouse curiosity and raise awareness around developing fertile futures that support life and ecosystems.

### ~ GEX SCENOGRAPHY DEFINITION

Scenography includes all deco, art, installation works, design, signage... It defines the look and feel as well as the onsite visibility of an event's philosophy and/or Corporate Identity. It can be composed of light, performance, structure and space using interesting concepts, new techniques, and unusual materials.

---

## THE CHARTER

---

This charter is addressed to creators and facilitators of scenography.

To achieve infinite creativity within finite materiality the partners within the Green Europe Experience (GEX) will:

- ✓ Enable a circularity of materials by ensuring that the materials used have maximum life before, during and after usage as scenography
- ✓ Minimise the usage of virgin material
- ✓ Maximise usage of reused, reclaimed and recycled materials
- ✓ Provide transparency by ensuring traceability showing that the production of all new materials avoids deforestation, child labour, conflict minerals and other human and environmental rights abuses
- ✓ Rethink consumable usage to minimise waste
- ✓ Minimise transportation impacts through distance, weight and quantity of materials
- ✓ Optimise energy, water, gas and fuel usage where applicable
- ✓ Prolong the life cycle and use phase of scenography and ensure it is shared, reused, refurbished, reclaimed, or recycled after first usage
- ✓ Recover energy from what can't be recycled or reused
- ✓ Maximise outreach to ensure greatest number of people benefit from the art

# Scenography living lab ~ How were the projects assessed?

The assessment tool structure from A Greener Future followed these axes:

## PROCUREMENTS & SOURCING

- Avoidance
- Reuse & recycled sources
- Supply chain traceability and links / Ethical procurements
- Banned / controlled items

## OPERATIONAL ACTIVITIES

- Transport
- Energy
- Resources & Waste
- Water & Waste Water

## LOCAL COMMUNITY & SOCIAL REACH

- EDI inc Accessibility
- Health & Wellbeing (F&B)
- Local Community & Economy benefits

## BEHAVIOUR CHANGE, COMMUNICATION & LEGACY

- Training & education
- Signage and Media communication
- Sharing
  - ◆ Peers / Industry
  - ◆ Public
- Positive handprint

## MONITORING & MEASUREMENT

- Traceability
- Data accuracy & Metric Formulaity
- CO2 Analysis & Intensity Metrics
- Permanent Carbon Removals

# Scenography living lab ~ Pohoda Case Study

## POHODA STATE OF PLAY

~ The **festival's site does not belong to Pohoda**, therefore the teams only have access to it for the festival.

~ They have a **storage space** to store materials next to the military airport, and a dedicated person to help keep the inventory. Materials are reused by the Pohoda team for other projects, they are not part of networks of other actors to mutualise elements or retrieve second-hand materials.

~ Pohoda festival philosophy is not to create decorations, but a functional environment and let the art to be manifested through music, dance and theater performances. Regarding **scenography**, **Pohoda has a visual art program** in which existing artworks from local artists are set up during the festival (sculptures, projections, performances, paint...), selected by curators. In addition, an open call is organized every year to support the making of an art installation specially for the festival, sustainability in mind as the piece should be displayed during 3 years minimum.

~ The festival does **not have an allocated budget for scenography**: visual artists fall under the artist budget and other decorations under the production budget.

~ At the time of GEX, the festival **didn't have a dedicated scenography team**, it was a task handled by the production team.



# Scenography living lab ~ Pohoda Case Study

## THE PROJECT CARRIED OUT

### ~ WHAT?

The idea was to design and prototype a **Bicycle&Info Stand for cultural events**, to answer the needs of the festival (the insufficient number of bicycle stands) in a creative and sustainable way. The specific requirements were as follows:

- ~ **Informative** – containing a communication area to inform about the programme or facilitate navigation at the event.
- ~ **Modular** – consisting of modules that can be arranged into larger units, according to the needs of a particular event.
- ~ **Multifunctional** – being possible to use modules to assemble various configurations.
- ~ **Mobile** – modules should be easy to move around and install.
- ~ **Sustainable** – in design, production and operation, in respect with the GEX Scenography Charter.

### ~ HOW?

An **open call** was made with no restrictions on age, education or professional background and communicated in English and Slovak. **19 submissions were received, by artists, designers, architects, cyclists, students...**

The open call was **online during 3 weeks.**



A **jury** was put in place to select the winning project, composed of:

- ~ **Iлона Németh**, slovak visual artist
- ~ **Scott Graham**, general manager of A Greener Festival
- ~ **Lenka Kuricová** and **Alexander Topilin**, Creative Institute of Trenčín
- ~ **Michal Kaščák** and **Michal Sládek**, Pohoda festival

# Scenography living lab ~ Pohoda Case Study

## THE PROJECT CARRIED OUT

### ~ WINNING PROJECT

The project **Cycle-flower** by **Adam Macko** was selected by consensus. It combines **a bicycle stand with an information board and a sitting place.**

The structure of the bicycle parking stand is attractive, simple, multi-functional as it can also serve as a seating unit and information point, with an expandable module design that could be at different heights and lengths.

### ~ PRODUCTION

The material used for this project was not reclaimed but new, **the durability as in the perspective of long-term use makes it sustainable.** Due to lack of time and budget, the pilot structure was limited to a bicycle stand holding 14 bicycles with an inner seat. Adam Macko was a fresh graduate from architecture school and needed assistance to build the prototype on time: **the designer Boris Belan was recruited to help produce the prototype.** The project was produced to be **easily mounted / dismantled by anyone.**



### Adaptation to the COVID 19 pandemic

#### Step 2 - Experimentation:

- ≈ No involvement of a class of students *BUT instead* call for projects and selection of a project led by a young architecture school graduate
- ✓ Jury of professionals to select the winning project
- ≈ No workshop or residency with medium-term mentoring *BUT instead* an external professional to help finalize the prototype
- ≈ Project not built from recycled materials *BUT instead* designed to be reused by the festival and other actors
- ✓ Assessment by A Greener Future
- ≈ Medium communication about the project and the results

## Pros identified by the Pohoda team

- ~ **Useful project:** the Cycle-flower project answered the need of the festival and has been helpful.
- ~ **A gateway to cooperation:** the partnership with the city of Trenčín was helpful to open the discussion about sharing, cooperation, multiple-use and creativity in scope of the environmental practice.
- ~ **Boost for sustainability:** the GEX project, which involved several members of the Pohoda team, helped launch a dynamic regarding sustainability in scenography.

## Cons identified by the Pohoda team

- ~ **Time constraints:** having dedicated human resources to manage such a project is necessary, else it can be very time-consuming for someone who already has other duties and responsibilities.
- ~ **Human and material resources:** Financial difficulties inherited from the COVID pandemic made it harder for the Pohoda team to allocate dedicated human and material resources to these kinds of projects, notably in the years following the GEX project after the end of the financial help from Creative Europe.
- ~ **Geopolitical context:** the Pohoda teams were heavily involved in supporting refugees from Ukraine as a result of the war during several months prior to the festival, leaving less time than usual for the festival's preparation.
- ~ **Lack of sharing & meeting:** the COVID context and the rush of putting together all the projects in 2022 made it hard to stay in touch with the other festivals and to really share knowledge and conclusions about GEX.

# Scenography living lab ~ Pohoda Case Study

## WHAT NOW?

- ~ The Cycle-flower project is **still used** by the festival, and is also rented to the city of Trenčín.
- ~ Pohoda wishes to build more of them but unfortunately **does not have (yet) the budget** to do so, highlighting the need for private or public fundings.
- ~ In 2023, Pohoda festival dedicated **one small team** to work on visual communication and signage, compared to previous year when these were tasks handled by the production team.



# Scenography living lab ~ Pohoda Case Study

## MAIN CONCLUSIONS

---

~ When a dedicated open call is made, **time management is the essence**: it needs strong planning so that propositions can be made, selected, and adapted to the festival constraints if needed, notably through prototyping, before being put together onsite.

~ **Mutualising** the scenography element with other private or public actors can be a way to share costs of building and maintenance, as this is the case here with the financial support of the city of Trenčín and the renting.

~ As festival teams can often shift from one year to another, and since elements can be rented/lended to other actors, the **reuse of scenographic elements must be considered at the design stage of the project**: with elements that are easy to assemble and dismantle (as in this case) and/or with effective documentation available to the teams, for example.

~ Involve **different trades to share competencies** in an efficient way for peer learning.

~ **Information provision and promotion with attendees** and others is an important aspect in order to raise awareness. For example, with signage or online communication, explaining the origins of the innovative structure, how it is contributing to enhancing the ecology of the festival by providing information on the source of the materials used, transportation distances and future use.

~ In order to make it easier to identify the ecological benefits of a project and to add an ecological prism to the selection of the winning project: **including directly in the call for project further specific questions** about the source of materials to be used (and ideally the carbon footprint of those materials), how the scenography is intended for future use and other contexts where it might be re-used, the life-end of the scenography piece...

~ It is important to attempt to gather information that can contribute towards producing a carbon analysis. The collection of data can be daunting for contractors/suppliers and **support** may be needed to encourage and assist them.

# Scenography living lab ~ Dour Case Study

## DOUR STATE OF PLAY

- ~ Dour Festival has access to its site only for the festival.
- ~ Dour teams have a **storage space** next to their offices in the city close to the festival's site, to store materials, as well as a few storage containers which remain on the festival's site and are turned into scenography elements during the festival. A person helps keep the inventory of the storage to help keep track of what can be reused or needs to be bought.
- ~ Materials are **exclusively used for Dour**, but the festival is willing to lend/rent to other events if the opportunity arises. The festival already lends bins and ashtrays to other smaller events.
- ~ **Internal and external teams** work on scenography.
- ~ Dour festival does have a **budget** dedicated to scenography.
- ~ **One person was hired** temporarily to supervise the assembling of the projects realized for GEX.



# Scenography living lab ~ Dour Case Study

## THE PROJECT CARRIED OUT

### ~ WHAT?

For the scenography projects set up as part of the living lab, the specific requirements were as follows:

- ~ Using **recycled/eco-sustainable materials** provided by the organization on the basis of the specifications priorly received.
- ~ Thinking out the projects in the context of an **outdoor exhibition** and taking into account the weather conditions.
- ~ Offering **added value to festival-goers** by proposing spaces for exchanges, sharing, resting, a meeting point, a shaded area...
- ~ When disassembled, being **easily storable** in a maritime container(s) of 20 feet (6 metres) and/or 40 feet (12 metres) max. for later use.
- ~ **Respect of the scenography charter**



### ~ HOW?

An **open call** was launched in January 2022 and communicated in French, Dutch and English, with no restrictions on age, education or professional background. The open call was online during **2 months** and 12 submissions were received.

Applicants were asked to provide: project overview & visual representation, technical specification and a list of materials needed.

The **analyzing phase** of the applications lasted 1 month. A jury was put in place to select the winning projects, composed of :

- ~ Damien Dufrasne (Director), Bénédicte Billon (Deputy Director), Sylvain Denis (GEX workshop facilitator), and Valérie Bantuelle (GEX project manager) from Dour Festival
- ~ Jone Pérez (Senior Analyst) from A Greener Festival
- ~ Marie de La Giraudière (GEX project manager), Sarah Chayantz (Artistic Director) and Julie Grandin (Head of scenography) from We Love Green Festival

Selection criterias were pondered as such: conditions and constraints of the festival (40%), respect of the scenography charter (50%), information and documents required and provided (10%).

# Scenography living lab ~ Dour Case Study

## THE PROJECT CARRIED OUT

### ~ WINNING PROJECTS AND WORKSHOP

Three projects were selected. However, one had to be canceled because the team carrying it was unable to set up the structure by themselves, as requested in the open call.

The two projects were built during an **onsite scenography workshop** that lasted **2 weeks**, before the festival. Participants were the teams behind the projects and one person hired by the festival to supervise and assist the assembling of the projects.

Dour rented two tents for the teams to use during that time and provided tools.

At the end of the festival the two structures were dismantled and stored in a **container** for future reuse.

For both projects, more than **75% of materials were reclaimed**. Project teams were in charge of sourcing the materials and bringing them with themselves.

During the workshop, Dour covered the costs of transport and accommodation, and provided meals.



### Adaptation to the COVID 19 pandemic

#### Step 2 - Experimentation:

- ≈ No involvement of a class of students *BUT instead* an open call with no restriction on applicants
- ✓ Jury of professionals to select the winning project
- ✓ Workshop with winning projects, supervised by a professional
- ✓ Projects built from recycled materials with the end of life of materials in mind
- ✓ Assessment by A Greener Future
- ≈ Medium communication about the project and the results

# Scenography living lab ~ Our Case Study

## THE PROJECT CARRIED OUT

### Plastic Forest (Lille - France)

The installation was a largely wooden structure decorated with bright paint, messages, and plastic bottles which provided a rest/meeting point for festival attendees, including a rope hammock.

Plastic Forest was designed by someone who had prior experience working for a music festival.

### Double Face (Bruxelles - Belgium)

The installation was made largely of wooden pallets, which provided both a meeting area for festival-goers to sit and relax, and also a small shaded area where festival goers could meet and escape the sun.

Double face also had a system of pockets of earth where flowers were planted with natural flowers to enhance the feeling of well being and biodiversity.

Double Face was designed by someone for whom it was a first experience working on a music festival.

### ~ ASSESSMENT

A Greener Future assessed the projects onsite. **Additional data** was captured from a questionnaire provided by AGF, on: materials used, source of materials (hired/reclaimed/reused), materials traceability, transportation mode & distance, energy use, water use, material disposal, design features (for accessibility & inclusion).



## Pros identified by the Dour team

- ~ **Boost for sustainability:** the GEX project, which involved several members of the Dour team, helped launch a dynamic regarding sustainability in scenography by providing clear guidelines and tools.
- ~ **Useful projects:** the two projects answered the need of the festival by providing sitting areas and shade
- ~ **Good planification:** with enough time for each step of the project.

## Cons identified by the Dour team

- ~ **Time constraints:** Lack of follow-up: unfortunately, the dynamic launched by GEX has not been sustained over time regarding sustainable scenography.
- ~ **Human resources:** having more people on Dour's side related to the project would have been helpful, with for example one person dedicated to coordinating all aspects of the projects.
- ~ **Scaling issue:** the structures turned out to be quite small in relation to the space available, and therefore suffered from a lack of visibility.
- ~ **Discrepancy with the artistic direction:** the experimental aspect of the two projects made them a little out of step with the rest of the artistic direction of the scenography.
- ~ **Lack of sharing & meeting:** the COVID context and the rush of putting together all the projects in 2022 made it hard to stay in touch with the other festivals and to really share knowledge and conclusions about GEX.

# Scenography living lab ~ Dour Case Study

## WHAT NOW?

---

~ The two structures were **not put together** for the 2023 edition of the festival, probably notably because of the scaling issues mentioned.



# Scenography living lab ~ Our Case Study

## MAIN CONCLUSIONS

---

~ **Planning** is key for the smooth running of the various phases of the project, leaving enough time for each phase

~ **Anticipation** is also key, be it :

- ~ adding directly in the open call requirements/criterias to facilitate reuse: material sourcing, size of structure adapted to storage...
- ~ know where the structures will be located, so that their dimensions can be calibrated as accurately as possible and the artistic direction adapted to the rest of the space if necessary
- ~ having a list of the materials required for the construction of each structure to make it easier to source the materials needed
- ~ having detailed steps for assembling and dismantling the structure to facilitate future reuse (list of materials, photographs as was done here by the person supervising the workshop). The big plus would be an inventory of all the pieces, with details on their condition.

~ Defining clearly the **constraints** of the festival and the **role** of each person

~ When using outside personnel to build structures, make sure you are **up to date with the regulations** (e.g. being authorised to work at height) and apply for the necessary certificates.

~ **Involve permanent internal teams** in this type of project to ensure that the momentum is maintained and that information is passed on to teams that may change.

~ Drawing up **reports to identify areas for improvement**, by collecting qualitative and quantitative data (e.g. on energy consumption, transport, the nature and origin of the materials used, team feedback, etc.).

~ **Information provision and promotion** with attendees and others is an important aspect in order to raise awareness. For example, explaining where the materials came from, what the structure will become after the festival etc to highlight the importance of re-use and circular economy.

~ The festival could **go even further in its selection criteria** by including, for example, the transport of materials (distance, mode of transport) or benefits to the natural environments.

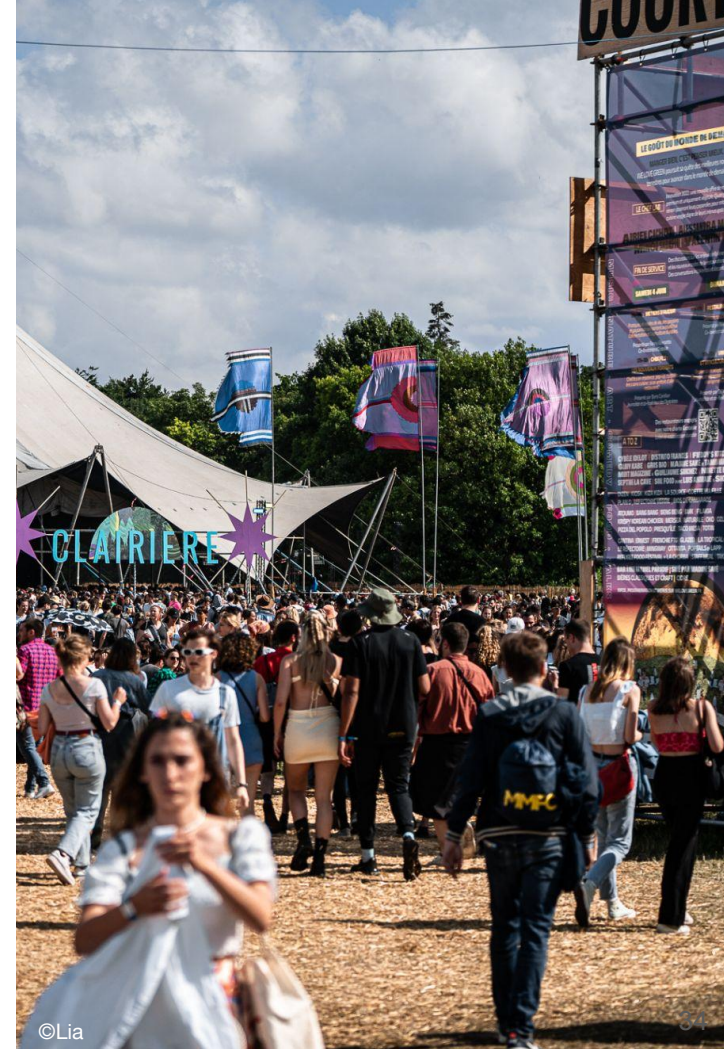
# Scenography living lab ~ We Love Green Case Study

## WE LOVE GREEN STATE OF PLAY

- ~ We Love Green teams **do not have access** to the festival's site all year long.
- ~ The festival has its own **storage space**, but it's an hour's drive from the festival site, as storage space in the Paris region is rare and expensive. Various materials are stored, including scenography elements from previous years, but there is not a clear inventory.
- ~ For an eco-designed scenography, We Love Green works in alignment with the principles of **circular economy**, by sourcing recyclable, reusable and reused materials thanks to its network of other actors (events, associations, agencies, museums...).
- ~ **External teams** work on scenography during 6 months.
- ~ We Love Green does have a **budget** dedicated to scenography, as art and scenography are dedicated programs.
- ~ **One person was hired** temporarily to supervise the assembling of the projects realized for GEX.

### To be noted

On Saturday 4 June 2022, We Love Green was hit by an intense thunderstorm, forcing the evacuation from 6 pm onwards. The festival went ahead as planned on Sunday.



# Scenography living lab ~ We Love Green Case Study

## THE PROJECT CARRIED OUT

---

### ~ WHAT?

For the GEX project, We Love Green wanted to build :

- ~ **sorting bins** to raise awareness on waste sorting in an educational way, and adapted to the festival's waste flows
- ~ **seating modules** to allow festival-goers to rest between concerts

Requirements were the following :

- ~ **fun installation and design** to raise awareness for the sorting bins / **impactful design and adapted** to the scale of the festival for the seating modules
- ~ **modular** design that allows for easy dismantling and storage
- ~ being **self-supporting**
- ~ being **resistant and solid**
- ~ the artist or collective must be responsible for the **fabrication, assembly and dismantling**
- ~ complying with the **scenography charter**

### ~ HOW?

A general **open call** for scenography projects was launched in April 2022 (6 weeks before the festival), which included one specific part for GEX, and communicated in French and English. Students/collectives in Design, Architecture, Scenography, Art, Graphic design were specifically targeted.

The open call was online for **2 weeks** : 1 application was received for the sorting bins and 3 for the seating modules.

Applicants undertook to respect the scenography GEX charter and were asked to provide: note of intent, description and technical plans, 3D visual and diagram, list of material needed.

**2 projects**, one for each module, were selected by We Love Green.

Originally, We Love Green wanted to involve the National School of Fine Arts of Paris in the project, but it was too complicated post-covid as the school was undergoing restructuring. This is why the call for projects was launched so late, and circulated with other calls for scenography projects for the festival, which may have led to a **lack of visibility**.

# Scenography living lab ~ We Love Green Case Study

## THE PROJECT CARRIED OUT

### ~ WINNING PROJECTS AND WORKSHOP

The projects were set up during an **onsite scenography workshop** that lasted **10 days**, before the festival. Participants were the teams behind the projects and one person hired by the festival to supervise and assist the assembling. This person had previous experience working with students for the realization of a scenography project.

An **online meeting** was held with the participants to identify how the proposals could be adapted to time, budget and materials constraints. They were then reworked by the person supervising the workshop.

The workshop was held under one of the festival's covered stages, already set up. The festival provided tools and materials.

Neither of the teams had worked on a construction site or festival before, so part of the workshop was to explain how it works, and to give direction and guidance. We Love Green volunteers also helped to build the structures by carrying out minor painting work.

At the end of the festival the structures were dismantled and put in a **container** for future reuse, but were damaged by the storm.

We Love Green covered the costs of transport and accommodation, and provided meals.



### Adaptation to the COVID 19 pandemic

#### Step 2 - Experimentation:

- ✓ Projects submitted by students
- ✗ No jury of professionals to select the winning project
- ✓ Workshop with winning projects, supervised by a professional
- ≈ Projects built from recycled materials with the end of life of materials in mind BUT in the end unable to reuse the materials, as the storm revealed they were not adapted to outdoor settings
- ✓ Assessment by A Greener Future
- ≈ Medium communication about the project and the results

# Scenography living lab ~ We Love Green Case Study

## THE PROJECT CARRIED OUT

Both projects were made from OSB, the only recycled material that was readily available in large enough quantities and was strong enough. However, this material proved to be a poor choice as it didn't stand up to the storm that hit the festival on the second day.

### DODO (Italy)

DODO consisted of modules that could be adapted to the different types of waste present at the festival, and assembled, disassembled and stored quickly without any special skills or tools. The module is supported by a co-ordinated image of the waste collection, which identifies the categories of waste present in the festival through primitive shapes and primary colors.

### Link in bark (Paris - France)

Link in bark consisted of seating modules created from a vocabulary of shapes inspired by tree bark.

### ~ ASSESSMENT

We Love Green is assessed each year by AGF regarding its sustainable policies, and notably on circularity. The two projects were therefore evaluated as part of the general assessment.



# Scenography living lab ~ We Love Green Case Study

## Pros identified by the We Love Green team

- ~ **Useful projects**: the two projects answered the need of the festival by providing sitting areas and sorting bins
- ~ **Identified areas of improvement**: the difficulties encountered enabled to identify the areas of improvement, as mentioned below.
- ~ **Using existing structure**: for the first time We Love Green teams used a stage that was already assembled to organize the workshop, thus saving money as it enabled to avoid renting a tent.

## Cons identified by the We Love Green team

- ~ **Timing too tight**: call for projects closed quickly, so few applications, little time to support the reworking of projects and source materials, tight deadlines for the workshop.
- ~ **Lack of motivation and involvement** from some participants to the workshops which can be imbued to the timing constraints and rain during the workshop.
- ~ **Poor choice of construction material**: OSB was not the best choice of material as it didn't resist the rain.
- ~ **Easily dismantled structures**: during the evacuation of the festival under heavy rain, festivalgoers used bits of the structures to protect themselves. This could have been a security issue.

# Scenography living lab ~ We Love Green Case Study



## WHAT NOW?

~ The two structures were **not put together** for the 2023 edition of the festival, because they were too damaged by the storm.

~ Since 2023, thanks to the discussions initiated during GEX, the festival's scenography programme has included a **pedagogical programme integrated into the curriculum of students from two art schools**: the National School of Fine Arts in Paris and the National School of Decorative Arts. For 6 months, the students are supported by the festival's scenography teams in the design and on-site realization of their projects. The the materials are reused from year to year. The aim of this programme is twofold:

- to raise awareness of eco-design among these future professionals by giving them the opportunity to create a full-scale work at a major festival
- to contribute to their professional development by giving them the opportunity to meet art professionals and take part in an artistic residency

~ Starting 2024, the festival has been making a **detailed inventory of its scenography project**, and specifies in its calls for projects that they must be capable of being reused over a 4-year period (and therefore be designed with suitable and easy to reuse materials).

# Scenography living lab ~ We Love Green Case Study

## MAIN CONCLUSIONS

---

~ **Planning and anticipation** are key for the smooth running of the various phases of the project, leaving enough time for each phase. Here, the teams were caught short by the aftermath of the COVID and the non-possibility of the partnership with the National School of Fine Arts in Paris, which meant that the application form was opened late and not long enough, with little time between the different phases and little time to source suitable materials / adapt the projects to the constraints of a festival.

~ Having a **list of the materials required** for the construction of each structure to make it easier to source the materials needed is important.

~ It's important to **know the specific characteristics of the materials you want to use**: suitable for outdoor use, easy to assemble and dismantle, etc.

~ **Don't jump at every opportunity to salvage second-hand materials**: only take what you really need and what is reusable, so as not to overload your storage space and not lose time. Again, it requires anticipating the needs.

~ **Having someone with field experience** and who has already worked on project support is a real asset when it comes to reworking projects upstream to take account constraints, and then supervising their implementation on site (and adapting further if necessary to the realities of the field and unforeseen circumstances such as meteorological phenomena).

# Scenography living lab ~ Boom Case Study

## BOOM STATE OF PLAY

- ~ The Boom organizing team has **owned the festival's land** since 2010, which enables them to design projects for the long term.
- ~ Boom has a **storage space** to store materials onsite, and an inventory is made at the end of the festival, to help keep track of what can be reused and what needs to be bought.
- ~ Boom's teams have been **working hard on the circularity of scenography** for a number of years: large scenographic projects reused over a minimum of 3 years, reuse of existing materials in other projects (particularly fabric), donations of unused materials to associations or other players in the events sector, etc.
- ~ Boom's scenography design teams are both **outsourced and in-house**: an in-house team is responsible for artistic direction and architecture, while the festival also invites external teams (artists, set designers, architects, etc.) to work on specific areas, always in liaison with the in-house teams.
- ~ Boom also has a **dedicated permanent team working on sustainability**.



# Scenography living lab ~ Boom Case Study

## THE PROJECT CARRIED OUT

### ~ WHAT?

Due to strong time and financial constraints in 2022 inherited from the pandemic and 4 years after its last edition, Boom teams were unable to carry out the experimentation phase of GEX.

What Boom did instead was to **adapt their other new projects to the guidelines of GEX**, by putting a strong emphasis on circularity:

~ **New urinals that were built with recycled plastic :**

5041 kg of recycled plastic used, made out of 5803 kg of plastic collected from the city's ecopoints.

~ **Flooring of The Gardens music stage** made with carpet developed by a local factory constructed with leftovers from the clothing and textile industry. After its use, the carpet was resent to the manufacturer which transformed it into new carpet.



In 2023 however, Boom organized a **workshop** during the festival on the festival's circularity, while showing specific examples. The workshop was animated by the festival's chief architect and architect, attended by both festival goers and team members, participating to raising awareness on the specific issue of circular scenography.

Moreover, in its yearly activities outside of the festival, Boom has been organizing **educational courses** on permaculture for example. The festival also has partnerships with local schools and opens up trainees positions in their different teams (communication, design, art...) which enables to raise awareness among students on sustainability topics).



# Scenography living lab ~ Boom Case Study

## Pros identified by the Boom team

~ **Useful projects:** even though Boom did not necessarily need to be boosted in terms of scenography, the format of the “workshop” was found very useful and gave them ideas for other subjects linked to sustainability.

~ **A gateway to cooperation:** the project fostered lasting cooperations, both with local actors such as Rethorica and international ones such as the Institut Français and We Love Green. The new local players implicated in the project and now identified can now be consulted to answer other needs of the festival.

~ **Boost for sustainability:** it permitted to push even further the festival work and care for circular scenography.

## Cons identified by the Boom team

~ **Time constraints:** a part of the Boom team who worked on GEX after Covid moved on to other projects which made it harder for the new teams to take over in a very short timing.

### Adaptation to the COVID 19 pandemic

#### Step 2 - Experimentation:

- ✗ No involvement of a class of students
- ✗ No jury
- ≈ No workshop or residency with medium-term mentoring in 2022 BUT a workshop organized in 2023 during the festival on the festival's circularity, by showing specific examples
- ✓ Projects built from recycled materials with the end of life of materials in mind
- ✓ Assessment by A Greener Future
- ≈ Medium communication about the project and the results

## WHAT NOW?

- ~ In 2023, Boom made a **workshop** to explain their circularity approach regarding scenography.
- ~ Following on from GEX, the Boom teams would like to work with **art school students** to create a small scenography project.

## MAIN CONCLUSIONS

- ~ **Strong connections with local players and industries** facilitate the implementation of sustainable and innovative solutions

# 3. FOOD LIVING LAB



Co-funded by the  
Creative Europe Programme  
of the European Union

# Scenography living lab ~ Introduction

## GOALS OF THE FOOD LIVING LAB

---

- ~ To provide festival partners with **adequate knowledge and skills** in the field of sustainable food management, by the means of a peer learning network;
- ~ To test the **feasibility of a new sustainable production model** which follows the principles of circular economy in festivals' production area of food;
- ~ To **assess the validity of the systematic tools** used for evaluating the food and catering activities;
- ~ To **train and experiment with students and educational actors** of the food and festival value chains the implementation of sustainable food practices;
- ~ To provide an arena for **exchange of ideas** around sustainable food management, through a process of cross-fertilization that is nurtured by the regional differences;
- ~ To **collect different viewpoints and to address the needs** of relevant stakeholders in the field of festivals' food management, thanks to a multi-stakeholder approach that involves chefs, caterers, vendors, suppliers, food markets, charities and festivals teams;
- ~ To **foster future replicable good practices** in the area of food management;
- ~ To **create a first nucleus of green suppliers** for music festivals, that could converge in an international network.



# Scenography living lab ~ Introduction

## INITIAL FOOD LIVING LAB PROJECT

The scenography living lab was supposed to last 1 year in 2020, and was imagined as follows :

~ **Step 1 - Reflection : Training seminars** among GEX's partner organizations, notably during renowned events of the music festival sector, based on peer learning. Discussion of the evaluation grid, requirements for the call for projects addressed to target groups (suppliers, food stalls...) jury composition and competencies and elaboration of a common policy (food charter).

~ **Step 2 - Experimentation : Food workshop**, under the mentoring of the Boom team, for about 50 hours. Collaborative reflection and work with farmers, providers and a cooking school to discuss sustainable and affordable food offer. Jury to select food stalls in the case of We Love Green. Communication on the selected caterers, providers and farmers. Work with the selected participants under the supervision of a sustainability manager on themes such as good practice, portion size, waste, organic options and selection of seasonal products, among others. The process would be assessed by A Greener Future and communicated / disseminated by GO Group.

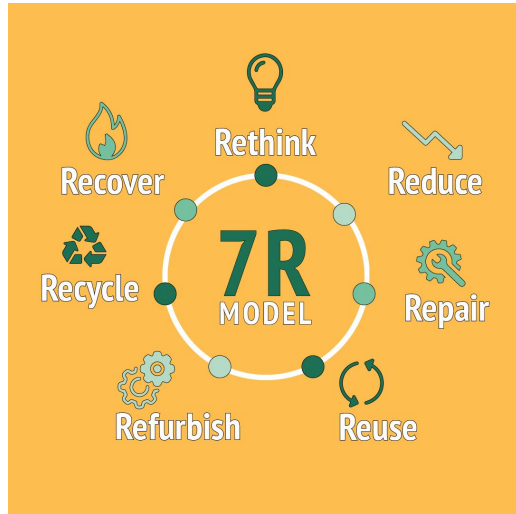
~ **Step 3 - Evaluation : Creation of evaluation framework and tools.** Evaluation carried out by A Greener Future at each stage using their assessment tools, with more specific KPIs and tools dedicated to food (Carbon Analysis, Life Cycle Analysis, Materials Flow...), discussed with the other partners. Festivals were to self-assess their work and provide supporting documents.

## Keeping in mind: the 2020-2022 COVID-19 context

However, the COVID 19 pandemic seriously disrupted the timetable and resources initially planned by the various partners for the GEX project. The food living lab was therefore adapted to national contexts, time constraints and available resources, while keeping the initial objectives in sight.

*For more details, please refer to the festival sheets below.*

# Scenography living lab ~ Introduction



## WHAT IS A CIRCULARITY REGARDING FOOD?

A joint **charter was drawn up** at the beginning of 2022 by the 6 GEX project stakeholders **to guide the projects, using these 7 principles**. It is also useful more broadly to give a framework of conduct to the festivals teams for the development of their events.

### Vision of the GEX food charter

To rethink and innovate in food offerings & production at festivals for sustainable, quality and affordable catering thanks to the implementation of a circular economy model. The aim is to arouse interest and raise awareness around low environmental impact, local, seasonal and organic food, supporting biodiverse ecosystems, produced and traded in a fair and equitable way.

## *Infinite creativity within finite materiality*

### ~ INTRODUCTION

The vision of the GEX food charter is to rethink and innovate in food offerings & production at festivals for sustainable, quality and affordable catering thanks to the implementation of a circular economy model. We aim to arouse interest and raise awareness around low environmental impact, local, seasonal and organic food, supporting biodiverse ecosystems, produced and traded in a fair way.

### ~ GEX FOOD DEFINITION

This field of action includes topics such as resources, source and traceability, ingredients, preparation and waste. Food is a focus area for GEX, because what we eat is part of the cultural definition of a country. Furthermore, the production of food is one of the main sources of our GHG emissions.

## THE CHARTER

### ~ SOURCING, TRACEABILITY & INGREDIENTS

- ✓ Traceability of all food served should be demonstrable and from ethical and ecologically sound sources. Any items known to be highly environmentally damaging or prone to human and animal rights abuses in particular must show evidence of origin if not eliminated. (e.g. soya, avocado, almonds, tea, coffee, chocolate, fish, white meat, dairy)
- ✓ Maximize proportion of responsibly produced and sustainably sourced, fair trade, organic, local and seasonal produce
- ✓ No use of produce that is known to threaten the environment (Industrial animal farming, extensive monoculture, excessive usage of fertilizers)
- ✓ Reduce use of animal proteins and dairy & maximize proportion of vegan wholefoods
- ✓ All personnel from Farm workers to Food servers are fairly paid

### ~ CULTURE & COMMUNITY

- ✓ Supportive of diverse cultural heritage
- ✓ Supporting local economy and agriculture
- ✓ Creative and delicious food offerings to demonstrate healthy, sustainable food choices that support biodiverse ecosystems

### ~ PREPARATION & USAGE

- ✓ Efficient usage of water in cooking and cleaning
- ✓ Take all necessary actions to minimize food waste through preparation and collaboration with the management teams and staff
- ✓ Plan for food salvage solutions to ensure maximum redistribution of any surplus food as applicable
- ✓ Minimize need for refrigeration trucking and on site usage by using products which need little, less or no cooling at all
- ✓ If refrigeration is needed, use collective site refrigeration if provided
- ✓ Minimize need for packaging, dishes and cutlery. If needed, make sure to use either reusable serveware or minimal, low impact packaging
- ✓ Use energy efficient cooking techniques where possible (raw food / renewable energy / use of fresh unfrozen produce)
- ✓ Segregate and recycle fats, oil and grease waste from the food preparation
- ✓ Segregate organic and biodegradable waste for composting

# Food living lab ~ How were the projects assessed

The assessment tool structure from A Greener Future followed these axes:

## PROCUREMENTS & SOURCING

- Avoidance
- Reuse & recycled sources
- Supply chain traceability and links / Ethical procurements
- Banned / controlled items

## OPERATIONAL ACTIVITIES

- Transport
- Energy
- Resources & Waste
- Water & Waste Water

## LOCAL COMMUNITY & SOCIAL REACH

- EDI inc Accessibility
- Health & Wellbeing (F&B)
- Local Community & Economy benefits

## BEHAVIOUR CHANGE, COMMUNICATION & LEGACY

- Training & education
- Signage and Media communication
- Sharing
  - ◆ Peers / Industry
  - ◆ Public
- Positive handprint

## MONITORING & MEASUREMENT

- Traceability
- Data accuracy & Metric Formulaity
- CO2 Analysis & Intensity Metrics
- Permanent Carbon Removals

# Food living lab ~ Pohoda Case Study

## POHODA STATE OF PLAY

- ~ The **festival's site does not belong to Pohoda**, therefore the teams only have access to it for the festival.
- ~ Pohoda's supervising food team is **internal**.
- ~ Food stands are mainly food trucks coming from **Slovakia or neighboring Czech Republic**, and are selected internally after an **open call**. They can therefore change from one year to another.
- ~ The type of food served is a mix of usual **street food** (such as burgers, pizzas etc) and **adapted diets** (vegetarian, lactose or gluten-free options, etc.) for at least part of the offer.
- ~ The topic of sustainable food practices was however rather **new** for Pohoda's team.
- ~ Pohoda's aim is not to be 100% vegetarian, but rather to **start reducing the amount of meat served**, as culturally meat-heavy omnivorous diets are still the norm in Slovakia: going 100% vegetarian would not be well-perceived and may lead to rejection reactions.



## THE PROJECT CARRIED OUT

---

### ~ WHAT?

Pohoda created a "**farm zone**", a cluster of food stalls focusing on healthy and local food, to serve as a pilot location to test sustainable approaches, using the common charter.

The idea was to test without changing the business of the restaurants, due to the difficulties inherited from the pandemic for all parties involved.

### ~ HOW?

To translate the common food charter into action points for Pohoda, the teams turned to a **sustainable consultancy institute**, Susto. With their help, they adapted each point to the local context and situation on Pohoda festival. Then they estimated and chose some priorities to address first.

An **open call for Food vendors** who would like to participate in the pilot project was then launched in May 2022. To motivate participation, the vendors were offered a reduction on festival fee. On the other hand, they were demanded to take part in the sustainable food service workshop and commit to some of the action points.

A **workshop** was then organized in June with farmers and food stands, facilitated by the consultancy institute.

They were introduced to the topic and then asked to give their thoughts on the different action points, on what was possible for them to achieve, the obstacles, the kind of support they would need in achieving more sustainability.

They were asked to choose some points where they could make changes already in the 2022 edition of the festival.

Other food vendors that did not take part in the pilot were sent the document for inspiration. A lot of them are making environmentally conscious decisions on their own.

The food charter was adapted as follows:

- Principle 1 - Prioritize **local ingredients**
- Principle 2 - Reduce the **use of raw materials** with demonstrable adverse environmental impacts
- Principle 3 - Reduce the **use of animal products**
- Principle 4 - Use only **environmentally friendly cleaning** and disinfecting products
- Principle 5 - Separate vegetable, food and fat **wastes**
- Principle 6 - Minimize the need for **packaging**, crockery and cutlery

The document given to the food stands also gave other recommendations and practical information on suppliers for example.

## THE PROJECT CARRIED OUT

Some changes were quick to adapt, like using only ecological washing fluids, some were more demanding, like implementation of the refundable food bowls.

Unfortunately, one of the vendors from the workshop renounced his participation on the festival just a few days before.

In the preparation phase for the festival, Pohoda teams were in intensive communication with the Farm zone to ensure the support from the festival.

During the festival, Susto provided an onsite monitoring to see how the commitments were implemented, as well as AGF.

Susto also addressed other vendors on site and through an online survey to feel the overall interest in the environmental issues. After the festival, towards the end of August, both AGF and Susto formulated their reports on findings.



### Adaptation to the COVID 19 pandemic

#### Step 2 - Experimentation:

- ≈ No jury BUT work with a specialized consultancy firm
- ✓ Workshop with food stands BUT with limited attendance unfortunately
- ✓ Support by festival teams in complying with the charter thanks to a guide made by the consultancy firm
- ✓ Assessment by A Greener Future
- ≈ Few communication about the project and the results

## Pros identified by the Pohoda team

~ **Useful project:** financial support in the context of GEX enabled the Pohoda team to work with a specialized consultancy firm and receive strong guidance on food sustainability, **with great perspective for the long-run.**

~ **A gateway to cooperation:** GEX opened up possibilities of direct conversation and cooperation with food vendors regarding their food offer.

~ **The charter is coherent, applicable and achievable:** even though the global context of Pohoda at the time made it hard to implement it with a lot of restaurants.

## Cons identified by the Pohoda team

~ **Half-hearted results:** the Pohoda teams are pleased with the work carried out with the consultancy firm and how the farm zone turned out, but the impact on the global food offer was rather weak, notably because very few food stands took part in the project, due to the following constraints:

~ **Tight timing:** GEX Food Charter was finalized when preparations for Pohoda were already in full swing. The capacity and resources needed to manage the sustainability of the food stalls was therefore limited.

~ **Complicated economic and geopolitical context:** the restaurants were in great financial difficulty after COVID, so the timing was not the best to ask them to make additional efforts. Moreover, Pohoda teams were involved in supporting refugees from Ukraine during several months prior to the festival, leaving less time than usual for the festival's preparation.

~ **Change of team:** the person who had been overseeing food stalls for several years left. The person who replaced them in 2022 therefore had a lot of information and processes to integrate.

~ **Some criterias were harder to implement than others:** reusable tableware for example, the team managed to implement it on the farm zone but they identified a difficulty to scale it up.

# Food living lab ~ Pohoda Case Study

## WHAT NOW?

---

- ~ With the tested solutions, the policy documents that were created and the insights from the survey, Pohoda now has strong foundations for more sustainable food services in its next editions.
- ~ For the 2023 edition of the festival, the food sustainability policy has not been able to evolve much, notably due to changes within the food management teams.
- ~ For the 2024 edition, Pohoda would like to implement reusable tableware.



## MAIN CONCLUSIONS

---

~ Creating a charter, or reusing the GEX charter, is a good way of **establishing general guidelines**. As in the case of Pohoda, the criteria may need to be adapted to specific festival contexts.

~ It's important to **listen to your stakeholders** to identify whether they'll be willing to accept/implement certain changes in practice. If this is not the case, the festival runs the risk of facing rejection or complicating its relations. This can be done through surveys, direct consultation or social listening for example.

~ It is **often preferable to proceed with changes in practice step by step**, in order to gradually habituate and raise awareness, so as not to frighten stakeholders and risk failure. **Testing on a small scale** can help identify areas for improvement and successes.

~ **Offering incentives to reward involvement** (discounts, special visibility, etc.) can be interesting to motivate stakeholders to participate in test practices. AGF suggested holding an award / certification scheme for the 'best' trader, to motivate participation in the project. The categories could be about the sustainability, wholesomeness and value of the food and beverage on offer, but also how much information the traders provide for the consumers.

~ Calling on **external expertise** can be a good alternative for taking a step back from our practices or implementing certain projects when internal human resources have little time to devote to them. In the case of Pohoda, many of the written documents were produced by the consulting agency, making it easier to take over processes.

~ The discussions during the workshop were invaluable for gaining an insight into how the restaurants felt about the feasibility of certain criteria, and for **exchanging views in a constructive manner**.

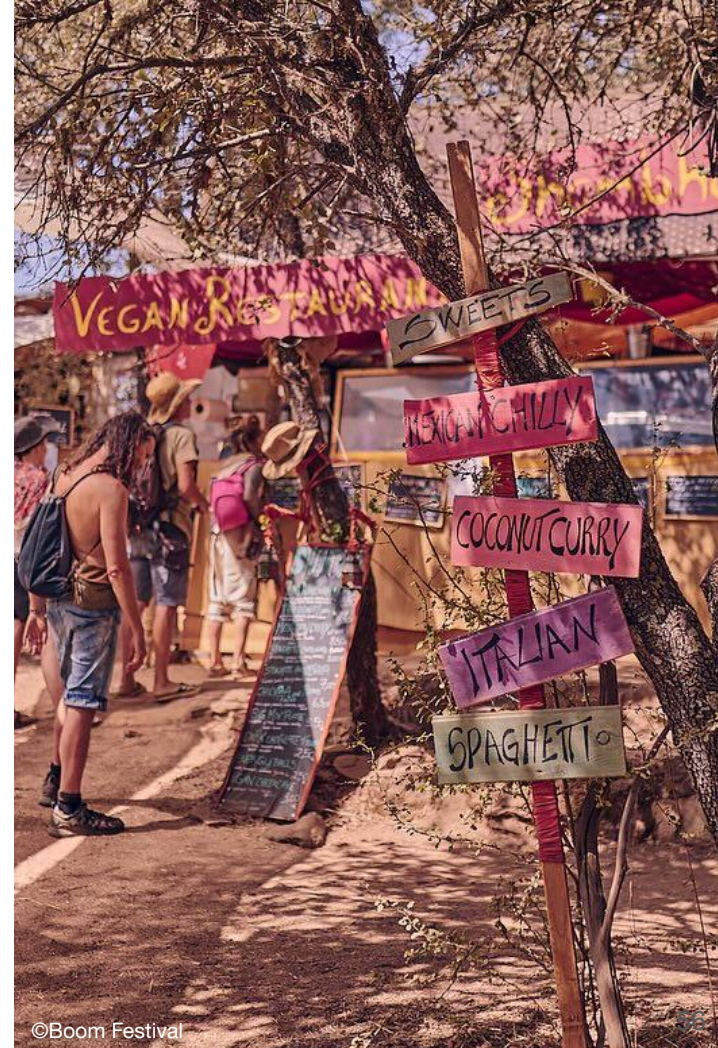
~ **Information provision and promotion with attendees** and others is an important aspect in order to raise awareness. Here it was a little bit limited : for example, it the festival could have put a notice to explain about the source of the food and the re-usable serveware system and why these were important and helped to promote the festival's sustainability aims.

# Food living lab ~ Boom Case Study

## BOOM STATE OF PLAY

---

- ~ The Boom organizing team has **owned the festival's land** since 2010, which enables them to design projects for the long term.
- ~ Boom has been having a **strong network of local suppliers and nearby organic farmers** for several years, and has been providing food vendors with their contacts.
- ~ Boom's food vendors are **selected internally** by Boom's organizing team, with the support of a nutritionist, following criterias on: diversity of offer, quality of recipes, the way recipes are prepared, local providers...
- ~ **One person in intern is dedicated to food**, with a team dedicated to varying the respect of the criterias by the food vendors. If food vendors fail to comply with the charter criteria, they may be penalized, either by not returning next year or by a fine.



## THE PROJECT CARRIED OUT

### ~ WHAT?

Boom's vision is about **providing information** so that their stakeholders may make up their own minds freely, but consciously, regarding the food they choose to eat, rather than implementing prohibitionist measures (e.g. mandatory 100% plant-based menus). In that sense, in 2022, Boom created the “**Know Your Food Charter**”, a tool developed to **assess and monitor the sustainability level of the food vendors menus**.

### ~ HOW?

For each food vendor, a **three-colour code** (green, yellow, red) was applied to the following categories: origin of the products, diet, seasonality, respect of the ecosystem, energy (in confection), impact in the economy, food waste, packaging waste, gender equality, accessibility.

The Know Your Food Charter was drawn up with the help of **two specialists** from outside of Boom.

The information that was to be collected were provided to the food vendors at the same time as the other requirements.

The information of each food vendor were reviewed by the sustainability team and one person hired for, in light of Boom's sustainability paradigm, and assigned a color for each category.

By doing this, the idea was to **enable festivalgoers to make healthier and more conscious food choices**, as the food vendors with green classifications represented the most sustainable options.

Unfortunately, some food vendors were reluctant to pass on information about recipes and products. Moreover, not all food vendors displayed their results throughout the festival.

### Adaptation to the COVID 19 pandemic

#### Step 2 - Experimentation:

- ✗ No jury
- ≈ No workshop or collaborative reflection and work with farmers, providers and a cooking school *BUT* collaboration with specialists to elaborate de Know Your Food Charter
- ✓ Support by festival teams in complying with the charter notably thanks to a strong pre-existing network of local suppliers
- ✓ Assessment by A Greener Future
- ✓ Great communication about the project and the results onsite and in newsletter/website post-event

# Food living lab ~ Boom Case Study

## Pros identified by the Boom team

~ **Useful, easy to understand and educational project:** feedback from festival-goers was very positive in the post-festival survey. They appreciated the transparency and educational nature of the Know Your Food Charter, which highlighted the differences between two vegetarian meals, for example. The feedback from staff was also very positive.

~ Generally speaking, **the strong network of local suppliers built over several years has had a positive impact on the food vendors' offer:** they are becoming accustomed to it and easily suggest recipes that meet the criteria.

## Cons identified by the Boom team

~ **Reluctance to provide information:** unfortunately, some food vendors were reluctant to pass on information about recipes and products. Moreover, not all food vendors displayed their results throughout the entire duration of the festival.

~ **Time-consuming verification work:** verifying information internally was very time-consuming for Boom team, especially given that they have had to relaunch certain food vendors. It would have helped to have more people working with them, or to externalize the process.

~ **Certain criteria were difficult to meet:** energy, seasonal products for example. But it is to be expected.

## WHAT NOW?

~ Positive feedback from festivalgoers and difficulties in rating certain criteria of the charter prompted Boom to **go further in 2023 by opting for an even more rigorous existing tool** that takes more aspects into account: Klimato. It was used for food vendors and staff catering.

## MAIN CONCLUSIONS

---

~ **Setting up a charter and a rating tool can require a lot of verification work:** it is important to have enough staff in place, with internal or external teams

~ Here again, **anticipation is key** when introducing new processes: it is important to communicate the information that will need to be passed on in advance, to give stakeholders time to get organized

~ **Support from the teams** will potentially be necessary: help with passing on information, finding alternative suppliers so that products comply with the charter, etc.

~ **Be aware that this is a continuous improvement process:** not everything can be done in the first year nor be perfect. It's also a question of getting your stakeholders used to transmitting certain types of information, paying attention to certain types of criteria etc. As time goes by, this becomes part of everyone's routine and requires less time on everyone's part.

~ **Teaching by leaving the final choice to the public**, rather than imposing it, is an interesting approach to nudge. It raises awareness of conscious choice and is an interesting way of operating, particularly with audiences who are less aware of environmental issues or used to festivals taking a stand.

~ Sometimes **penalties for non-compliance** are also an effective way of ensuring that certain measures are put in place, as in this case with financial penalties. These should be measured, however, so as not to be discouraging.

# Food living lab ~ We Love Green Case Study

## WE LOVE GREEN STATE OF PLAY

~ Since its creation, We Love Green has treated **food as a distinct program**, integral to its overall lineup, alongside music and conferences. Each year, the festival hosts around fifty restaurants, chefs, or restaurateurs in its food court, rather than event catering providers.

~ We Love Green has had a **dedicated food team** since 2017, responsible for the programming and production of the food program. This team collaborates with the sustainable development department to implement the sustainability strategy related to food.

~ The food program is organized as follows:

- **Call for Applications:** Restaurateurs must adhere to a corporate social responsibility charter based on seasonal food offerings, with local products (within 150 km), sourced from organic or sustainable agriculture.
- Selection of Restaurateurs by a **specialized jury**, including chefs, restaurateurs, and journalists, selects the participants.
- **Eco-Responsible Workshop** organized to raise awareness among restaurateurs about the festival's eco-responsible actions and to explain how to calculate the carbon footprint of dishes.
- **Setup of Food Stands and Offerings:** Food stands are set up on the festival site, providing a diverse and compliant food offering.
- **Data Collection for Carbon Footprint Calculation**
- **Redistribution of Unsold Food**



## THE PROJECT CARRIED OUT

### ~ WHAT?

Raising awareness of sustainable food among stakeholders : restaurateurs and festivalgoers by promoting sustainable food with a reduced carbon footprint through :

- **reducing animal protein**
- using products from **organic or responsible agriculture**
- sourcing **local and seasonal products**.

### ~ HOW?

Raising awareness among restaurateurs for sustainable food offer :

- **Charter** : based on organic product or from responsible agriculture, local and seasonal produce using the common charter of GEX
- **Workshop**: Organize a workshop to present the festival's charter and the common charter of the GEX project.
- **Carbon Footprint Calculation**: Assist restaurateurs in calculating the carbon footprint of dishes and encourage them to reduce it, primarily by decreasing the share of animal protein, avoid products that is known to threaten the environment,
- **Collaboration with Ecotable**, a specialized provider, to ensure adherence to the charter by examining the restaurateurs' invoices

For festivalgoers:

- **Explanatory signage**:
  - displaying the carbon footprint of meals and explaining the charter.
- **Food offerings**:
  - providing a sustainable food offering, with 50% vegetarian options
  - creation of a new space: the Chef Club, with a 100% vegetarian menu prepared by gastronomic chefs

### Adaptation to the COVID 19 pandemic

#### Step 2 - Experimentation:

- ✓ Jury with chefs, journalists
- ✓ Workshop with chefs and providers
- ✓ Support by festival teams in complying with the charter
- ✓ Assessment by A Greener Future
- ✓ Great communication about the project and the results onsite and in newsletter/website post-event

## Pros identified by the We Love Green team

- ~ Collaborating with a **specialized jury allows for the provision of constructive advice and feedback** to the selected restaurateurs. This helps them to offer menus that are both attractive to festivalgoers and compliant with the charter.
- ~ Organizing workshops is time-consuming and requires a dedicated team, but it ultimately saves time:
  - **Efficient awareness-raising:** Conducting a single workshop to raise awareness among all 50 restaurateurs.
  - **Addressing common questions:** Most restaurateurs have similar questions and concerns. This dedicated time allows these to be addressed collectively, rather than on a case-by-case basis.

## Cons identified by the We Love Green team

- ~ **Managing 50 stands complicates production and logistics:** maintaining 50 contacts, and overseeing setup is logistically complex.
- ~ It is **challenging to collect all invoices and proof** to ensure each restaurateur adheres to the charter.
- ~ Gathering all **recipe information needed for calculating the carbon footprint is complicated and time-consuming**, which can discourage restaurants to participate.
- ~ Enforcing a **very strict charter may be impractical** for restaurateurs to follow in reality, and lead to non-compliance, which can be discouraging for all stakeholders involved.
- ~ **Time constraints for restaurateurs:** The restaurateurs are real, daily-operating restaurants, not eventual providers. They often lack the time to meet all festival expectations, including adhering to the charter, providing verification data, gathering information for the carbon footprint, and more.

## Food living lab ~ We Love Green Case Study



### WHAT NOW?

~ Since GEX, the festival has aimed to continue in the same direction:

- Minimizing carbon footprint: **transitioning to 100% vegetarian food** from 2023 onwards for all audiences, including during set-up and dismantling (1 day out of 2 vegetarian).
- Enhancing Circularity: conducting an initial test of **reusable dishware** in 2023, before applying it to the entirety of the food court in 2024

# Food living lab ~ We Love Green Case Study

## MAIN CONCLUSIONS

---

~ **Setting up a charter and a rating tool can require a lot of verification work:** it is important to have enough staff in place, with internal or external teams

~ It's **important to both take into account the national context and listen to your stakeholders** when putting in place a charter to identify whether they'll be willing and able to accept/implement certain changes in practice. If this is not the case, the festival runs the risk of failing to comply with the charter, facing rejection or complicating its relations. This can be done through surveys, direct consultation or social listening for example.

~ Here again, **anticipation is key** when introducing new processes: it is important to communicate the information that will need to be passed on in advance, to give stakeholders time to get organized.

~ **Support from the teams** will potentially be necessary: help with passing on information, finding alternative suppliers so that products comply with the charter, etc.

~ The discussions during the workshop were invaluable for gaining an insight into how the restaurants felt about the feasibility of certain criteria, and for exchanging **views in a constructive manner**.

~ Another interesting approach to explore is **not to communicate (too much) about the big changes made**, as in the case of We Love Green and its switch to 100% vegetarian. The idea behind this is to avoid alienating the public, and to prove to them that this kind of major change won't disrupt their festival experience: the most important message to spread is to serve a high-quality, nutritious and reasonably-priced catering offer.

~ Be aware that this is a **continuous improvement process**: sometimes it's better to **start small and simple** than be over-ambitious in the first year, so as to be able to draw relevant conclusions for the following year and not demoralize the stakeholders involved by missing the project altogether.

# 4. SYNTHESIS



Co-funded by the  
Creative Europe Programme  
of the European Union

# Synthesis ~ Scenography

This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for scenography.

## DO'S - PROJECT MANAGEMENT

~ **Allocating human resources:** change in practices and putting in place new processes require time, it is important to make sure that the person in charge of supervising the project has enough time to do so. Defining clearly the **role** of each person.



✓ **Best practice:** We Love Green, following GEX, hired a freelance scenography manager to oversee all new projects and who has a long-term view of them.

~ **Planification** is the essence to ensure the smooth running of the various phases of the project: leaving enough time so that propositions can be made, selected, and adapted to the festival constraints; to source reusable materials and to construct everything onsite.



✓ **Best practice:** Dour for the smooth running of the GEX experimentation phase.

~ Sharing cost of building and maintenance by **mutualising** the scenography element that are built.



✓ **Best practice:** Pohoda and the city of Trenčín for the construction of the bicycle stand and its shared reuse.

~ Building or joining a **network of local actors** to foster the research and development of solutions, or source recycled materials.



✓ **Best practices:** Boom for its strong links with innovative local actors, We Love Green for its networks of actors for the reuse of materials.

~ Only **recover materials for which the festival has identified a need**, rather than jumping at any opportunity.



# Synthesis ~ Scenography

This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for scenography.

## DO'S - PROJECT MANAGEMENT

~ **Conduct reviews** and make reports to identify areas of improvement and ensure that information is passed on from one year to the next, **to maintain the momentum**:

- qualitative: consult stakeholders on the project's implementation to identify areas for improvement and the perception (meeting, questionnaire...)
- quantitative & carbon: materials used, energy and water consumption, transport...



~ **Communication** around the environmental benefits of the projects put in place to raise awareness (be it on the festival's social media, newsletter, website, or onsite).



✓ **Best practice**: Boom for the public report on their scenography projects following the festival, with concrete numbers.

## DO'S - PRODUCTION

~ Creating or applying a **charter** to give guidelines that will irrigate each projects, be it the one from GEX or an adaptation.



✓ **Best practice**: each festival asked for the respect of the GEX charter, Boom adapted their projects to the charter.

~ Issuing **open calls** for new projects: an opportunity to share and learn from others, and to build a network.



✓ **Best practice**: We Love Green launching open calls for even broader projects now, such as stage design.

~ Hiring different trade to **share competencies and supervise** the project building.



✓ **Best practice**: Dour, Pohoda and We Love Green hired professionals to supervise the workshops and the building of the structures, whose expertise enriched the different stakeholders

# Synthesis ~ Scenography

This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for scenography.

## DO'S - PRODUCTION

~ **Anticipation** is key. For each new project:

- adding in the open call or specifications **requirements / criterias to facilitate reuse**: material sourcing, size of structure adapted to storage...
- knowing in advance **where the structures are to be installed** so that they can be optimally calibrated to their environment (size, artistic direction, etc.).
- knowing the **specifications of each material** and what is best suited to the constraints (outdoor, cost...)
- having a **list of the materials** required for the construction early on to make it easier to source the materials needed
- having **detailed steps for assembling and dismantling** the structure to facilitate future reuse
- if the project is to be reused, **storing** it in an accessible space



✓ **Best practice:** We Love Green, following GEX the festival hired a freelance scenography manager to oversee all new projects and who has a long-term view of them.

~ Setting up **workshops** to foster the exchange and sharing of knowledge and skills between stakeholders.



✓ **Best practice:** Pohoda and the city of Trenčín for the construction of the bicycle stand and its shared reuse.

~ At the end of the festival, drawing up an **inventory** of stored scenographic elements to easily identify what can be reused, what resources are available and what needs to be redesigned for future editions. It is especially useful if you don't have easy access all year long to your storage space.



✓ **Best practices:** Pohoda and Dour for their inventory.

# Synthesis ~ Scenography

This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for scenography.

## DO'S - AREAS TO WATCH OUT FOR

---

~ **Putting in place projects with students is more costly and requires more resources than working with professionals:** it is important to be aware of this, and therefore to do such projects for other reasons (for the educational aspect and the sharing of skills, for example).

~ Their ephemeral, one-shot nature makes **festivals very sensitive to exogenous factors** (inflation, war, pandemic, meteorological phenomena...).

However, their **ability to bounce back and find solutions** must also be highlighted. Indeed, implementing new production methods may seem complex and a low priority in such contexts, but they are also opportunities to rethink projects entirely, and with them taking into account environmental priorities. Instead of adding environmental aspects in already-defined processes, this is an opportunity to create new processes that already take them into account.



This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for food.

## DO'S - PROJECT MANAGEMENT

~ **Allocating human resources:** change in practices and putting in place new processes require time, it is important to make sure that the person in charge of supervising the project has enough time to do so. Defining clearly the **role** of each person.



~ Sometimes it's better to **start small and simple** than be over-ambitious in the first year, so as to be able to draw relevant conclusions for the following year and not demoralize the stakeholders involved by missing the project altogether.



✓ **Best practice:** Pohoda has prioritized some of the charter's criteria over others to make it workable in his context.

~ **Planification** is the essence to ensure the smooth running of the various phases of the project: leaving enough time between food vendors selection (if relevant), workshops, offer adaptation, support provided by the festival to source sustainable ingredients...



~ **Delegating certain tasks to an outside organization**



can be a good way of optimizing the time of internal teams, obtaining expertise and skills that internal teams don't have, and/or getting an objective outside view of your practices.

✓ **Best practice:** Boom for the consultation of experts to elaborate the Know Your Food Charter and then the use of Klimato in 2023 following GEX, Pohoda with the support of the consulting firm Susto, and We Love Green with Ecotable to check compliance with the charter.

~ **Conduct reviews** and make reports to identify areas of improvement and ensure that information is passed on from one year to the next, to **maintain the momentum:**



- qualitative: consult stakeholders on the project's implementation to identify areas for improvement and the perception (meeting, questionnaire...)
- quantitative & carbon: materials used, energy and water consumption, transport...

# Synthesis ~ Food

This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for food.

## DO'S - PROJECT MANAGEMENT

~ Regularly **consult your stakeholders** involved in a transition project to ensure its feasibility and adapt it to their constraints (meetings, questionnaires, workshops, etc.).



✓ **Best practice:** Boom for the public report on their scenography projects following the festival, with concrete numbers.

~ **Communication** around the environmental benefits of the projects put in place to raise awareness (be it on the festival's social media, newsletter, website, or onsite).



✓ **Best practice:** Boom with the Know Your Food Charter displayed at some food stalls and We Love Green with the carbon footprint of meals calculated with Bon Pour Le Climat also displayed at some food stalls.

## DO'S - PRODUCTION

~ Creating or applying a **charter** to give guidelines that will irrigate each projects, be it the one from GEX or an adapted version to the local context. Indeed, if the charter is too strict and unrealistic, it will not be respected and you could loose your food vendors. Don't hesitate to rethink it each year.



✓ **Best practice:** Pohoda's adaptation of the charter to its context, in conjunction with a sustainably consultancy firm, the foods vendors and the supplier.

~ Issuing **open calls** for new projects: an opportunity to share and learn from and with different actors, and to build a network.



✓ **Best practice:** We Love Green and its call for projects every year to select 50 restaurants.

# Synthesis ~ Food

This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for food.

## DO'S - PRODUCTION

~ **Producing and providing tools** to facilitate the sustainability shift: network of local sustainable providers, carbon footprint calculator...



✓ **Best practice:** Boom Festival and We Love Green which provide a list and map to their food vendors.

~ Setting up **workshops** to foster the exchange and sharing of knowledge and skills between stakeholders, and collect feedbacks.



✓ **Best practice:** Pohoda and We Love Green for the workshops with their food vendors.

~ **Anticipation is key:** notably when establishing verification processes, providing well in-advance the data that will be collected to stakeholders to leave them the time to adapt their processes.



~ To motivate stakeholders to participate in test practices, offering **incentives to reward their involvement** (discounts, special visibility, etc.) can be put in place. Or considering holding an award / certification scheme for the 'best' trader, perhaps in a couple of categories for example.



✓ **Best practices:** festival fee reduction for food vendors in the farm zone on Pohoda.

~ In parallel, to ensure that certain measures are respected, **penalties for non-compliance** can also be effective, but should be measured to not be discouraging.



✓ **Best practices:** Boom festival if food stalls do not meet the criteria of the charter in some cases.

# Synthesis ~ Food

This synthesis aims to give the do's and areas to watch out for to implement (new) sustainable production practices promoting circular economy for food.

## DO'S - PRODUCTION

~ **Teaching by leaving the final choice to the public**, rather than imposing it, is an interesting approach to nudge. It raises awareness of conscious choice and is an interesting way of operating, particularly with audiences who are less aware of environmental issues or used to festivals taking a stand.



✓ **Best practice:** Boom for the public report on their scenography projects following the festival, with concrete numbers.

## DO'S - AREAS TO WATCH OUT FOR

~ Their ephemeral, one-shot nature makes **festivals very sensitive to exogenous factors** (inflation, war, pandemic, meteorological phenomena...).

However, their **ability to bounce back and find solutions** must also be highlighted. Indeed, implementing new production methods may seem complex and a low priority in such contexts, but they are also opportunities to rethink projects entirely, and with them taking into account environmental priorities. Instead of adding environmental aspects in already-defined processes, this is an opportunity to create new processes that already take them into account.



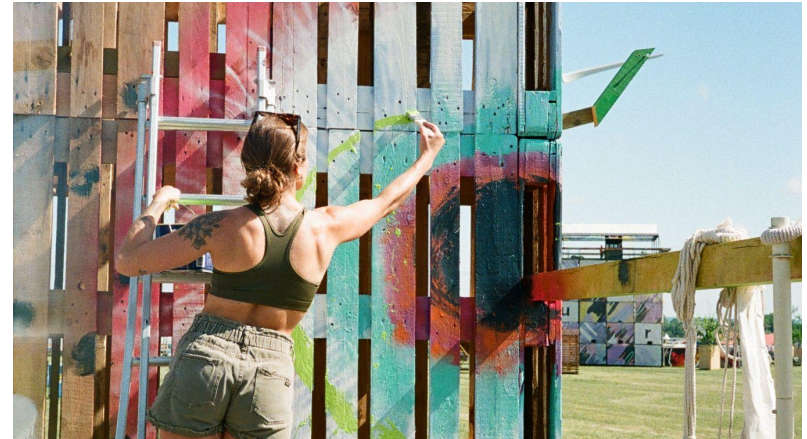
©Mickael Bandassak

## GEX'S GOAL

---

- To help music festivals and the cultural sectors to **tackle the challenge of the sustainability shift**;
- by creating, testing and assessing **sustainable production practices** promoting circular economy and evaluation models, replicable for other European music festivals;
- all the while providing professionals with **adequate skills and competencies**.

Music festivals and events in general are built using the competences and resources of a multitude of stakeholders. Sustainable practices are not always yet the norm in everyone's daily activities, and this is why **knowledge and skill development are an important part of the process of implementing these new production models**.



## KEY ASPECTS OF PROJECT MANAGEMENT

~ **Allocating human resources and defining clearly the role and responsibilities** of each person part of the project



~ **Making regular check-ups** with the stakeholders



~ **Planning** the various stages of the project to allow sufficient time for completion



~ **Anticipating as best as possible the various constraints the festival may face, and communicating them to stakeholders.**



Applying the principle of circularity also means extending the life cycle of what we produce and the materials that go into it, by rethinking the way we work, reducing the use of resources, reusing what exists, repairing, refurbishing materials and ideas, recovering what could be waste and recycling what cannot be reused. All these steps need to be anticipated at the project design stage.

**⚠ Sustainability is also about continuous improvement:** it's better to start small and simple than be over-ambitious in the first year, so as to be able to draw relevant conclusions for the following year and not demoralize/disillusion the stakeholders involved by missing the project altogether.



## WAY OF OPERATING

In order to reach your sustainable goals, you can either:

~ **Impose your decision** by implementing criterias to be selected, specifications or sanction for non-compliance for example



~ **Nudge your stakeholders** through awareness by leaving the final decision to them



## NEW SUSTAINABLE PRODUCTION MODELS

That foster knowledge and skill development

~ **Cooperation and mutualisation** between festivals and like-minded structures



One of GEX's main repercussion was to initiate discussions between the consortium's members: this enabled them to exchange, compare and learn from each other, leaving room for potential future synergies out of GEX.

~ **Charters**



Created following joint discussions and adapted to the constraints of the festivals, they provide general guidelines for each project.

~ **Specifications** incorporating the charter's criteria



So that new projects are designed to take direct account of sustainability issues.

~ **Open calls** with the participation of stakeholders from other fields



~ **Support or mentoring** from professionals



A great way of integrating new stakeholders into your network, and thus exchanging and learning from and with them, and raising awareness around responsible production beyond the live music sector (with students or food vendors for example).

~ **Workshops** with different stakeholders



A very concrete, varied and collaborative way of carrying out projects as close as possible to the festival's reality. They can be produced in various formats for different stakeholders (partners, festival-goers, institutions, peers and industry professionals, etc.).

~ **Communication** about the environmental stakes & benefits



To raise awareness with other stakeholders.

~ **Qualitative and quantitative assessments**



To engage stakeholders, to ensure project continuity and to identify areas of improvement.

*Think globally, act locally, change collectively.*



<https://greeneuropeexperience.eu/>



77



Co-funded by the  
Creative Europe Programme  
of the European Union