



CSOS

CREATIVE STRATEGIES
OF SUSTAINABILITY
2011-2014

International Culture Centre
ufaFabrik Berlin

Report summary





REPORT summary

Introduction

Led by International Culture Centre ufaFabrik, Berlin, and supported through the Trans Europe Halles Engine Room Europe project, CSOS had two week-long seminars at its core. These seminars, which took place in September 2012 and 2013, were aimed at cultural managers and included debates, workshops, talks by experts and study visits around the theme “culture and sustainability”, and more specifically “creative strategies of sustainability for European art centres”.

ufaFabrik was an obvious leader for this programme, as a cultural centre that has a long track record in the sustainability field and is a model of good practice for finding workable and low-fi solutions to sustainability problems that might be applied to any arts or cultural centre. And when we speak of sustainability we are speaking here of a holistic approach, not just eco-friendly advice and tips. Integrating sustainability into life and work practices that are creative, healthy and productive is the message from ufaFabrik and CSOS.

As a result of this holistic approach, participation in the CSOS programme required a certain background in and commitment to the field of sustainability. At the very least, people were asked to have a knowledge of:

- The definition of sustainability from the Brundtland report (1987).
- The classical 3 pillars of sustainability - social, environmental, economic - and the 4th pillar since 2005 (UNESCO), which is “arts and cultural diversity.
- A commitment to “improving the living environment for the communities’ well-being” (cultural vitality, social equity, economic prosperity and environmental sustainability).

Within this context, the seminars asked questions and provided inspiration, always keeping in mind that there is no one solution. Sustainability is a process, an on-going step-by-step build, and these seminars offered the opportunity to get away from daily life and to go deeper in the theme.

The final 75 participants who joined CSOS were committed cultural workers from all over Europe who also brought their knowledge and experience to the Berlin seminars. The combination of invited experts and experienced cultural managers made for real and intensive workshops, where learning was dynamic and interactive. During the seminars participants lived together in the guesthouse, shared and explored different aspects of sustainability and went home with tools and inspiration to create a sustainable strategy for their own professional or personal practice.

In the final report we try to capture some of this dynamism and offer direction for further exploration and engagement with “creative strategies of sustainability”. This summary gives an overview of the seminars and is an introduction to the full report, which you can find on the TEH website under Resource. We urge you to engage, to use the information and to spread the word. The change begins here!

The seminars, people and outcomes

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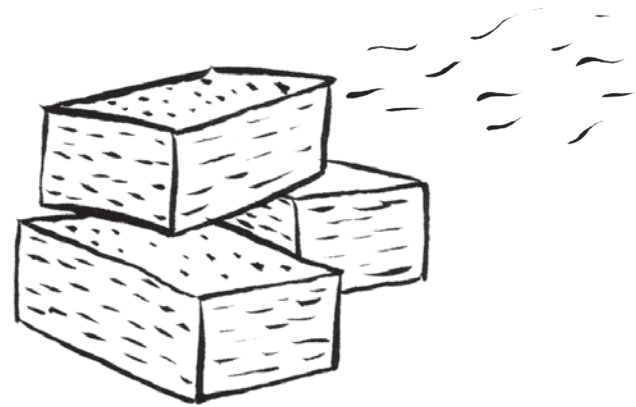
Ecology & Construction

ufaFabrik's Inventions & Models Of Practice

Werner Wiartalla

It all starts with the building! Through a combination of necessity and conviction, ufaFabrik has developed a wide range of practical solutions to everyday problems concerning their working and living conditions on what is a substantial site, the old Universal Film Studios in Berlin. Like many of their counterparts all over Europe, their centre is housed in Industrial Age buildings, which present particular problems with regard to energy consumption, heating and the like. From day one of their occupation back in 1979, living a sustainable lifestyle was at the heart of ufaFabrik's values and, without money, support or recognition, they began to tackle the many problems that such a lifestyle presents. As the years progressed and the issue of sustainability came to the fore, their activities were slowly accepted and are now valued as pioneering interventions and inventions for anyone interested in developing sustainable initiatives.

For over 20 years, Werner Wiartalla, engineer and ufaFabrik member, has led the design and building of practical solutions to the centre's energy, water and waste problems: green roofs; green facades; heating systems; generating systems; voltage stabilisers; composting systems; rainwater harvesting, solar energy and wind power are just some of the design and build schemes that Werner has overseen at ufaFabrik. Taking the whole project together, ufaFabrik is now a model of sustainable functioning and one that is open to sharing with other interested organisations, centres or facilities of any kind. Without any restrictions, ufaFabrik promotes its models and inventions, as was the case at the CSOS seminars and the giving of Werner's time and expertise freely.



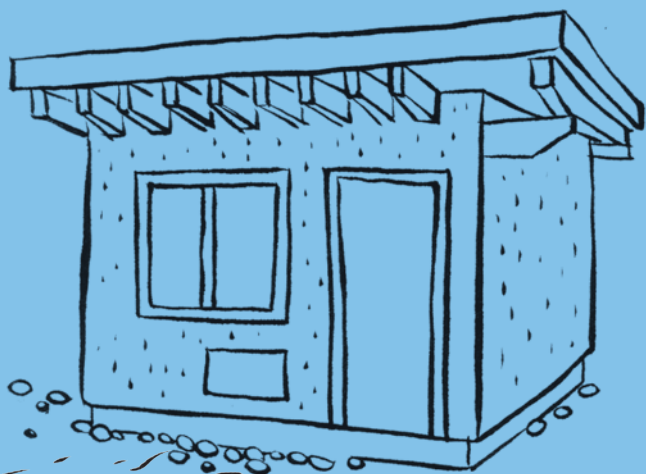
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Straw Bale Building

An Example Of Eco Construction

Maria Garcia
and Werner Wiartalla

In recent years, straw bale building has experienced something of a worldwide renaissance. An ancient technique, straw bale buildings have been found to be cheap, resilient and very eco-friendly. ufaFabrik became very interested in this type of construction and, led by Maria Garcia and Werner Wiartalla, have joined the advocates for straw bale building, constructing their own straw bale house on the ufaFabrik site. Now giving workshops and helping with other constructions, Maria and Werner are experts in this method and are enthusiastic in promoting straw bale wherever possible. They brought this same enthusiasm to the CSOS seminars, where participants were introduced to the technique through practical workshops.



3

Financing Cultural Projects

A Sustainable Economic Approach

Isona Admetlla

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Money is something that we all need to survive but cultural organisations suffer disproportionately from both a lack of financial support as well as from a conceptually confused relationship to money. In this workshop Isona pointed out that money is often seen as ‘compromising the integrity of the artist’ and that ‘it is important to communicate with the artist to explain the necessity to collaborate in fundraising’. The other aspect of money that the cultural sector are uncomfortable with is ‘profit’. But profit is not just about money, Isona argues, but rather should be widened to what is called the ‘triple bottom line’: the financial profit, the social and human profit and the environmental profit.

Endeavouring to dispel the myths about money and expand definitions and perspectives, Isona went on to look at basic concepts around how to manage and account for your money and then how to fundraise and support your activities. With practical tools and references and looking at new approaches to funding, such as crowd funding, Isona also referenced ethical banking and non-monetary approaches, such as ‘Time Banking’.



4

Governance & Communication

A Road To The Future

Edgar Goell

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Edgar examined how sustainable issues might be developed and by whom. He began by looking at the challenges - in particular one overriding issue - the earth overshoot day. This is the date when we humans have consumed all the resources of the planet that we are supposed to use to have a sustainable future. At the moment, in 8 months, humanity consumes the resource budget for a year. So, every year we are using 135% of the yearly budget of our planet. In order to govern this crisis, it is necessary to change people's attitude to their consumption of resources. This is not an easy task but Edgar recommends greater devolved responsibility and offers examples such as creating a citizens' budget at local level, managed and implemented by citizens. A model can be found in Porto Alegre (Brazil) where this solution was introduced because of economic crisis. Another suggestion is the diversification of Agenda 21 to local citizens. It is also the case that more research has to be conducted at the local level and then this research must be linked to sustainable development indicators that are measurable. People have to see progress - targets that can be met and evaluated.

Edgar is also a proponent of Future Workshops for working with citizens. He believes that collectively creating the future through this methodology - creating a vision for the future - is very powerful and leads to ownership and action.

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Green Music Initiative

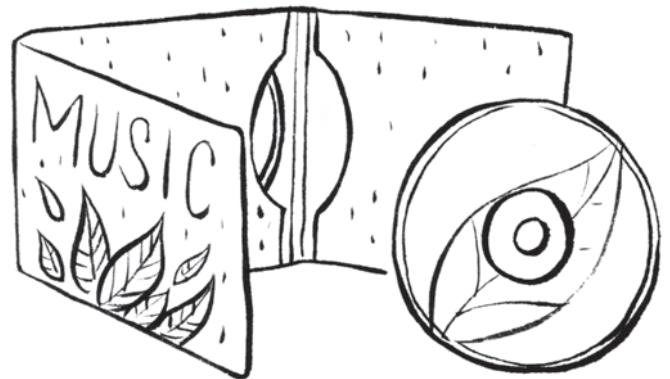
Groove to save the world

Jacob Bilabel

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Jacob represents the Green Music Initiative. The strategy underlying this initiative is to change the system behind the artists: the production system, festivals, clubs etc. Although this is a real challenge, there is a lot of information to change people's minds. For instance, one plastic CD emits 1kg of CO². Cardboard covers could reduce this carbon footprint by 50%. Festivals (especially outdoor festivals) have an intense carbon footprint, equivalent to that of a small town. One main reason is that everything has to be brought onto the site and then brought back. Compare this to a town festival where all the necessary infrastructures are already there. In Germany in 2009, 3.2 million fans visited at least one festival. Research showed that 16% would pay more for Greener Events.

The Green Music Initiative has a wide range of advice for music promoters, many of whom can also save money by sustainability initiatives. The main problem is getting people to change and to convince them that change is both worthwhile and possible.



6

Artists & Sustainability

Joining The Circle

Camille de Wit

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It is not always easy to make artists aware of sustainable issues but it is also the case that many artists are now actively engaged with sustainability. Camille proffers the argument that if a cultural organisation builds in sustainability to their project management, then artists who engage with you also engage with models of

practice that make them aware and inspired by practical examples of sustainability. For instance, an organisation can: 1) arrange sustainability proofed transportation, accommodation and catering; 2) see that sustainability is a point in any agreements; 3) make sure materials for a show are chosen with sustainability in mind etc. If it is an objective to develop sustainability in all parts of an organisation, then this should apply to temporary artistic projects and guest performances also. In this way the effect is widespread and is obvious to resident and visiting artists alike.

Camille also gave examples of artists who have already made it a point to engage and promote sustainability, such as: Fernando Garcia-Dory who explores the link between nature and culture; Prue Lang, a dancer/choreographer who uses human energy in her practice as a renewable resource and Agnes Dufour who works with musicians in Africa to build instruments.



7

The Green Canteen

Eat Well, Live Well

Meike Waechter and Thorsten Gusek

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Nutrition Ecology Science involves the interaction of diet with the individual, the environment, society and the economy and Meike and Thorsten outlined the importance of food in the sustainability equation. The theory behind this science is that many of our sustainability issues on a global level could be solved with viable, forward-looking, nutritional concepts. It is food that is at the root of many of our global problems. Just taking the ecological dimension alone and one aspect of this dimension, namely the livestock industry, we can see the scale of the problem: the livestock industry causes 18% more emissions than the transport sector. It is responsible for 37% of worldwide methane emissions, 9% of CO2 emissions and 65% of nitric oxides (a gas which has a 300 times higher potential to contribute to climate change compared to CO2). About 70% of worldwide cereal production is not used to feed people but to feed the livestock industry. Expand this to take onboard the fishing industry etc., and the extent of the problem is obvious.

This workshop showed how everybody can put nutrition ecology into practice, eating, drinking and acting in a sustainable way. Choosing fruit and vegetables and eating less meat is a simple change that can have big results. Even better is going vegetarian. From this, going organic, local and in season could have profound effects, if it began happening on a wide scale. A good place to start would be arts and culture centre cafes and restaurants! If independent cultural centres are pioneers in the creation and production of art why should they not be inspirations for the way we produce and consume food, as well?

Besides the vegetarian or vegan diet, there is another direction, an extension of vegetarian and vegan, that was explored in the CSOS second seminar and this is the raw food diet. Raw food can be described as organic vegetarian food not heated above 42 degrees Celsius. Meike and Thorsten were joined by various chefs like Rawger Falkenstein, who prepared raw food lunches and dinners for the CSOS participants and held workshops to show how this amazing food could be produced.



8

Fired Up But Not Burnt Out

Sustainable Work Practices

Violetta Curry
and Sandy Fitzgerald

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Learning more about finance, planning and management is a great capacity- building exercise but it is also of vital importance to be subjective as well as objective when it comes to our life and work environment. In this workshop, Violetta and Sandy argued that the most important resource we have is ourselves and the people around us. In the busy and dynamic world of culture it is easy to lose ourselves in the daily cycle of crisis management, working long hours with little resources and continually responding to problems. This workshop was not only about managing our business but managing how we do that business and explored ways of improving our personal capacity. The workshop was implemented under five main headings: Recognise, Understand, Analyse, Respond and Change.

Under each of these headings the workshop investigated what the main causes of our stress and pressure might be and how we might address and improve these situations through work practices, awareness and practical tools, including breathing exercises and meditation.

9

Sustainability Charter

The Process Is The Product

Sigrid Niemer
and Camille De Wit

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A legacy of the CSOS seminars is the Sustainability Charter, a document that each of the participants worked on for their organisation or project back home. This charter was developed through the practical needs and daily experiences of the International Culture Centre ufaFabrik and Mains d'Oeuvres in Berlin and Paris.

Using a template and process devised by CSOS, this detailed exercise allowed for 'tailor-made' charters, working to universal principles. The basic headings of such a charter cover: values and shared vision; the scope of the charter; objectives; actions; methodology; timeline; performance indicators and communication. Find out how to make your own charter in the full report.

A final reminder before embarking on compiling a charter is that this is a process and everything will not be implemented at the same time. Rather, it is about embarking on a way of working that must be built step-by-step. Once you are on the right road, the care you take on the journey is more important than a speedy arrival.



10

Laughter, Music & Pedal Power

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In addition to all the intensive work on how to make the world a more sustainable place, participants in CSOS were also reminded that fun was a renewable source of energy. Not that the participants needed much reminding. Laughter was a constant during the seminars. So, it was natural to have a full workshop dedicated to the sustainability of laughter, led by professional clown Reinhard Horstkotte, where the inner clown in all of us was discovered. Spreading laughter is as simple as a red nose and as profound as helping people get in touch with humanity.

Music is a sustainable asset for the human soul and Schnaftl Ufftschick shared their magical mix of different styles and backgrounds, old tunes and new sounds with their show Brasso Continuo. Their creative approach to include various styles and musicians is a lively example of how music can bring together artists and audience from very different backgrounds, as they did at CSOS.

The bicycle was also a constant throughout the seminars, both for undertaking visits to sister projects around Berlin and for the innovative and invigorating Bike Cinema, an event where the projection of the movie was powered by fifteen bicycles all cycling madly to keep the show on the road!

About The People

Sigrid Niemer

Studied art and education and is a founder member of the International Culture Centre ufaFabrik. She developed the concept and led the Creative Strategies Of Sustainability programme, built on her 35 years of experience in this field. She is part of the Trans Europe Halles think-tank on sustainability.

Werner Wiartalla

Engineer and physicist Werner Wiartalla lives and works in ufaFabrik, developing and implementing ecological projects, always looking for creative synergies and the human aspects in the technical world.

Maria Garcia

Having studied environmental protection, local development and education, Maria Garcia joined the ufaFabrik team some years ago, focusing on ecological buildings and their introduction into the official education system.

Isona Admetlla

Isona Admetlla is a Berlin-based sociologist and office manager of the Berlinale World Cinema Fund, advisor for cultural management at the Open University of Catalonia and e-teacher for the University of Barcelona.

Edgar Goell

Sociologist Edgar Goell works as a Scientific Researcher and consultant at IZT (Institute for Future Studies and Technology Assessment).

Camille de Wit

Camille de Wit is co-director of Mains d'Oeuvres, an independent artistic centre in Saint Ouen (close to Paris). She is part of the Trans Europe Halles think-tank on sustainability.

Jacob Bilabel

Founder of the Green Music Initiative, Jacob Bilabel is managing director of 'Think-DoTank' THEMA 1, specialising in the transition to a low carbon society.

Meike Waechter & Thorsten Gusek

Meike Waechter studied business administration and engineering and is now fully involved in advocating for energy efficiency. After studying business administration, Thorsten Gusek became a consultant promoting renewable energies. They both moderate and lecture all over the world through their consultancy Energiewaechter GmbH.

Violetta Curry

Professional Jazz singer Violetta Curry, when not touring and recording, has attracted a lot of attention with her method for teaching voice to anyone who wishes to find their authentic self.

Sandy Fitzgerald

Sandy Fitzgerald has over 40 years' experience as a manager, artist, and activist in the cultural sector. Currently he is Programme Manager for Engine Room Europe and a partner in the cultural agency OLIVEARTE.



About International Culture Centre ufaFabrik

For decades, dreams were recorded on celluloid on the grounds of the Universal Film Studios in Berlin-Tempelhof. The second life as the “ufaFabrik” began in 1979 when a group of young activists and artists moved in and built a unique centre for arts, culture and sustainability.

ufaFabrik’s International Culture Centre is at the heart of the organisation’s activities, supporting contemporary arts and culture. Housing two theatre spaces, multiple practice studios and workspaces, and an outdoor covered stage in summer, it functions as a cultural plaza, open to contemporary expressions and developments in the fields of culture, arts, and society. Through exchanges, residencies and a performing arts programme, the Culture Centre maintains working partnerships with education programmes, festivals, cultural centres and institutions worldwide, helping and connecting young artists to the international arena.

New and uncommon ideas have been explored and implemented here over the past 35 years and most projects involve issues of ecology and sustainable development. Until today the everyday life of ufaFabrik is based on the vision of a meaningful integration of living and working with arts, creativity, education and community.

During the first years, the eco-pioneers were often seen as friendly dreamers and people smiled about the funny experiments they tried. Within the last 10 years this has changed: more and more people see the urgent need for sustainable concepts in all areas of European and global society.

Now with 30 residents and over 200 co-workers based in ufaFabrik, services and programmes include: cabaret, music, theatre, children’s circus, dance, café and summer garden, organic bakery and natural food store, guesthouse and residencies, children’s school and farm and a neighbourhood centre.

In 2004 ufaFabrik was classified by the United Nations settlements program UNhabitat as a “Best practice for the improvement of the living environment.” Ten years later in 2014 in its 35th year of existence the ufaFabrik is still in a constant process of renewing and improving.

Credits

Editing and text: **Sandy Fitzgerald**
Design: **Oscar Garcia “naroki”**
CSOS logo by **Andreas Schulz karadesign**
Photographs: **Lothar Wiesweg**

About Trans Europe Halles

Trans Europe Halles is a European network of independent cultural centres that brings together over 50 multidisciplinary centres and 20 friends’ organisations from all around Europe. As a network, Trans Europe Halles provides a dynamic forum for ideas, experiences and exchange, supporting its members and their communities, facilitating and encouraging artistic collaborations throughout Europe. One of the priority policy strands of TEH in recent years is sustainability, as reflected in the Engine Room Europe project and the CSOS partnership.

About Engine Room Europe

Initiated by Trans Europe Halles, Engine Room Europe was a three-year programme (2011-2014) funded by the EC Cultural Programme and dedicated to ‘investing in the future sustainability of the independent cultural sector in Europe’. Coordinated by Melkweg (Amsterdam, The Netherlands), there were 12 partners in ERE who produced 19 projects. This resulted in an estimated 1,500 people directly involved in the planning and execution of these 19 projects, 500 artists leading, facilitating and producing under the ERE banner, over 30,000 in audiences and 200 volunteers and staff exchanges, with almost every country in Europe involved.

Thank You!

And finally a big thanks to all who contributed, participated and supported CSOS and, in particular, the team of ufaFabrik, the chefs and kitchen crew and the partners who funded CSOS and made the programme possible: Trans Europe Halles, Engine Room Europe and the European Commission.
The energy continues!



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The full, online, report is available from May 2014 at: www.teh.net under Resource and www.ufafabrik.de



Contact: The wealth of expertise available at ufaFabrik may be of interest to you in pursuing sustainability objectives. For advice, study visits or more in-depth consultancy contact sigrid.niemer@ufafabrik.de



INTERNATIONALES
KULTUR CENTRUM



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Culture Programme

Engine Room Europe is a three-year programme (April 2011-May 2014) of activities dedicated to independent cultural workers and their creative processes. It is initiated by Trans Europe Halles (TEH) and co-ordinated by Melkweg (Amsterdam, The Netherlands) in association with 10 co-organizing TEH members. Engine Room Europe has been funded with the support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein".

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