SUSTAINABILITY STRATEGIES FOR THE MUSIC EVENTS' SECTOR:

Systemic Design applied to the case study of Istituto Musicale Città di Rivoli 'G. Balmas'.



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INTRODUCTION

Events can be described from a holistic perspective as complex systems in which flows of activities, people, information, materials and energy are intertwined. Every element of this system influences the type of legacy that the event leaves to the local community and the environment.

This research deals with the use of Systemic Design's tools to investigate how events in the music sector could integrate sustainability practices through new connections.

The case study analysed is the live events' season of Istituto Musicale Città di Rivoli "G. Balmas", an important cultural actor in Turin's Metropolitan Area that hosts a music school and organises concerts throughout the year. The research input came from the participation of the company to Fondazione Compagnia San Paolo's call for bids "Art Waves", which supports cultural realities on the surrounding territory. Inclusivity and environmental responsibility are among the evaluation parameters of the call, making it an incentive for Istituto Musicale to improve their sustainability on different perspectives.

The aim of the research is to define what a sustainable event is, through literature review and analysis of good practices, and investigate Istituto Musicale's events' system, in order to design sustainability strategies that can address from short to long term objectives.

Chapter I



Framework

Events and sustainability Events and the pandemic





What is a 'sustainable event'?

Events have been defined as temporary, transitory occurrences, limited in time (Stiernstrand, 1996), ideas that might seem far from the concept of sustainability as something cyclical and long-lasting. Even though there are many kinds of events with their own dynamics, the existing literature tried to give a general definition of what a sustainable event is.

The United Nations defines a sustainable event as "an event designed, organised and implemented in a way that **minimises potential negative impacts and leaves a beneficial legacy** for the host community and all involved." (UNEP, 2012).

A strong focus on the local community can be found also in the work by Raj and

Musgrave, who distinguish between sustainable and responsible events.

"A sustainable event can be defined as an **autonomous cyclical process** resulting from the interaction between the event organisers, the host community and the event-goers" (Raj and Musgrave, 2009), taking into account the procurement and allocation of resources, like human resources, infrastructure and financing.

If this definition mainly deals with the managerial point of view, the authors use the term "responsible" event to define an event that is focused mainly on the accomplishment of sustainable development rather than on the managerial aspect. Responsible events are events "sensitive to the economic, sociocultural and environmental needs within the local host community, and organised in such a way as to **optimise the net holistic positive output**" (Raj and Musgrave, 2009).

Another definition of sustainability in the events sector is proposed by Laing and Frost, who use the term 'green event' and define it as "an event that has a sustainability policy or incorporates **sustainable practices into its management and operations**" (Laing and & Frost, 2010).

Like in the previous case, this statement highlights the managerial aspect of an event linked to sustainability, adding the topic of policies and regulations that still hasn't been mentioned.

The transformative power of events

As stated from the analysed literature, minimising the potential negative impacts of events is a wise strategy to achieve sustainability. However, **limiting what could be negative is not enough**, as this kind of strategy doesn't look forward towards a future where **events could give a contribution to the production of greater good** (Zifkos, 2014).

Events could have a potentially transformative power that shouldn't be limited by actions that just minimise their negative effects. While participating to an event, it could be possible to experience new behaviours and attitudes, not only telling people what is wrong, but encouraging new habits that promote good practices.

"We live in the age of the experience economy, and experiential marketing companies now stage their products to maximise engagement with potential consumers" (Mair and Smith, 2021). How might we stage demonstrations of sustainability?

The current research is based on several pillars that include concepts that could promote a behavioural change, an active participation and a sustainable development on the territory, in order to maximise the potential transformative power of events.





CYCLICAL

It renews itself; Generates new inputs; Has a circular life cycle.

••••

ACTIVE BEHAVIOUR AND INTERACTION

Encourages event's actors' proactivity; It promotes a collaborative approach.

Definition and keywords of a sustainable event.

With the previous literature references as a starting point, it has been possible to create a unique definition of a sustainable event to be used throughout this research:

"A sustainable event is an autonomous cyclical process that results from the active interaction between organizers, local community and users. It incorporates sustainable policies into its management and operations, in order to minimize its negative impacts and leave a beneficial economic, environmental, socio-cultural legacy to the host community, contributing to the local sustainable development."

Furthermore, some keywords have been extracted from the definition, in order to create a set of pillars to refer to when dealing with sustainability in the events' sector.



MINIMISES NEGATIVE IMPACTS

It aims to reduce the negative effects on the ecosystem services.



BENEFICIAL LEGACY FOR THE COMMUNITY

Creates new relationships that promote the local economy, improve the socio-cultural context and encourage regeneration and environmental protection; Contributes to the sustainable development of the territory.



Assessment of a sustainable event.

Sustainability in events can be interpreted and achieved in several ways, as we saw from the existing literature. There are many different strategies that have been designed in order to evaluate the sustainability of an event, which can be clustered in four main categories:

- National and international standards
- Guides
- Online tools
- Checklists and toolkits

National and international standards UNI ISO 20121 (iso.org) The International Organisation for

The International Organisation for Standardisation created this international standard of requirements of a sustainable management system for events. It is applicable to all types of parties involved in the design and implementation of an event: from the organiser to the entire supply chain. It takes into account the social, economic and environmental impact and can be used for all types of events.

<u>Global Reporting Initiative</u> (global reporting.org) GRI is an international institution that designed GRI Standards, a set of principles for sustainability reporting and implementation.

These standards are divided into macro areas such as procurement, materials, energy, biodiversity and many more. The institution created an "Event Organizers Sector Supplement", which is a reference tool for reporting events' sustainability performance.

Minimum Environmental Criteria (gpp.mite.gov.it)

CAM are requirements defined by the Italian Ministry of Ecological Transition to achieve the best solutions for products and services from an environmental point of view, along their lifecycle. They're divided into macro areas such as textiles, urban waste, public lighting or paper products. Cultural events can be found among the new categories to be defined and the new PNRR provides for investments to meet these criteria for cultural events.

Guides

Sport, concerts, festivals, conferences: there are several types of guides depending on the type of event. These documents are published by governments, companies, associations that provide their own tips and suggestions for events' sustainability management. In the work by Linden, 11 guidelines from different sectors have been compared. From this analysis emerged that **assessment criteria for financial and social sustainability weren't prominently corresponding among them** (Linden, 2013), whereas criteria for sustainability

evaluation fell mainly into five groups: carbon, communication, transportation, food and beverage procurement and waste. Several guides will be examined in depth in Chapter 4.2.4, but five main types of manuals on event's sustainability have been identified:

Focused on a specific aspect of the event management

These types of guides are completely dedicated to one topic related to events' organisation, for which are proposed very detailed guidelines. An example could be"The Power Behind Festivals -A guide to sustainable power at outdoor events" by the Green Festival Alliance (2013), which focuses directly on power management.

Specific for a type of event

Some guides are focused on just one typology of events, like conferences, concerts or sport ones. This approach provides very ad hoc guidelines, taking into account the peculiarities of a specific sector. "Scottish Classical Music Green Guide" by Creative Carbon Scotland (2021), could be a good example for this category, as it deals specifically with classical music's concerts

<u>Specific for the pandemic</u> Protective equipment, hygiene procedures: after Covid-19 outbreak, sustainability in the cultural sector and during events needed new guidelines to face the new habits. An interesting reference is "Reduce, reuse, reopen - Sustainable solutions for reopening theatre" by Broadway Green Alliance (2021), which states issues, Covid-19's barriers and proposes possible solution for theatres' and productions' management

Events in general

Guides that give suggestions on the overall organisation, regardless of the type of event. They give advice on different aspects of event management, such as energy, mobility, food and beverage and so on. For example, the Ministry for the Environment of New Zealand published a guide called "Major Event Greening Guide - A practical guide to reducing the environmental impact of a major event" by (2010), that addresses the events' sector in general.

Long-term vision

These types of manuals aren't focused on practical issues, but guide towards an overall sustainable development of the territories in which music sector operates and proposes a long-term vision of sustainability in the cultural sector. "Your Guide to Music and The SDGs" by Centre for Music Ecosystem (2021) is an interesting reference for this category.

FIVE MAIN TYPES OF **GUIDES** FOR SUSTAINABLE EVENTS





a. Specific aspect of events



c. Specific for the pandemic



b. Specific type of event

d. Events in general



e. Long-term vision



Encounter CO2 by Tapaus (FI)

	ю.		ABOUT	SERVICES REFERENCES	GET INSPIRED	GUIDES	CAREERS CONTACT	FI EN	
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of whom	0%		arrive by public transport in central service zone	0					
of whom	0%		arrive from another municipality by bus	180					
of whom	0%		arrive from another municipality by train	0					
of whom	0%		arrive from another municipality by car	180					
joista	0%		arrive with cruise ship	0					
of whom	0%		fly in from a distance shorter than 463 km	400					
of whom	0%		fly in from a distance between 463-3,700 km	800					
of whom	0%		fly in from a distance exceeding 3,700 km	0					
of whom	0%		fly in Business Class from a distance greater than 3700 km	5000					
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Enter ho	w many meals	participan meals per pe	ts will be having at the event:						

Online tools

Online tools are an accessible and easy tool to have a preview of the potential impact that an event management strategy could be creating. They **frequently focus just on carbon emissions**, used as a measurement unit for the environmental impact, **providing**

a partial point of view of how an event affects the overall ecosystem.

Encounter CO2 (tapaus.fi)

This online tool has been developed by the Finnish events' organisation company Tapaus. Its purpose is to help organisers identify their events' environmental



Trace platform by Isla (UK)





impacts, raising awareness and helping them make the right choices. This calculator focuses on travel emissions, location's energy consumption, emissions linked to accomodation, catering and waste. In order to make the tool easier, it leaves out some factors such as logistics, material choices and technology.

<u>Trace</u> (traceyour.events)

Developed by Isla, a company that aims to accelerate events' transition towards more sustainable practices. This platform helps events' organisers to measure and minimise their carbon footprint. It works for live, hybrid and digital events and uses visualisation to encourage a shared \ast

Creative Green Tools by Julie's Bicycle (UK)



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discussions between stakeholders and post event reporting. It takes into account venue's energy, temporary power sources, travel and accommodation for attendees and crew, deliveries, materials and their lifecycle, food and beverage, waste. Real time analytics allow users to chose among different design choices.

<u>Creative Green Tools</u> (juliesbicycle.com) CGT has been developed by Julie's Bicycle, a non-profit organisation working in the cultural sector to take action on the climate crisis. The tool is specific for the arts, culture and creative industries and consists of a set of calculators to measure the impacts of a venue, office, tour, production, event or festival. It simplifies the calculation of events' energy use, water consumption, waste, travel and production materials. The aim is to make organisers more aware so that they can improve their environmental strategies and priorities, tracking their progress through the online tool.

Checklists and toolkits

These assessment tools are straightforward documents that provide a practical approach to sustainability management in events.

They are sometimes included in theoretical manuals that dedicate the final part to tools that make it easier to apply what has been explained throughout the guide. In other cases, they're brief documents that just propose actions to implement without providing any background and alphabetization on sustainability.

The practicality and ease is a pro of this type of tools, but on the other side who uses them might be missing the reason behind the advice provided.

Sustainable Event Checklist by MIT (sustainability.mit.edu) The Office of Sustainability of the Massachusetts Institute of Technology created an excel file for events' sustainability assessment. It provides a scoring system that leads to a classification through three levels of sustainability: bronze, silver and gold.

This tool includes evaluation for communication, catering, mobility and waste and provides a certification by MIT as an event meeting their sustainability standards. There's a final section for suggestions, called InnovationLab, in which event organisers can propose new ideas that they couldn't find in the toolkit.

Sustainable Events Checklist by

International Biathlon Union (biathlonworld.com)

This checklist is dedicated to big sport events and takes into account categories such as snow management, energy, biodiversity, equipment, food and beverage, accomodation, mobility, procurement, communication and so on. It provides a few but impactful advice to address sustainability.

It is interesting to highlight that IBU provides the potential impact that every suggestion could have, using a scale between 0 and 100, in order to guide the decision of the organisers.





Events and the pandemic: what happened in Italy?

The Covid-19 outbreak in 2020 has revolutionised our daily life at different scales, going far beyond health issues. Social distancing, lockdowns, curfew restrictions directly affected any activity that could physically bring people together. In this scenario, the **events' sector has been one of the most touched, and the music industry has been consequently influenced**.

While analysing the effects of the pandemic on the music sector, it is important to distinguish between recorded music and live music. If recorded music experienced a growth in streaming and digital sales during Covid-19 outbreak (European Parliament's Committee on Culture and Education, 2021), live music has been completely stopped by governmental restrictions in different countries of the world, including Italy. The Italian sector of performing arts, which includes music, theatre and dance, has been one of the most affected among the cultural sectors. **The revenue produced has decreased by 26% in just one year, due to restrictions on live events** (Symbola, 2021). On the employment side, there has been a variance of -11,9% in 2020, whereas in 2019 the employment in the performing arts' sector was growing by +4,4% (Symbola, 2021).

In Graphs 1 and 2, some data about events and concerts in Italy during the pandemic are shown. A difference has been made between "entrances", which is the total number of participants for events that require a ticket, and "presences", that takes into account events that don't require any ticket, inlcuding free activities. Considering the whole event industry in Italy during 2020, it's interesting to highlight that **concert activities counted the lowest number of shows:** of all the events that took place in 2020, just 1,03% has been concerts, compared to the 74,58% of the cinematographic activities (SIAE, 2021).

Graph 2: Concerts during the

pandemic in Italy by type (2020)

Among concert activities, data are available for classical music, light music and jazz music concerts. Although **classical music concerts recorded the highest number of shows (45,8%)**, participation has been lower compared to light music ones, which counted the highest number of participants to both ticket-requiring and ticketless events. In the past, pop concerts used to record the highest figures in any, wheres in 2020 the data turned out to be more distributed with classical concerts. Graph 3: Sociocultural & environmental impacts

The recent Covid-19 pandemic not only affected human health, but also **forced us to a behavioural change and interruption of everyday rituals** (Seraphin, 2021), which directly influenced the event sector.

Some of the impacts of Covid-19 on event management directly involve participants, and deal with an increasing personalised and accessible experience enabled by virtual events (Madray, 2021). This phenomenon also pushed participants towards **a feeling of connectedness that reinforced the perception of a "global presence"** during such a hard period, thanks to the removal of barriers at times when the governments were fostering social distancing.

From the business perspective, some impacts concerned the **evolution of advertising strategies for the event industry** (Madray, 2021): as people increased their use of social media, the development of new online strategies turned out to be crucial. The economic aspect has been strongly affected by the **cancellation or postponement of several events**. At the same time virtual events emerged as more convenient due to their need for less investments, compared to the conventional ones, even though they implied less earning for the organisers.

The pandemic also shed light on a variety of critical issues spread throughout our society, and many of them turned out to be environmental. On the following scheme some of the main environmental impacts of Covid-19 pandemic are highlighted (Rume and Didar-UI Islam, 2020).





The cultural sector post-covid

There are big expectations for what is going to change after this global emergency. It is clear that the pandemic highlighted the connectedness that characterises our world, and how we can't keep acting as if we were not part of the same big system.

This key aspect brought to light by Covid-19 is one more reason why sustainability should be seen as a priority in a post-pandemic world. The European Parliament tried to imagine how the Cultural Sector could shape a more sustainable future after the pandemic, underlining a double perspective through which we could approach it (European Parliament's Committee on Culture and Education, 2021), previously proposed by UNESCO (2012, 2019). On one hand, the cultural sector could act as a driver towards sustainable development through the framework of the Sustainable Development Goals, directly working in every reality to replace unsustainable practices with sustainable ones.

On the other hand, the cultural sector could be an enabler of sustainable development in other sectors, **using its potential in the field of design and imaginative power to engage people** and foster cooperation and good practices.

Chapter II



Case study Istituto Musicale Research brief

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Istituto Musicale Città di Rivoli 'G. Balmas'.

Istituto Musicale was born in 1991 as a municipal institution **designated to become a music school**. The school focuses on educational activities for both amateurs and professionals, but at the same time **proposes a concert season through Rivolimusica**, which has become an important pole for the music sector on the territory.

Rivolimusica was born as a spin-off of Istituto Musicale in 2001, through the collaboration with Rivoli's Cultural Department, when Andrea Maggiora was Istituto Musicale's Artistic Director and Fabrizio Cotto its president. Rivolimusica took part in the network of "Piemonte in Musica", in order to be connected with the other cultural entities on the territory. Since then, the season has gone international, hosting renowned artists.

In 2002 Rivolimusica's concert season was selected by Compagnia San Paolo, which became the main sponsor and supporter of Istituto Musicale's concerts. In 2004 it also obtained the support of Fondazione CRT, a non profit organisation that supports innovation and development mainly in Piemonte and Valle d'Aosta's regions, that still keeps sustaining Rivolimusica's work.

In 2018 Rivolimusica opened a new chapter with a three-year partnership project, called **Scene dal Vivo, that**

identifies in the network and in the union of energies a point of strength and growth for the season.

During the pandemic, in 2020, Istituto Musicale has to follow the governmental restriction, going through cancellations and rescheduling of events, experiencing a decrease in participation. During that period, virtual events have been recorded, and now they're kept as an archive and perceived as contents that can represents Istituto Musicale's work online.

In 2021 Scene Dal Vivo was renovated with a new two-year partnership with Associazione Revejo, in order to keep spreading cultural value on the territory.

'Scene dal Vivo ' events' programme

Scene dal Vivo was born in 2018 as a cultural season organised by different institutions on the territory, who proposed Music (Rivolimusica - Istituto Musicale Città di Rivoli G. Balmas), Theatre (Teatro Fassino di Avigliana – Associazione Revejo) and Dance shows (Balletto Teatro di Torino).

The new edition of Scene dal Vivo 2022-2023 is based on the partnership between Istituto Musicale Città di Rivoli "G. Balmas" and Associazione Revejo. It is founded on a two-year strategic plan (2021-2023) and proposes two main topics as a priority among its values: **the participation of people in cultural life as a catalyst for development** e social improvement and promotion within the cultural actions of the policies of environmental sustainability.

The new programme proposes 35 events, from November 2022 to July 2023, which consist of concerts, theatre performances, multidisciplinary shows, that promote new ways of communicating and reinterpreting traditional approaches.

This project not only represents a **meeting point for different performing arts' organisations,** but also symbolises the fusion of different territorial areas. During autumn and winter seasons, events mainly take place in urban areas, such as Torino and Rivoli, whereas during spring and summer venues are located in different small municipalities, according to a decentralisation policy that aims to encourage the inclusion and formation of new audiences, usually less reached by cultural initiatives.





ADVERTISING

The current Artistic Direction chose to avoid printing on paper as much as possible, starting from traditional booklets replaced by QR codes linked to the institutional site of Scene dal Vivo.

SOCIAL SUSTAINABILITY

Scene dal Vivo is characterised by the decentralisation of some shows, mainly in summer, towards smaller towns in Susa's Valley, in order to expand the public and include people that are generally isolated from cultural events on the territory, due to their geographical position. Starting from the 2022-2023 Season, a project of inclusion of young people living in difficult conditions will take place. They will be involved in the organisation, preparation and welcoming activities during "I Caffè di Palazzo Piozzo", supported by educators and operators of Scene dal Vivo.



Istituto Musicale includes sustainability in its missions and among the objectives of its events' programme Scene Dal Vivo 2021/2022 some key targets on environmental sustainability are underlined:

Enrich the cultural offer in order to contribute to the promotion of knowledge and consciousness on environmental sustainability. Promote good behavioural practices among events' participants.

In Istituto Musicale's approach to sustainability the social factor also plays an important role. Culture is proposed as a catalyst for people's improvement and social development, and welfare has a great importance in its mission.



BIKE TO MUSIC

Creates new relationships that promote the local economy, improve the socio-cultural context and encourage regeneration and environmental protection; Contributes to the sustainable development of the territory.





SUSTAINABILITY-ORIENTED SHOW

Istituto Musicale chose to include in its events' programme a few shows that sensitise on sustainability from different perspectives. An example is a show focused on musical instruments built by children with recycled materials, sensitising on a more respectful use of resources, or an audiovisual show that deals with the theme of circularity in human life.

PARTICIPATION TO CSPF'S CONTEST

Compagnia San Paolo Foundation promotes culture in Piemonte, Liguria e Valle d'Aosta, by supporting creative productions and valorizing the cultural heritage of the territories. In their strategic plan 2021-2024 they offer a call for bids named "Art Waves" made up of two editions. The scope of the call is to support creative and avant-garde productions, enriching the cultural offer in the territories and creating new connections with local cultural realities from an ecosystemic approach. Istituto Musicale was selected for the first phase, which took place in 2021-2022 and was specific for productions realised before summer 2022, and their aim is to participate in the second phase for the 2022-2023 season. Inclusivity and environmental responsibility are among the evaluation parameters of the call, making it an incentive for Istituto Musicale to improve their sustainability on different perspectives.

The collaboration between Istituto Musicale and Sys - Systemic Design Lab of Politecnico di Torino, arises from the interest in improving the sustainability of Istituto Musicale's events with a holistic approach.

There are multiple theories and practices of sustainability and various definitions of the term itself, but through the collaboration with Sys - Systemic Design Lab, it was decided to address the issue through the methodology of Systemic Design.

The aim is to verify and consider not only the direct impacts of Istituto Musicale, but also to give birth to new connections and broader co-planning processes with stakeholders on the territory.

The research will focus mainly on live concerts, and the final systemic project has good chances of being implemented thanks to the participation in "Art Waves" call for bids by Compagnia San Paolo Foundation.

In case of a positive result, the fundings could guarantee to Istituto Musicale the economic support required for the actualization of the new sustainability strategies.

Chapter III



Methodology

Events as complex systems Systemic Design

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Events as complex systems.

Events can be described from a holistic perspective as **complex systems with multiple inputs**, like materials, energy, labour and numerous outputs, such as services provided, employment or waste. (Parkes et al., 2016). Systems are networks of functions that work towards the achievement of one or more outcomes (Jones, 2013), and they could be either spontaneously generated or designed.

The term "complex system" is used to define areas where it is not possible to rely on single experts' knowledge to solve problems, due to the complexity of the systems' operations and relations. **These are not isolated but influenced by demographical, cultural, political, environmental, technological dynamics.** Events share this multifaceted nature, and for this reason it is fundamental to **take into account the interconnection between their economic, environmental and social aspects** throughout the whole organisational process. A deep analysis through these three "lenses" turns out to be crucial in order to succeed in an overall assessment of an event. However, despite economic aspects often being evaluated quantitatively, approaching socioeconomic and environmental aspects only through a quantitative analysis can offer a partial perspective of the scenario (Collins et al, 2009).

In this context, Systemic Design can tackle these methodological issues by applying strategies typical of a more qualitative approach, such as **mapping relations and studying patterns** (Capra and Luisi, 2014), still based on a preliminary quantitative and qualitative data collection.

Through this shift to a <u>systemic mindset</u>, it is possible to address complex scenarios like events' ones, designing solutions that enhance local networks and their hidden potentialities.

Graph 4: Systemic Design to address complex systems

The role of the designer has deeply changed in the last years, going far beyond good-looking and functional products (Brown and Wyatt, 2010; Barbero and Bicocca, 2017). Systemic Design is an interdiscipline that joins systems thinking and design methodology (systemic-design. org). **It faces complex scenarios through a transdisciplinary approach**, in order to accomplish interconnected and systemic solutions.

Systemic design could be described as an orientation (Jones, 2013) in the design field, that aims to expand designers' approach through systems thinking, enabling the re-framing of complex and systemic problems through design practices.

Sustainability in Systemic Design is achieved through the methodology itself, which alternates divergent and convergent phases, through an holistic and humancentred approach.

1. Holistic Diagnosis

The first phase of Systemic Design's methodology consists in the Holistic Diagnosis, defined as a mapping of the state of the art of the design context, carried out on different levels of investigation. It is made up of two main parts: the Holistic Diagnosis of the territory in which the analysed case study is located, and the Holistic Diagnosis of the company examined as a case study. The Holistic Diagnosis is conducted through the following steps:

<u>Assessment</u>: definition of the objectives and boundaries of the research, as well as of the themes and categories to be explored.



<u>Research</u>: start of the research by combining "desk" data collection methods, i.e. based on reports, databases, scientific literature, and field research methods, based on interviews or direct observation of the context under analysis.

<u>Collect</u>: the collected data is entered in a single customised format for research, processed in the Assessment phase. Visualise: visualisation of the collected data to make them usable and accessible. Interpret: interpretation of data starting from their visual representation, in order to find connections and relationships through a holistic look at the context.

The territorial part of the research has been conducted firstly by choosing some specific macro areas of investigation, demography, environment and resources, education and so on, and secondly they have been analysed in depth through desk research. The company's part has been developed through both desk and field research, merging the analysis of websites and newspapers with field visits, interviews and questionnaires.

2. Challenges and Opportunities

This step has been approached once again on two levels: territory and company. Firstly, the data collected in the previous phase are visually represented and gathered into a big unique map, called Gigamap. This tool provides an overall view of the context, enabling data interpretation and criticalities' identification. Critical issues may emerge from the peculiarities of the territory or from the processes of the entity analysed.

In the following step, multiple potential opportunities are identified for each criticality, supported both by the Holistic Diagnosis, by the existing literature and good practices. The two levels of analysis - territory and company - are overlapped and interconnected, so that the challenges become a starting point for the creation of value and new territorial links. In this step, some main findings from the Holistic Diagnosis have been identified and interconnected, creating a clear framework of the potential challenges of the context.

The use of a Miro board with all the graphs and data visualisations has been fundamental to look at the research from afar and connect the main insights. Through further desk research it has been possible to find case studies of good practices that could help address each challenge. From case studies, some interesting strategies have been extrapolated and transformed into suggestions on what could be done. To give opportunities a more realistic framework, some territorial references that could help achieve each goal have been identified.

3. Multicriteria Analysis and Systemic Project

The opportunities identified must be selected through a Multi-criteria Analysis, in order to proceed with the third phase, the Systemic Project. The choice of the evaluation parameters of the Multicriteria Analysis is guided both by the previous research and the Systemic Design Principles, which consist in:

- Transformation of outputs into inputs
- Creation of new relationships
- Autopoiesis
- Local action
- Human-centred design



The selection of opportunities emerging from the multicriteria process will be interconnected, leading to the generation of a new system, made up of new players and new connections.

The opportunities' assessment has been conducted through both a multicriteria approach and a co-design phase. The first helped identify some limits and strength of the proposed opportunities through ad hoc parameters for the evaluation. The latter has been fundamental to approach each opportunity through lstituto Musicale's expertise and verify what internal limits there could be in each of them.

Involving the key stakeholder, a lot of important findings emerged, useful for guiding the following parts of the project and making it as feasible and coherent as possible.

4. Evaluation and Implementation

The fourth phase consists in the Evaluation of Results, conducted on three different levels: quantitative and qualitative evaluation of the impacts, impact of the project on different dimensional scales (micro, meso, macro) and on different time scales (short, medium, long term). In this phase, it is important to consider environmental, economic, social, logistics and communication outcomes, to have a complete overview of the impacts that the new system could have.

At this point, all the tools to proceed with the final implementation phase are available, actively involving the actors of the new system for the application of the new strategies.

Chapter IV



Analysis HD & Case studies Systemic analysis

*



Holistic Diagnosis of the territory: Rivoli's Municipality.

The Holistic Diagnosis of the territory is based on research that includes several investigation areas, enabling a 360-degrees analysis. The research focuses on Rivoli's Municipality as it is where **Istituto Musicale's headquarters are located and where most of its events take place**. Some of the main resources consulted are ISTAT, Arpa Piemonte, IRES Piemonte, iCribis, Camera di Commercio Torino, Agenzia Piemonte Lavoro and several reports from both Regione Piemonte, Città Metropolitana di Torino and Comune di Rivoli.

Most of the collected data have been transformed into graphic visualisations that enabled their understanding and analysis. The observations emerged from data interpretation will be inputs for the following phases, fundamental to build a systemic project that takes into account the complexity and uniqueness of the design context. The main macro areas that have been investigated are:

Demography, education, environment & resources, culture, economy and circular economy.



Soil usage in Rivoli Atlante del Cibo 2017; IRES Piemonte -Agricoltura Metropolitana 2015

Area dedicated to cereals' cultivars between 500 and _____ _____ CSI 1000 ha Soil consumed by infrastructures -0-0-CSU h Soil consumed by 2.950 ha urban areas surface Non consumed soil Area dedicated to 6666 fruits' cultivars around 5 ha 0000 Area dedicated to 188 vegetables' Urban gardens cultivars more than 20 ha <5% MAMAA Green areas in the municipality 10-50 Green & leisure areas pro capita

Starting from the territorial morphology, Rivoli's municipality has a surface of 2950 ha and 34.9% of its soil is dedicated to urban areas and infrastructures, with 0% of reversible soil consumption (2015).

The main type of cultivation is cereals (2017), with an area of cultivated

land of 500-1000 ha, whereas a smaller area is dedicated to fruits and vegetables' cultivars. Compared to other municipalities in the province of Turin, it is interesting to underline the **scarce presence of urban green spaces**, corresponding to less than 5% of the municipal area (2015). $-\frac{1}{6}$

Foreign people moving to Rivoli Elaboration by Tuttitalia based on ISTAT's data 2021

Of the 47,807 inhabitants (2020), a large part is made up of young students who are between 4 and 18 years old, corresponding to the 43.2% of the resident population. The foreign inhabitants, equal to 4.7% of the total population (2020), come mainly from Romania, with significant flows also from China, Morocco, Moldova and Albania (2021).



Inhabitants in Rivoli Elaboration by Tuttitalia

based on ISTAT's data 2020

47.807

inhabitants

43.2 %

students 4-18 years old

4,7 % foreign residents



= 500 people

Enterprises' management in Rivoli Camera di Commercio di Torino elaboration on data from InfoCamere 2020



Public investments in Rivoli 2014-2020 Opencoesione.gov.it





The foreign population is active from an entrepreneurial point of view in the area, with foreign companies representing 7.8% of the total 4,142 local companies (2020). The data on female entrepreneurship is in line with the Italian average, equal to 21.98% (2020). Further interesting data concern the high amount of public investments present in the culture and tourism sector on the territory in the last years (2014-2020), as well as in the education sector: both areas are relevant considering lstituto Musicale's case study. On the other hand, the <u>environmental</u> <u>sector</u> counts zero investments,

a relevant information considering the current research topic.

Even though companies' competitiveness is not one of the main sectors that received public investments, Rivoli's area hosts several interesting economic activities.



500

400

300



The largerst part of Rivoli's enterprises deal with retailing and wholesale commerce, excluding cars and motorbikes, construction and real estate but also food services.

The tourism industry and businesses dealing with services for people are the only sectors that have grown in the last decade, as shown in the graph on the right. In the last two years, the companies that have experienced the highest growth, based on their revenues, operate in sectors like construction, waste management, metals' production and informatics.





Variation in the number of enterprises by macroarea in Rivoli and Torino

Var. 2011-2020, Camera di Commercio di Torino

Key — Rivoli

Metropolitan city of Torino



Main growing companies considering their revenues - Variation 2020/2021 reportaziende.it

GENERAL NORD PONTEGGI AMBYENTA AFRICA SPIRIT RENAPI PROFERRO INTERNATIONAL NORTH GROUP STYLPORTE MICLA ENGINEERING UDIT TELECOMUNICAZIONI



Rivoli hosts many cultural attractions, but the most important representative on the territory is the **Museum of Contemporary Art of Castello di Rivoli**.

It combines art, training, research and events, and plays a key role also from the educational point of view, as it offers programs dedicated to young people, focusing on the promotion of culture and art. It is interesting to underline both the network of relations established by the Museum with local institutions and schools, and the program of national and international events promoted by Castello di Rivoli.

MUSEUM OF CONTEMPORARY ART OF CASTELLO DI RIVOLI



-13-

Online and on-site users of Castello di Rivoli's Museum of Contemporary Art Elaboration from castellodirivoli.org 2021



During the pandemic, the museum had a drastic drop in in-person visits: -70% between 2019 and 2020. Outdoor activities and exhibitions also suffered a relevant decline, with a slight recovery in 2021. The pandemic also fostered a greater museum's digital presence, leading to an increase in online streaming events: from 35,900 people in 2019 to 128,350 in 2020. This data is particularly relevant for the topic analysed within this research. There has also been an increase in digital audiences, both on social media and in website traffic.



Concerning school education, most students in the area attend secondary or primary school (2022). There are many extracurricular activities for students in partnership with local authorities, including Istituto Musicale who obviously deals with music projects (2021).

The fields that count the largest number of school projects are art and culture,

sport and health. The environment sector also has a significant number of projects, mainly addressed to primary school students. Despite hosting the largest group of students in the area,

high schools offer very <u>few projects on</u> <u>environmental education.</u>




Waste collection in Rivoli

Report on waste - Turin's Metropolitan City 2020



NO2 & PM10 values in Rivoli's area Report "Uno sguardo all'aria" by Torino's Metropolitan City 2020





*Data refer to Collegno's measurement station (Corso Francia 137), the closest to Rivoli.

The main consortium responsible for waste collection on the territory is CADOS. In addition to the important amount of undifferentiated waste produced, it is interesting to highlight the **increase of +13% in separate waste collection** recorded in the last 10 years, together with consistent flows of organic waste and paper (2020). Among the territory's environmental data, it is important to mention that

<u>air quality is a critical</u> <u>aspect of the whole</u> surrounding area.

There are several air quality's measurement stations in the area of Turin, and the most critical ones outside the city are those of Collegno, which passed the permitted limit of PM10 85 times in a year (2020), Settimo Torinese, with 83 times, and Carmagnola, with 81 times. The closest measurement station to Rivoli is the Collegno's one, located in Corso Francia 137.

Accessibility is an important topic for the events' sector. The closest airport

is Torino Caselle and the A4 highway links the territory with Milano. Local train lines don't reach Rivoli, but some close municipalities such as Alpignano or Collegno. Rivoli is connected with the closest big city, Turin, mainly by bus, even though **evening routes are quite limited**. There's a project in progress to extend Turin's metro to Rivoli, but the construction site is expected to end in 2028 (mole24.it).

Turin's car sharing doesn't reach Rivoli, however electric push scooters have been introduced as a service on the territory in 2022.





Events in Rivoli by type 2019-2022

Markets	CONTRACTORY OF CONTRA	Local market Tue	Local market Wed	Local market Thurs	Local market Fri	Local market Sat	Vintage market
Fairs	Domenica 7 febbraio Bornenica 14 febbraio Locarte de 1036	RIVOLI B-9-10 APRIL Piaza Martir STREET FJOOD		11 13 11 28 mover			
	LOOME DUEST	the state of the s	ally on 20				
Food Found del Ciocecolate Rivedi Bareartell Piol Via Peartell Piol	DEER FESTIVAL STREET FOOD	FOOD FESTI Plazza Ma 23/24/25					
Summer festiv							

Events are a relevant topic for this research, so a part of the Holistic Diagnosis focuses on this theme to understand how this sector operates in the analysed area. The main type of events regularly taking place in Rivoli are markets, but also fairs, food events and concerts, and they last on average two or three days.



Digital presence of the analysed events Last update: June 2022



Main organisers



Main locations



Events in the area are generally organised by some main institutions like Rivoli Experience, Turismovest, Street Events, Pro Loco Rivoli, Revejo and Istituto Musicale G. Balmas. It is interesting to underline the scarce digital presence of the events on the territory, and the fact that Facebook is the most used online channel for their promotion.

Holistic Diagnosis of Istituto Musicale G. Balmas

La Diagnosi Olistica dell'Istituto Musicale G. Balmas è stata elaborata sulla base di dair reperiti dai canali online dell'Istituto, da interviste e sopralluoghi agli eventi, effettuati il 30 Aprile 2022 presso il Teatro dell Castello di Rivoli e il 20 Maggio 2022 presso il Croto della Musica.









Partners and loca

Flows of participation



Artists' transfers



Events' system



Holistic Diagnosis of the company: Istituto Musicale.

Istituto Musicale's soul merges educational activities with events' organisation.

Most of the courses offered are focused on **instrument classes**, teaching to students how to play the celtic harp, electric bass, drums, guitar, flute, jazz piano, sax, violin and many more. Other courses include theoretical, singing and composition

lessons and classes for children. Istituto Musicale **communicates online through three different names** and each one represents a different part of the activities offered. However, some of the information proposed, in particular related to events, tend to be repeated on every channel, not really defining a specific identity for each of them. The three channels are Istituto Musicale G. Balmas di Rivoli, Stagione Scene and Rivolimusica.





As the identities that represent Istituto Musicale are so diversified, it has been interesting to investigate which one of the different names is the most googled. From Google Trends' data, Stagione Scene seems to be the most searched online.

Analysing their online presence, <u>Facebook</u> <u>emerged to be the most</u> <u>used social media.</u>

Rivolimusica is the page that counts the higher number of followers on both

Facebook and Instagram, but Istituto Musicale's events are advertised in all communication channels, except Youtube.

The Youtube channel was opened in the Spring of 2020 during Covid-19 outbreak. Several concerts have been published, but the latest video dates back to July 2021, making the channel inactive.

Events

The locations of the Stagione Scene's events are variable, and include spaces in different municipalities. In 2021/2022 season the territories involved were: Turin, Collegno, Rivoli, Avigliana, Novalesa, Susa, Condovè, Mattie,



Bussoleno. Among these, there are both outdoor and indoor locations, divided into fixed and partner locations. The fixed venues are always present in the events' programme and they are all located in Rivoli. They include Istituto Musicale's Auditorium, Circolo della Musica and Castello di Rivoli's Theatre.

The partner locations vary according to the agreements and schedules, and they belong to a list that evolves every year. Every time a new location is included, a survey is carried out to evaluate its possibilities and characteristics.

Accessibility to the locations by public

transport is not so simple in the evening, as buses don't guarantee routes after 11pm. In particular, the 36 shuttle bus, which serves all three fixed locations, is available only until 9 pm.

As Istituto Musicale's events generally take place in the evening, <u>the accessibility topic</u> <u>turns out to be critical</u>,

especially for people who don't own a car or don't have someone who gives them a lift.





90% of the artists reach the locations from less than 150 km, and cars are the most popular means of transportation to get there. Air travel is very limited to a few international artists.

Istituto Musicale's main partners for the organisation of its events are divided into hotels, to host artists after the show, restaurants and bars, for both the audience and artists after



Torino: Feed Srls



the concert, and technical partners, who are responsible for instruments' rental (Piatino) or for the installation of advanced technical equipment (Archensiel).

As the organisation operates in small realities, the range of parters to choose is generally quite limited. For this reason, most of the partners can be found on the territories of <u>Rivoli,</u> <u>Torino and Avigliana.</u>



Analysing the flows of participation to the events for the 2021/2022 Winter concerts' season, divided by location, it emerges that Circolo della Musica and the Istituto Musicale's Auditorium are the venues that hosted the highest number of participants. The most popular event hosted 200 people, whereas the least 25. On average, the events host 90 people. 28

Plan of Castello di Rivoli's Theatre



Field visits during events in two locations

In order to better investigate the events' logistics and context, two field visits have been carried out. The two locations that have been investigated are **both indoor and fixed locations**, with which Istituto Musicale has a long-term partnership. The first one took place on the 30th of April 2022, at Castello di Rivoli's theatre

a. Plastic bottles on stage

b. Box office

c. Reharsal







29

Plan of Circolo della Musica



for Sentieri Selvaggi ensamble's concert, whereas the second one on the 20th of May at Circolo della Musica. In both cases, the field visits started 2 hours before the beginning of the show, making it easier to understand the whole event's logistics. In this context, some interviews with Istituto Musicale's representatives have been carried out and participants have been observed in their behaviours.

From this field analysis, some of the main observations emerged are:

a. Catering for artists

b. Merchandise

c. Rehearsal









LAST-MINUTE CHANGES MAY REQUIRE UNSCHEDULED ROUTES,

like when additional equipment is requested by artists a few days before the event or even a few hours before.



THE CHOICE OF REDUCING PAPER WASTE DURING CONCERTS WAS NOT COMMUNICATED,

creating misunderstandings with the public or with the artists, who are used to having a printed concert's program.



PROBLEMS RELATED TO INTERNET CONNECTION IN THE VENUES AFFECT THE DYNAMICS OF THE TICKET OFFICE.

Tickets are pre-printed by Vivaticket, estimating the possible spectators; the pos is not available.



REACHING EVENTS BY PUBLIC TRANSPORT DOES NOT ALLOW PARTICIPANTS TO ATTEND THE EVENTS UNTIL THE END,

due to the limited routes in the evening from and to the locations. This can limit the type of audience attending the events.

THE HOSPITALITY PARTNERS HAVE THEIR OWN INDEPENDENT ORGANISATION,

also influencing issues related to sustainability. An example is the fact that Castello di Rivoli's cafè closes at 7pm, so artists need to take the car to go eat or drink something before the event.

30 Istituto Partners Artists Audience Istituto Musicale's Events' System Key **BEFORE THE EVENT** EVENT'S DAY Planning Organisation Communication 0 0 Q Istituto Musicale Applications'-- Artists' Field visit -Location - Data Advertising Send G. Balmas evaluation and project's at location* selection sent to &newsletter digital selection Vivaticket program Transfer *possible return of *possible transport of Technical evaluation Contact with partners **Contact with artists** . insturments instruments from Istituto 2 2 °^ ? Open Closing and Request Evaluation Request Logistics' Mixed Request availability technical technical and quote to partners info on definition location waste cleaning organisation sheet sheet Setting up & support Rehearsal Reorder Tuning & technical support public transp. Event's Event location Artists - Send Send Processing Transfer organisational application techical *possible transport of information sheet 101 Dinner Ë æ * Hotel Hospitality Technical support Archensiel Rivoli Hotel Partners Hotel Davide Piatino Locanda del Lupo Castello di Rivoli's cafè Transfer Parco Salvemini's cafè "Come in Famiglia" Restaurant and more. -20 å Audience Box office Buy tickets -Receive -Transfer Vivaticket, phone, mail programme Paper waste

Starting from what has been observed during the field research and from the interviews with Istituti Musicale's representatives, a scheme of their events' system has been formulated. The graph is divided into "before the event" and "day of the event" and includes the four main flows of action, representing the different actors of the system: Istituto Musicale, artists, partners and the audience. On the day of the event, these four flows converge into the location, where a new actor is involved: venue's management staff. This scheme will be useful to identify potential criticalities in the process, which could be transformed into design inputs to drive the system towards better sustainability strategies.

PART I-

In which gender

- do vou identify vourself?
 - O Man O Woman

 - I prefer not to specify

How old are you?

- 0 15-19 0 20-25
- 0 26-35
- 0 36-45
- 0 46-65
- O over 65

What is your job?

- O Student ○ Working student
- O Freelance
- O Entepreneur O Employee
- O Unoccupied
- Retired \bigcirc
- Other

If vou have a iob, in which sector do you work?

- PART II
- How did you learn about Istituto's events?
- Surfing on the internet
- Facebook 0
- 0 Instagram
- 0 Istituto Musicale's website
- 0 Email
- \bigcirc Newspapers
- \bigcirc Flyers or posters
- 0 Friends
- O Other

How many km do you travel to reach Istituto Musicale's events?

- O Less than 5 km
- O Between 5 and 15 km
- O Between 15 and 30 km
- O Between 30 and 50 km
- More than 50 km

With which mean of transport do you reach Istituto Musicale's events?

- O My car
- O Car sharing
- Public transport O Taxi
- O Bike
- Bike/Scooter sharing \bigcirc
- Bv foot
- O Other

Do you usually eat or sleep out?

- Yes, Leat out
- Yes, I sleep out
- Yes, I eat and sleep out
- None of the answers

Users' questionnaire: what are audience's habits and values?

In order to investigate the type of audience that attends Istituto Musicale's events and its habits, a questionnaire has been submitted to different participants. The questionnaire has been structured in three main sections. The first part was related to a general overview of the participants, in order to identify their age range and their occupation. Understanding their background helped to give a context to their following answers,

PART III

Which actions that you consider sustainable do you do in your daily life?

How important is to you that a concert is sustainable?

What would you do yo improve your impact during concerts?

Which is the main waste that you produce during concerts?

How much do vou agree with these sentences?

Strongly	Disagree	Don't	Agree	Strongly
disagree	-	know	-	agree
\bigcirc	\bigcirc	\bigcirc	\bigcirc	\bigcirc

The environmental impact of an event is an important issue to address.

I am not interested in environmental issues related to the events Lattend

Companies and industries should do more than individuals to improve the environmental impacts.

I don't have enough time to actively change my habits for the environment.

Individual action is important in solving environmental problems.

I am not aware of which behaviors at an event are good or bad for the environment.

in particular related to their awareness on sustainability topics. The second part was investigating **their** relationship with Istituto Musicale and their habits when attending the events. An important factor to consider was the audience's mobility, but also habits such as going to the restaurant after the concert or staying at a hotel. The final part of the questionnaire was related to sustainability and

participant's awareness about that, to better understand how to communicate and involve the audience in future sustainability strategies. The aim was to investigate how relevant sustainability **is to them** and what daily actions they consider sustainable. In addition, there was an exploratory question on the digitalization in concerts and a specific one on the waste the participants produce during a concert.

The questionnaire was **created on Google Forms so that it could be administered via newsletter**, which is the communication method that gathers the most loyal participants of Istituto Musicale's concert season. In order to encourage the participants to answer the questions, they were offered a discount coupon that could be collected by providing their email while answering the questionnaire.

The distribution by email started the 17th of May 2022 and was managed by Istituto Musicale's person in charge of sending newsletters. Unfortunately, the participants' response was not so immediate and in one month of administration it was only possible to collect 10 answers to the online questionnaire.

For this reason, an in-person distribution was organised during the outdoor concerts, called "I Caffè di Palazzo Piozzo", that take place in summer in Istituto Musicale's headquarters' garden. A free coffee was offered to the respondents. During this session 23 questionnaires were collected, but most of the final questions regarding sustainability have been left unanswered by some participants.

The total respondents were 33, <u>corresponding</u> to around <u>1/3</u> of the average number of participants to Istituto Musicale's events. Most of the respondents were women and the 46-65 age group was the most represented, while the under 35s were fewer.

Most of the respondents were found to be employee workers or retired people. Although not everyone has specified the sector to which they belong, it is interesting to underline **the presence of many people who work in the cultural sector**.

The most popular communication channels from which participants learn about the events were word of mouth and Istituto Musicale's digital touchpoints, such as its website and newsletter.

Regarding mobility towards the events, the personal car turned out to be the most used mode of transportation, despite the fact that **most respondents travel less than 5 km to reach the events**.

A very small part of the participants eat or stay outside when attending events, and this may be due to the fact that they live not far from the locations, as highlighted by the previous graph about travel distance.

Despite the few answers collected on questions about sustainability, most of the respondents specified their daily actions that they consider to be sustainable.

Recycling and separate waste sorting was the most adopted "good practice" they apply on a daily basis. Resource saving, slow mobility and local shopping also emerged as key issues.

Graph 31: In which gender do you identify yourself?



Graph 32: What is your job? If you have a job, in which sector do you work?



Graph 33: How old are you?



Graph 34: How did you learn about Istituto's events?

Graph 36: How many km do you travel to reach Istituto Musicale's events?





Graph 35: With which mean of transport do you reach Istituto Musicale's events? Do you usually eat or sleep out?

Graph 37: Which actions that you consider sustainable do you do in your daily life?







70 yrs old

professor Rivoli currently retired.

Habits:

On Thursdays she always has tea with her friends and on Sundays she invites her grandchildren for lunch. In this occasion, they give her lessons on how to use her smartphone.

Former university

Preferred location:

Istituto Musicale's Auditorium so that she's able to walk there.

Concerns:

Not being able to reach the next event's location because her friend who owns a car can't come and give her a lift.

Sustainability is: 🗴

User Personas:

archetypes of

"The feet are the most sustainable medium that we have! I have been doing the sorting for years, since before it was fashionable."



The expert

Student of computer 24 yrs old engineering at Politecnico di Torino. Colleano

Habits:

Loves programming music composition softwares and follows several pages of experimental music.

Preferred location:

Everything that is in Turin and Collegno is ok, as it's easier to reach without a car.

Concerns:

Don't find someone who accompanies him to the next concert, since his friends listen to other genres.

Sustainability is: ¥

"Consumption savings are essential, at home I installed solar panels and control systems for water flow."

$\textcircled{\basis}$ The polished

40 yrs old Graduated in Torino

architecture, opened her own design studio.

Habits:

She buys the newspaper every morning and checks her emails often, waiting for the various newsletters she is subscribed to.

Preferred location:

Circolo della Musica, because she thinks it offers more sophisticated and experimental concerts.

Concerns:

To miss the niche artist's concert to which he wanted absolutely participate.

Sustainability is: ¥

"For me, buying at km0 is the best sustainable action that can be done! Also avoiding unnecessary purchases makes the difference."

with the main representatives of Istituto Musicale was scheduled, in order to take advantage of their personal experience with users and try to define some main patterns in audiences' behaviours, habits,



52 yrs old	Unoccupied, recently started an on-call work
Avigliana	as construction worker.

The improvised

Habits:

He hangs out at the main town's bar every afternoon and always reads every poster on the street. looking for something new.

Preferred location:

Teatro Fassino in Avigliana, the only location I've ever been to.

Concerns:

Failing to attend a concert because he has not seen the advertising around the streets in his town.

"I always get around by bike, even

though I don't go that far... I also buy

everything from my friends' local shops!"

Sustainability is: ¥

events' participants.

As the questionnaire didn't obtain a very high number of answers, it turned out to be necessary to better investigate the events' users profile with who has a direct relationship with them. An interview

Bush Arcola National Lyric Ecoteatro Green Theatre Piossasco La Monnaie de Mont Opera de Lyon Sadler's Wells Chichester Festival	FESTIVALS	ARTISTS BMTH Jovanotti Coldplay Billie Eilish Carson Becke Helsingborg Orchestra
	Shambala	Victoria Mullova

GUIDES

Green Mobility Guide Smart energy for Festivals and Events Sustainable Approaches to Theatre and Performance Making Reduce, Reuse, Reopen Backstage toolkit Green Orchestras Guide Scottish Classical Music Green Guide Guidelines for the Organisation of Sustainable Events Green Touring Guide Your Guide to Music and SDGs

Case studies and contemporary culture.

The research of case studies has been divided into four main categories: **theatres, festivals, artists, guides.** The aim of this research structure is to analyse different types of realities that host, organise or propose guidelines for sustainable events.

Boom Green Man Northside

DGTL

Sziaet

We Love Green Pohoda

Paradise City

Have been taken into consideration both theatres that host medium-sized events, representing indoor and fixed locations, and festivals that host large events, which are outdoor and temporary locations. The artists analysed come from very different music backgrounds and the selected guides explore the event sector from several perspectives. The inclusion of case studies that differ from lstituto Musicale's reality allows us to **widen the research and explore how sustainability has been faced in other music sectors and at other scales**. The main factor that guided the selection has been <u>their approach to</u> <u>sustainability as well as</u> <u>the diversity</u> between the realities analysed.



CONCEPTION PRODUCTION MANUFACTURE DISPOSAL TECHNICAL ASPECTS

What is a sustainable theatre?

Theatres are the location, the container, the scenario where many events take place. Istituto Musicale hosts a small theatre in its headquarters and its events often take place in theatres.

To evaluate these case studies, it has been important to define what a sustainable theatre is, as it might differ from the previous definition of sustainable event.

A key reference in this field is "Theatre Green Book" (theatregreenbook.com), an online manual born in the UK, which provides theatres with a well-defined path towards better sustainability strategies. It is divided into three sections:

- Shows
- Buildings
- Operations

The manufacturing and disposal phase is the one that less concerns the activities of Istituto Musicale, because it provides guidelines mainly oriented towards theatrical productions with sets and costumes. Considering our case study, **the concept phase could play a key role as it's Istituto Musicale's responsibility to ideate the concert season**. Whether a show can be achieved sustainably can depend on the artistic director and event's designers, who define the concept and the event's dynamics.

Another part that might be **relevant for Istituto Musicale's case, is the technical aspect.** Lighting, sound, audio-visual equipment use significant amounts of energy, might imply multiple deliveries and require precious raw materials to be produced. Theatre Green Book suggests many strategies to address this aspect of Sustainable shows:

- <u>Plan</u> deliveries in order to avoid multiple journeys for suppliers.
 - <u>Rent</u> or order in bulk from just one supplier, if the equipment is not available in-house.
- <u>Use standard equipment</u>
- <u>Prioritise repairing</u> equipment rather than replacing it.
- <u>Safely dispose</u> equipment at the end of its life.
 Prefer new technologies that
 - <u>Prefer new technologies</u> that require less energy, in case equipment has to be replaced.

Istituto Musicale generally rents other locations for their events, so **they don't have a great decisional power on the venue's technical choices**. On the other hand, the strategies proposed could be taken into consideration for the supplies' planning and the management of Istituto Musicale's Auditorium, on which they can have a greater control.





"SUSTAINABILITY CAN NEVER BE AN AFTERTHOUGHT. IT NEEDS TO BEGIN AT THE SHOW'S INCEPTION."

B. Happold et al., 2021, Theatre Green Book

In order to achieve sustainability in buildings, Theatre Green Book proposes an inverted pyramid scheme that provides a hierarchy among all the strategies. At the top of the pyramid, we can find the major actions to undertake, like improving the building's structure to avoid energy loss, and at the bottom the final ones, such as the use of renewable energy to power the building. In the following paragraph are highlighted some of the possible operations proposed:

Be lean: avoid energy loss. Improve roof's structure Insulate walls Double-glazed doors and windows Entrances with lobbies or thick doors

Be clean: improve services' systems. Heating/cooling from low carbon sources LED lighting, timers and sensors Efficient fans and pumps to prevent energy waste from ventilation Be green: increase the use renewables. Solar panels Air source heat pumps Renewable energy from the national grid Turbines, mainly for rural theatres Ground source heat pumps

In Istituto Musicale's reality, **building management is generally supervised and organised by third parties**, such as the local Municipality or the managers of partner locations.

Thanks to PNRR's (National Recovery and Resilience Plan) fundings, Palazzo Piozzo, which is **Istituto Musicale's headquarters, will be renovated** in the following years (Regione Piemonte, 2021). As stated in Regione Piemonte's document, the renovation will also be **focused on energy efficiency** and the current research could be an input to induce deeper analysis of the strategy to Finally, sustainable operations mainly include the managerial parts of an event's organisation, more relevant to the role of Istituto Musicale.

Operations include both what is visible to the public, such as catering or marketing, **and what happens in the "backstage"**, from offices to cleaning and supplies.

Some of the main categories of actions involved are:

<u>Front of the house</u> Catering Cafè Digital Merchandise

Back of the house Staff Offices Workshops Rehearsal Changing rooms

Building Management Building services Cleaning Water Energy management system Biodiversity

Waste Reduction, reuse, recycle of materials Data monitoring Transport Communication Incentives Easier acces

<u>Contracts</u> Supply management Sustainable contractual clauses





Zero-to-landfill policy.

arcola theatre

Arcola Theatre

LOCATION \bigcirc London, UK

O **SEATS** OO 197

CULTURAL OFFER \overleftrightarrow Prose, lyric, musical.



Solar panels; DC Microgrids for better energy management for LEDs and theater computers; Heating system based on waste wood; Solar panels to heat the water.

90% of drinks sold come from up to 4 miles away.

ŕĿ

Reuse of 10,000 bricks and other materials from the original building.



Lvric Theatre

CULTURAL OFFER

Concerts, theatre,

musical, dance.

Paperless

田田

Communication

sustainability and

staff inclusion; Free

meditation sessions;

campaigns on

administrative system;

Zero waste to landfill;



0 **SEATS** 00 220 CULTURAL OFFER LOCATION \overleftrightarrow Piossasco, IT Concerts; plays; Shows with a focus on sustainability. Dematerialisation of LED lights; Ecological detergents. the ticket office; Low-absorption Promotion of recycling floodlights; Energy and reuse. efficiency of the **F** structure; "Teatro a Pedali" pedal power Exhibitions, events and supply by the public. 斑 information panels on sustainability and Programming sustainable focused on development; sustainability and Interventions at the social responsibility; Free shuttle to reach beginning of each the theatre. performance.

Green Theatre Piossasco





Considerations

From the analysis, it emerged that London Lyric Theatre's strategies act on more fields than other theatres, even though this does not necessarily mean that these are more effective than others' ones.

With a general overview on the case studies, it can be noticed that

the initiatives that <u>encourage the</u> <u>engagement of those</u> <u>who experience the</u> <u>theatre's events are not</u> <u>very widespread</u>

among the case studies. Two of the realities analysed, Mulino Piossasco and Lyric Theatre, are an exception as they stand out from the others for the involvement of participants and staff.

The first one, with the project Teatro a Pedali, actively involves the public making them pedal on bicycles connected to an electrical cogeneration system that powers the theatre's audio-lighting system.

The second, Lyric Theatre, offers engagement campaigns for theatre's staff on sustainability issues and structured switch-off schemes.

Another interesting topic is <u>energy</u> <u>efficiency</u>, as it is the category on which the theatres have focused the most.

The most common methods to reduce their impact are LEDs, rechargeable batteries, thermal insulation, sensors, renewable suppliers, solar panels.

Furthermore, the fact that most of the theatres are located in urban areas eases some strategies, such as transport. An exception is Mulino Piossasco, an extra-urban reality which provides a free shuttle to reach them.





Festivals are a very different type of events compared to Istituto Musicale's ones, both in scale, time frame, type of location, type of audience and so on. Despite belonging to a different category of events,

there is an <u>important</u> <u>movement among</u> <u>music festivals</u> that

aims to improve their sustainability.

The aim of having festivals among the case studies is to understand how large outdoor events with temporary structures can act to improve their impacts, in order to evaluate their coherence, scalability and adaptability to lstituto Musicale's case study. Previously, it has already been widely defined what is intended throughout this research as a sustainable event.

The purpose of this chapter is to explore festivals' good practices and to make an assessment of their sustainability strategies based on sustainable events' keywords.

The festivals analysed are located in UK,

Portugal, Italy, Poland, Slovakia, France, Belgium, The Netherlands and Denmark.

The same approach used for theatres has been applied to festivals. A form has been created, including information like the venue's space, duration, number of participants and rewards obtained. Sustainability practices have been classified with the same categories used for theatres.







129

Green Man Festival

PARTICIPANTS

CC 40000 annually

0

GREEN MAI

Festival goers need

reusable cups, to

to purchase a

drink at bars.

Q₉

Help Refugees and Newport to Calais Aid Collective,

food that will go to refugees around the world.

collecting unwanted, unbroken camping equipment and

Suggestions for car pooling - Go

Car Share; Partnerships with Red

National Express for coach travels.

Fox Cycling for cycle trips and

Compostable food ware; Fairtrade

products; Meat/dairy British Red

Marine Conservation Society's list

Tractor certified; Fish not be on

DURATION

4 days

LOCATION
Wales IIK

Wales, UK



Northside Festival





We Love Green Festival







Paradise City Festival











Assessment of festivals' sustainability strategies.

The festivals analysed have been evaluated with scores from one to five for each of the four parameters, which are the keywords of a sustainable event. The score was assigned according to the level of application of the main concepts of each keyword. The final score was obtained from average between all the scores given to each parameter. The parameters are:

Cyclical:

5 - highest: It recovers or reinserts materials of value from or in other cycles; defined and repeatable strategy with a long-term vision; strategy on multiple fields of the event's organisation; generates new connections. <u>1 - lowest:</u> Strategy on just one area of the event's organisation; doesn't create new connections; short-term strategy.

Active behaviour and interaction:

<u>5 - highest</u>: There's a defined path of actions for the public; incentives that stimulate individual action; actions with a long-term application; collaboration between participants, organisers, location.

1 - lowest: Simple suggestions for actions for the public, without incentives or rules for action; low levels of interaction between the actors; actions limited to the festival's duration.

Minimise negative impacts:

<u>5 - highest:</u> The decrease of bad impacts is achieved through new strategies; actions that take into account the entire life cycle; long-term strategies; address several sectors of the event.

1 - lowest: Reduction of the impact just at the end of life, not on the whole process;

immediate solutions that do not change the system; address just a single sector of the event.

Beneficial legacy for the community

<u>5 - highest</u>: Acts on all the three areas of environmental, social and economic sustainability; leaves a long-term legacy that fosters the sustainable development of the area; the local community plays an active role.

<u>1 - lowest:</u> Actions are focused just on one area; the local community has a passive role; short-term benefits with no contribution to sustainable development.

With this method, the Shambala, We Love Green and Sziget festivals turned out to be the best practices in terms of sustainability, compared to the others.

Artists

 ៥ស្លេតូស្ថារក្លាលស្រីសំណែងស្រុក ស៊ីដូចមាស់គាល់ដែរប្រាំស្លែកត្នាភ្នំពេ ស៊ីមួយស៊ើនស្លាំ។ ស៊ីសេរ ស្រុកត ស៊ីមានស្រុកថា នេះសាការ ទទួល ។

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Bring Me The Horizon, World tour - Post Human Tour 2021



The British band Bring Me The Horizon staged its first tour after the pandemic in September 2021.

All the stakeholders of their tour were aligned and agreed to work together to reduce the negative impacts of the tour wherever possible, and investigate where reductions were not possible. To support this process,

Bring Me The Horizon partnered with A Greener Festival, a non profit organisation that helps events and festivals in their path towards a better sustainability. A Greener Festival took part in the tour and helped to monitor and implement the sustainability strategies designed.

This report mainly focuses on environmental sustainability, whereas its social impact hasn't been clearly reported. Furthermore the actions have been mainly focused on the tour and its emissions, overshadowing the active participation of the individuals and the transformative potential that the event could have on people's everyday behaviour.

On the other hand, it is interesting to highlight the approach used by the band and its management, who started from aligning all the stakeholders and finished by tracking and checking the posttour impacts, a fundamental phase to accomplish further development.



Prior analysis of the CO2 emissions.

Process of stakeholder engagement: the tour and sustainability managers connected with all vendors, locations and suppliers before the tour to talk about how they could work together to improve the events' sustainability.

Involvement of venues in the process: they were sent an advance checklist of questions followed up by a simple survey to help collect and communicate the Greener Tour requirements.

Use of 85% of LED on the total lighting of the tour.

Use of HVO renewable diesel for trucks.

All the tour crew was asked to consider the lowest carbon form of transport to arrive at the tour.

Use of overnight tour buses to avoid spending the night at the hotel, as it has a relatively high carbon footprint.

Definition of a"Greener Tour" Policy.

Effort to get as close as possible to a plant based menu, with animal proteins to be ordered as extras.

A pre-order system for the crew's food to avoid food waste.

Sandwich making facilities on the buses instead of already prepared after-show food, in order to avoid food waste.

Hiring of water coolers for each venue.



Jovanotti, Italy -Jova Beach Party, 2022



Jova Beach Party is an itinerant music concert whose representative is the italian singer and songwriter Jovanotti, but in which many other artists are involved.

As the event's name states, the concerts mainly take place on beaches in different parts of Italy with hundreds of thousands of participants. Jova Beach Party proposes sustainability as one of its pillars, and partnered with WWF and Trident Music in order to achieve it.

Despite the effort in proposing sustainability strategies for such a big event, <u>Jova</u> <u>Beach Party has been</u>



widely criticised by local environmental associations

like Legambiente or LIPU (Italian association for birds' protection) and by many environmental activists online.

The main arguments against the event concerned the use of beaches as locations for such big events, as their natural habitats could have been damaged by the pre-concerts' activities.

Removal of local vegetation, closeness to protected natural areas, acoustic pollution that frightens local bird species, flattening of the beaches' natural dunes: these are just some of the accusations that the event received.





Ri-Party-amo project: born from the collaboration between Jovanotti, Intesa Sanpaolo and WWF Italy, its purpose is to clean and recover 20 million square metres of rivers, lakes and sea beds throughout Italy, recover natural areas and foster educational activities on nature's conservation.

Mineral water's packaging is made of aluminium cans, thanks to the collaboration with Acqua San Bernardo.

Through the collaboration with Seda International Packaging Group, compostable paper packaging solutions have been used as much as possible.

Erica cooperative supports and helps the public to sort waste.

Volunteers from Banco Alimentare collect unsold food and distribute it to people who need it.
Coldplay, World tour -Music of the Spheres, 2022







Coldplay is a globally renowned band that involves hundreds of thousands people in their live concerts. For their 2022 world tour, they partnered with several organisations, such as Powerful Thinking or Green Nation, to design strategies to make their concerts more sustainable. Many interesting strategies have been implemented, however some of them seem to fix specific problems, prioritising marketing, without aiming at reducing the overall waste generation. What happens at the end of kinetic floors' life? Are wristbands necessary for the event?



The tour uses an HVO-type biofuel produced from residues like used oil.

Solar photovoltaic panels are installed in the stage's structure, behind the stage and around the stadium, where possible.

Use of mobile and rechargeable batteries, made from recyclable BMW's i3 batteries.

Kinetic floors have been installed so that the participants' movement can be converted into energy to power the show.

Planning routes to minimise air travel; Use of electric vehicles when possible; Payment of a surcharge to use Sustainable Aviation Fuel (SAF).

Fans who commit to low-carbon travel will be given a discount code.

Use of local equipment, materials and resources for the stage, whenever possible.

Compostable LED wristbands, sterilised and reused after each show.

Biodegradable confetti and new generation pyrotechnics that reduce or avoid harmful chemicals.

Plastics replaced with natural alternatives; Recycled paper pack; Supply from vendors who prove ethical work.

The 10% of the tour's earnings is donated to good environmental and social causes.

Plant based and locally sourced food. Donation of surplus food.

Minimise waste; Promote recycling; Use of reusable alternatives to plastic bottles.

Use of water refill stations, wherever possible; Campaign to encourage participants to bring their own bottles.



Billie Eilish, World Tour -Happier Than Ever Tour, 2022



Billie Eilish is a young American singer and songwriter, who partnered with Reverb in order to reduce her tour's environmental footprint.

Reverb is a pioneer organisation that works to drive the music

industry towards better sustainability practices

and lower carbon emissions, involving events' participants in the process. Reverb supported other globally renowned artists in this process, such as The Lumineers, Jack Johnson, Harry Styles, Tame Impala and many more.











Calculation of tour's carbon emissions.

Plant-based food.

Donation of unsold food to local organisations to feed people in need.

Merchandising with upcycled clothing.

Reusable bottles and mugs for Billie and her crew; Reusable or compostable tableware in catering.

Sustainable Vinyls, produced with recycled jacket and sleeve, inside a FSC-Certified paper packaging, printed with vegetable-based inks and wrapped with a material made from sugar cane.

Water refill stations throughout the backstage, in the catering area and on tour buses.

Recycling as much as possible in every area of the venue. Composting of food waste that can't be donated. Collection of dead batteries for recycling. Donation of hotels' unused toiletries to local shelters that host people in need.

Non harmful cleaning products for backstage, offices, catering, and tour buses.

Support to associations like Support + Feed, who take action to combat food insecurity and the climate crisis through a more equitable and plant-based food system.

Create connections with local nonprofits to support them.

Sensitization campaigns i.e. "Music Climate Revolution quiz", to test participants' knowledge about climate change.

Compensation of emissions by funding several global projects.

Carson Becke, Canada - Concert season of Pontiac Enchanté, 2021



"IF SOMETHING COMES FROM FAR AWAY, WE THINK THERE'S SOMETHING SPECIAL ABOUT THAT, BUT I THINK WE NEED TO REALISE THERE'S SOMETHING SPECIAL ABOUT MUSICIANS THAT ARE HERE AND LOCAL. WE NEED TO PRIORITISE OUR ENVIRONMENTAL IMPACT OVER THE GLAMOUR OF SENDING SOLOISTS AND GROUPS AROUND THE WORLD."

Carson Becke is a pianist living in

Canada, who decided to challenge the classical music sector with a shift in mindset. He claims that it is necessary to involve many more local artists in concert seasons, as almost every city in the world hosts talented musicians that are able to play traditional classical music. Becke with this proposal doesn't mean that Artistic Directors should only hire artists that live "down the street", but should be

chosen musicians who could reach the venue by sustainable means of transport. Furthermore, he underlines the need to introduce a green policy for energy efficiency, waste management and transportation in the events' sector. He started to apply his approach in the 2021-22 season of Pontiac Enchanté, the classical music event series in rural West Quebec, organising live concerts only with performers residing in his region. -

Helsingborg Symphony Orchestra, Sweden - 2020



"WE ENTER INTO COLLABORATIONS WITH SOLOISTS, CONDUCTORS AND AGENCIES WHO ARE WILLING TO GET TO AND FROM HELSINGBORG IN OTHER WAYS THAN BY AIR. THE FOCUS IS ON THAT: PRIORITISE MODES OF TRANSPORT OTHER THAN AVIATION."

Helsingborg Symphony Orchestra is one of Sweden's most important orchestras.

This organisation stopped collaborations with conductors and soloists that would come by plane, in order to decrease their season's environmental impact. The focus on the prioritisation of modes of transport different from aviation, with the aim of exploring, together with other orchestras in northern Europe, other possible ways to cooperate to reduce CO2 emissions. Viktoria Mullova and Trees of Music - 2022



TREES OF MUSIC AIMS TO PLANT 50,000 PERNAMBUCO SAPLINGS, REFOREST THE AREA AND TRAIN FARMERS TO CULTIVATE PERNAMBUCO IN SUSTAINABLE WAYS.

Pernambuco, also known as brazilian wood, is a very popular material used by instrument makers across the world for its rare ability to hold a fixed curve. There have been different attempts to replace this material with others, but every time it turns out that Pernambuco is unique and not easily replaceable. Due to illegal deforestation in Brazil's Atlantic Forest, Pernambuco's native habitat, the area where this tree can live has decreased to six per cent of its original size. Pernambuco is now an endangered species and in 2018 more than 20,000 violin bows were produced with illegal wood from the black market.

Viktoria Mullova, a globally renowned violinist, took part in Trees of Music, a collective of musicians and makers who want to raise awareness on the problems linked to pernambuco.

Considerations

The artists analysed belong to very different worlds and it is fundamental to do a critical evaluation of their choices, as some may be more marketing oriented than real sustainability objectives.

The strategies adopted have several recurring points in common, that can help to outline some shared courses of action:

Acquire locally: Food, drinks, props, equipment but also artists. Acquiring locally is a strategy shared by many artists, in order to avoid further transport and contribute to the economy of the territory in which the event takes place. More local doesn't always mean more sustainable, so a deep analysis of how the suppliers work, both from an environmental and a social point of view, is always essential.

<u>Compensate:</u> What can't be achieved through other strategies, is often solved through compensation of CO2 emissions. It is widespread to support reforestation or habitat regeneration projects, mainly to offset the negative impacts of the event. Even though ecosystems' regeneration is always a good idea, this approach could be misleading as it could legitimise negative behaviours providing an easy way out of the problem.

<u>Reuse:</u> Reusable bottles and glasses, to be provided to staff and the public, is a widespread approach to address sustainability of events. This approach might not be feasible for all types of organisations as it requires a very well structured logistic scheme.

It is important to emphasise that these are not strategies proposed for Istituto Musicale, but methods adopted by other artists that have to be critically analysed and evaluated considering the whole research.

Guides

	1	
-	1	

Green Mobility Guide -2011, Julie's Bicycle



for performing arts Julie's Bicycle May 2011

ULIE'S BICYCLE ****

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-lot Topic 4	Controversies!	21
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Hot Topic 7	Shine a Light	26
	۲٥ Ply or Not to Ply?	
Hot Topic 9	Snacking on Emissions	28

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A handbook focused on events' mobility and touring activities, that aims to provide tools and guidance for better environmentally sustainable touring models.

The guidelines are addressed directly to the different professional figures, such as Artistic Directors, Lighting Designers, Production Managers, Venue's managers

and so on. This approach helps to divide the tasks and involve every component of the event's organisation.

> Pros and cons on very important sustainability related topics are provided, improving actors' awareness and knowledge on the path they're undertaking.

- 2 -

Sustainable Approaches to Theatre and Performance Making - 2021, Royal Holloway University



Sustainable Approaches to Theatre and Performance Making Above all – Refuse, Reduce, Reuse, Recycle!

Regards.

Greer Crawley, Helen Gilbert, Nicola Hewitt-George, Liz Schafer, Libby Worth Drama, Theatre and Dance Green Group March 2021

0

Scenery

- Create a sustainable pre-production and post-production plan. Look for FSC certification, which ensures wood is from sustainably managed sources.
- Encourage use of and experimentation with sustainable or recycled materials.
- Avoid manmade petroleum-based products, such as single use plastics, or PVC tape. Consider using Velcro, bungee chords and fabric ties. Choose paints that are water-based and have low VOCs (volatile organic compounds).
- Try to source materials and equipment locally.

Costume

- Encourage the use of recycling and upcycling costume pieces, fabric leftovers etc.
- Encourage use of warm not hot water for washing costumes, plus use of an eco-friendly detergent.

Royal Holloway University is part of the University of London.

They created **a very basic guide** with suggestions on how to make performance that take place in the university more environmentally sustainable.

This brief manual doesn't provide any

contextual knowledge but just a list of good actions that can be undertaken in different areas.



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bullet points, making the guide appear very straightforward but a bit general and superficial.

- 3 -

O

Smart energy for festivals and events - 2017. Powerful Thinking



Voltage, Current and Power

These are basic electrical terms but can be quite confusing at times, so let's take a brief look at each one

Voltage

The force that makes electricity flow through a wire. Its unit of measurement is the Volt (V). For our purposes most items are designed to run on 230V AC. Occasionally we may come across items designed for 110V AC (using a yellow plug) and 400V AC (using a red plug). A higher voltage isn't necessarily 'better' – the output voltage of the generator needs to match the working voltage of the appliances connected to it.

Current

The amount of energy that flows through a wire over a given time. The thickness of the wire restricts its flow. Plugs and sockets are rated up to a certain current carrying capacity – 13 A domestic, 16 A & 32 A etc. The symbol for current is (i) and the unit of measurement is the Amp (A).

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This guide provides event professionals with **practical tools and information to help them in temporary energy management**, not only to reduce their environmental impacts but also to lower their bills.

The manual focuses on energy because it is among festivals' largest production costs and **represents 65% of an event's carbon footprint**. In addition, power use can only be estimated before the event and its report is often left to third parties, making it an unknown variable for the organisers. The focus is on the European context and specific case studies for each section are provided, to show how the proposed suggestions have been successfully implemented.

> The guide provides information about how power in festivals works in a very clear and nontechnical way. This approach enables festival organisers to open a discussion with energy suppliers and experts from the venues, giving them the tools and basic knowledge to promote more sustainable practices.

- 4 -

Reduce, Reuse, Reopen Backstage toolkit -

2021, Broadway Green Alliance



REDUCE, REUSE, REOPEN: BACKSTAGE TOOLKIT

SUSTAINABLE SOLUTIONS FOR REOPENING THEATRE

The theatre community has made great strides in sustainability over the last decade. As we consider how to reopen our theatres and return to work, we have the opportunity to further integrate sustainable solutions into our protocols. **Prioritizing heatth and astry does not need to come at the expense of the environment**. In fact, the COVID-30 crisis shines a solution to the interciciable link between the heatth and astry do un people and our planet.

Our industry faces an enormous number of challenges and a series of interconnected crises from the economic impacts of COVID-19 to a much-needed reckoning with systemic racism

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HYGIENE & PERSONAL SANITATION

LAST UPDATED ON: 05/04/20

Current Situation	COVID-19 Challenge	Sustainable Solution
Many commercial products are readily available to fulfill these needs, but they are wasteful and not environmentally friendly.	Increased personal sanitation and hygiene requirements.	Install contactless solutions that promote hygiene and eliminate the need for added single-use products. When that is not possible, purchase environmentally friendly options.

O

Broadway Green Alliance is an initiative that aims to inspire the theatre community worldwide to implement better environmental sustainability practices.

This guide deals with sustainability and Covid-19 safety measures at the theatre. The authors claim that "the COVID-19 crisis shines a spotlight on the inextricable link between the health and safety of our people and our planet." In this case, the pandemic is perceived as a catalyst to change the theatre's approach to sustainability and as an opportunity to redefine theatre makers' priorities to promote socioenvironmental well-being.



Green Orchestras Guide - 2011, Julie's Bicycle

green orchestras guide

a simple guide to sustainable practices

ULIE'S BICYCLE

0

6. Glossary

Carbon Dioxide. A naturally occurring gas, and a by-product of burning fossil fuels and biomass, as well as land-use changes and other industrial processes. It is the principal anthropogenic greenhouse gas that affects the Earth's radiative balance. It is the reference gas against which other greenhouse gases are measured and therefore has a Global Warming Potential of 1.

Carbon Dioxide Equivalent (CO2e). The universal unit of measurement used to indicate the global warming potential (GVPP) of each of the six Kyoto greenhouse gases. It is used to evaluate the impacts of releasing (or avoiding the release of) different greenhouse gases.

This guide has been commissioned by several representatives of the UK orchestral sector to investigate the environmental impacts of their work.

The aim is to identify which tangible actions orchestras could do and to **take advantage of the great communicative power of the creative and cultural** emissions by 2020, by February 1st 2010. The Accord recognises limiting temperature rises to less than 2°C above pre-industrial levels. **Direct emissions**. Emissions that are produced

an official UN agreement. Countries have been

asked to submit their pledges for curbing carbon

by organisation-owned equipment or emissions from organisation-owned premises, such as carbon dioxide from electricity generators, gas boilers and vehicles, or methane from landfill sites

Emissions. The release of a substance (usually a gas when referring to climate change) into the atmosphere. Global warming. The continuous gradual rise of the earth's surface temperature the use the surface temperature.

0

industries to spread awareness in the events' sector.

A glossary with recurring words and concepts is provided at the end of the guide, supporting orchestras not only with strategies but also with knowledge.



- 6

Scottish Classical Music Green Guide - 2021, Scottish Classical Sustainability Group



0 Making Change: The Foundations 10 Measurement & Data Writing Policies Forming a Green Team/Joining a Community A Brief Note on Offsetting Making Change: Who We Are 20 Individuals & Green Champions · Musicians: Pre-professional, Contracted, Freelance & Leisure time · Management Teams, Administrative Staff & Volunteers The Board or Committee • Lobbying for Bigger Change: Sector & Policy Making Change: What We Do 28 Travel

0

This guide was written by The Scottish Classical Sustainability Group, a group that involves Scotland's main orchestras and actors in the music field to discuss their approach to sustainability in their everyday work. The scope is to drive the change among orchestras and ensembles, taking advantage of the important role that they can play in inspiring good practices that shift cultural norms and audiences' behaviours. The approach proposed is based on three levels: the foundations, who we are, what we do. Starting from the definition of who the organisation is promotes an inner change towards sustainability that can work on a longer term. Sustainability becomes action after having become internally ready for it.



Guidelines for the organisation of sustainable events - 2015, German Federal Ministry for the Environment



Products / services	Ecolabel
A	
Abrasives	Salt-free abrasives, RAL-UZ 13
Adding machines and calcu- lators	Solar-powered products, RAL-UZ 116
Alarm clocks/clocks, solar	Solar-powered products, RAL-UZ 116
В	
Batteries, rechargeable	Rechargeable batteries in standard sizes, RAL-UZ 172
Buses	Low-noise and low-pollutant municipal vehicles and buses, RAL-UZ 59
C	
Car sharing	Car sharing, RAL-UZ 100
Cardboard	Recycled board, RAL-UZ 56

0

This guide aims to support events' organisers in making their work more sustainable, contributing to the overall national sustainability strategy.

The tips suit different types of events such as conferences, meetings, summits and include many action fields, such as mobility, venues, accommodation, procurement, waste and water management, catering, energy, communication and merchandise.

The manual provides very useful tools such as worksheets for planning and lists of environmentally labelled products, that support the actual implementation phase.



0

Your Guide to Music and SDGs - 2021, Centre for Music Ecosystems



GLOBAL GOAL #10	GLOBAL GOAL #11
Reduced Inequalities	Sustainable Cities
HOW DOES MUSIC	HOW DOES MUSIC
SUPPORT EACH SDG?	SUPPORT EACH SDG?
 Music Is A Tool to Amplify marginalised voices 	 Music Supports Resilience Planning Music is A Conflict resolution Tool
WHAT DO WE	 WHAT DO WE NEED TO DO? Develop Music Tourism Strategies
NEED TO DO?	In Every Place, Everywhere
Make Music Development Programs Permanent In All Communities	• Mandate Resilience Strategies At All Public Venues

0

A report that suggests a new model to link the music sector's impact to Sustainable Development Goals.

It proposes ten main actions that any organisation can carry out to foster music's role in their communities to meet the SDGs. The guide's scope is to set the guidelines for a global policy language that connects artists and represents them in the design of sustainable urbanisation policies and investments' management.







The Green Touring Guide was written by representatives of Green Music Initiative and Kollektiv, associations that both work for a more sustainable music industry, in collaboration with management agencies and labels' representatives.

The authors' leitmotif is that, even though the music industry's emissions are not as dramatic as other sectors' ones, **artists are role models for many people and can easily attract attention.**

This communicative power of musicians

can and should be used to address current environmental and social issues. **The guide suggests strategies for almost any part of an event's organisation**, such as catering, merchandise, communication, venue, mobility and so on.

> Strategies are marked with symbols that define the time required for implementation and their main impacts, helping the reader to orient himself among all the suggestions and to choose where to start.

Comparison between the guides

	1	2	3	4	5	6	7	8	9
	Green Mobility A goals to Market and Market Researching and Description	ROTAL HOLLOWAY	THE POWERFUL SET	BROADWAY green @allance REDUCE, REU	green orchestras guide	Scottish Classical Music Green Guide 2021	Guidelines for the Sustainable Organisation of Events	Your Guide to Music —— and the SDGs	Creating Guide Types and the stranger stranger the stranger stranger stranger the stranger stranger the stranger stranger the stranger stranger the stranger stranger the stranger stranger the stranger th
Planning (artistic project's selection)						•		•	
Organisation (location's selection)	•		•				•		
Technical evaluation	•	•	•	•	•	•	•		•
Communication and contact with audience	•	•			•	•	•		•
Contact with artists		•		•	•	•	•		•
Contact with partners	•	•	•	•	•	•	•	•	•
Location management	•	•	•	•	•	•	•	•	•

An analysis of the main types of guides found throughout the research has already been done in Chapter 1. What could be interesting is to compare the different phases of Istituto Musicale's Events' System with the suggestions made in the guides.

Do the analysed guides have strategies that address the every part

of Istituto Musicale's Events' System?

The following table shows that every guide includes suggestions for the location's management and how events' organisers can act in the event's venue to achieve better levels of sustainability.

On the other hand, only a few guides propose actions linked to the planning and location selection phases.



Systemic analysis I: Challenges

The Holistic Diagnosis of the territory and company highlighted some criticalities both linked to Istituto Musicale's current events' system and to the territorial context.

These findings have been put together to build wider challenges, that will be the starting point of the systemic project.

The challenges can be classified in two main categories: key challenges and frame challenges.

Key challenges include specific critical areas emerging from the research, whereas the second ones are wider and define different frames in which the other challenges will have to act. Every solution to key challenges will need a strategy that drives towards the resolution of frame challenges.

THE FOUR KEY CHALLENGES





a. Improve accessibility

b. Align the partners



c. Boost the materials' challenge



d. Manage the variability of locations



IMPROVE ACCESSIBILITY.

THE POOR CONNECTIONS TO SOME LOCATIONS BY MEANS OTHER THAN THE CAR MAKE ACCESSIBILITY TO EVENTS LIMITED, ESPECIALLY IN SUBURBAN AREAS AND IN EVENING HOURS, AND DO NOT EASE A TYPE OF MOBILITY THAT BENEFITS THE ENVIRONMENT.

Where does the challenge come from?

- Public transport timetables do not facilitate participation in Istituto Musicale's shows, mainly in the evening.
- Car sharing is not present on the territory.
- Many venues are located in suburban areas.
- Air quality is a critical issue for the area.



ALIGN WITH THE PARTNERS.

THE COLLABORATION WITH THE OTHER ACTORS OF THE EVENTS' SYSTEM, SUCH AS HOSPITALITY PARTNERS, LOCATION MANAGERS AND ARTISTS, ISN'T PLANNED IN TERMS OF SUSTAINABILITY.

- Not all hospitality partners have sustainability strategies.
- ► The artists are provided with plastic bottles during rehearsals.
- The cleaning of the locations, the lighting and refrigeration systems are the responsibility of its managers.
- During the pre-concert phase, the artists are sometimes provided with catering or drinks, always different depending on the location.

- The choice of what to include in the catering is up to the venue's restaurant of bar managers
- Frequent delays in exchanging information with artists affects transport planning and organisers' choices, influencing the impacts related to logistics.



BOOST THE MATERIALS CHALLENGE THE MANAGEMENT OF THE MATERIALS USED FOR COMMUNICATION, TICKETING AND CATERING NEEDS TO BE INTEGRATED WITH NEW SUSTAINABILITY STRATEGIES, AND IS LACKING A COMMUNICATION PLAN FOR THE GOOD PRACTICES ALREADY IMPLEMENTED.

Where does the challenge come from?

- Bar and catering services are variable depending on the location and are not aligned on the topic of materials.
- Istituto Musicale's paper reduction program is not communicated directly to audiences and stakeholders.
- The artists are provided with plastic bottles during rehearsals.
- Waste collection is variable based on the location and managed by the location itself.

- Internet connection problems affect the ticket office, making it necessary to pre-print tickets by estimating the number of participants expected. This leads to unnecessary paper waste and use of resources.
- The need to have a printed program is still present among the participants of the events, mostly belonging to a traditional audience.



MANAGE THE VARIABILITY OF LOCATIONS LOCATIONS ARE ALWAYS DIFFERENT THROUGHOUT THE CONCERT SEASON, LEADING TO ALWAYS DIFFERENT CHALLENGES IN THE EVENTS' MANAGEMENT AND IN ITS SUSTAINABILITY.

- Events take place in venues with very different structures and facilities.
- Waste collection depends on the location and is managed by the location itself.
- Location managers are always different, with different organisational dynamics.

THE THREE FRAME CHALLENGES



a. Spread sustainability on the territory



b. Communicate sustainability



c. Develop the digital field



SPREAD SUSTAINABILITY ON THE TERRITORY. SUSTAINABILITY DOES NOT EMERGE AMONG THE MAIN ISSUES ADDRESSED AT A TERRITORIAL LEVEL, BOTH IN PUBLIC INVESTMENTS AND IN EVENTS.

- School projects on environmental issues for high school teenagers are not so numerous.
- Events in the area do not focus on environmental issues.
- ► There are no public investments in the "Environment" sector.



COMMUNICATE SUSTAINABILITY.

THE INSTITUTE'S SUSTAINABILITY CHOICES ARE NOT COMMUNICATED IN A DIRECT AND ACCESSIBLE WAY, NEITHER ON ONLINE CHANNELS NOR DURING EVENTS, CREATING POSSIBLE MISUNDERSTANDINGS ON THE ACTIONS TAKEN.

Where does the challenge come from?

- Failure to communicate the choice to remove the paper program during the events created misunderstandings.
- On the Institute's online channels there is no direct communication on sustainability choices on paper material.



DEVELOP THE DIGITAL FIELD. EVENTS ON THE TERRITORY ARE LACKING A DIGITAL PRESENCE AND ISTITUTO MUSICALE CAN IMPROVE THE PLANNING OF ITS DIGITAL PRESENCE AND MAKE IT MORE RELEVANT IN ITS EVENTS.

- Local events have a scarce digital presence.
- The events of Istituto Musicale are not always updated on the website and on Vivaticket.
- Internet connection problems affect the ticket office, making it necessary to pre-print tickets by estimating the number of participants expected. This leads to unnecessary paper waste and use of resources.
- On Istituto Musicale's online channels sustainability choices related to paper and printing reduction are not communicated.



Systemic analysis II: Opportunities.

In order to address the challenges emerged from the analysis, several opportunities have been identified. The interesting strategies collected from these case studies became **suggestions on what could be implemented by Istituto Musicale**. Some territorial references and potential actors to connect with have been proposed, giving a more realistic framework to opportunities.

In this graph, all the opportunities have been divided depending on the key challenge they're addressing. Each opportunity is linked to the frame challenges that it aims to solve and to other challenges, showing their interconnection and how every solution could have multiple impacts on other challenges.

CREATE PARTNERSHIPS WITH LOCAL TRANS-PORT COMPANIES TO GUARANTEE SHARED RIDES TO CONCERTS AT DISCOUNTED PRICES, BOTH FOR PARTICIPANTS AND ARTISTS. **Opportunity 2**

CREATE A "LIVE" SECTION ON THE SITE, AVAILABLE FOR SOME CONCERTS; KEEP A FILE ARCHIVE WITH SOME RECORDED CONCERTS, RENTABLE FOR EDUCATIONAL PURPOSES.

Case study



Partnership with a bus company to bring people to the festival: Green Man Festival organised buses to the festival with National Express, taking audiences to an on-site bus parking.

Reference on the territory



WeTaxi (TO) for the International Book Festival offered discounted rides for the public and exhibitors, with the support of Taxi Torino, promoting shared rides that can make passengers save up to 50% of the standard price.

Case study



Online rental service for concerts and shows: Sydney Opera House offers on its site a wide range of performances recorded in the theatre and uploaded online, enabling those who cannot access them live to see them in streaming. Some of the shows are free, others can be rented.

Reference on the territory



Castello di Rivoli's Museum of Contemporary Art offers a "live" button on its website that directly links to the museum's Youtube channel and live shows. When they are not active live, the button takes the user to the last video uploaded.

ACT AS A CONNECTOR BETWEEN PARTICIPANTS, OFFERING THE CARPOOLING OPTION WHEN PURCHASING THE TICKET, USING EXTERNAL PLATFORMS.

Opportunity 4

CREATE A REWARD SYSTEM THAT PROMOTES LOCAL ACTIVITIES, MAKING THE PUBLIC OBTAIN DISCOUNTS, EVEN AT PARTNER RESTAURANTS, IF THEY REACH THE EVENTS VIA SUSTAINABLE MEANS OF TRANSPORTATION.

Case study



Online service for the creation of specific carpooling for events: Caroster is an app to organise group carpooling to and from an event. The organiser can create the event and share the carpooling link, to facilitate collaboration.

Reference on the territory



CO&GO European project for Val di Susa, in collaboration with the JoJob Carpooling platform (TO).

Case study



Application that allows to collect points by walking, which can be converted into discounts at restaurants, shops, local and international companies: WeWard.

Reference on the territory



M ** Bun (TO) has a discount system based on the collection of points that could be integrated with new partnerships.

PROVIDE A LIST OF PRODUCTS WITH ENVIRON-MENTAL CERTIFICATIONS; PROPOSE A LIST OF CERTIFIED LOCAL SUPPLIERS.

Opportunity 6

EVALUATE THE NEW POSSIBLE PARTNERS ACCORDING TO STANDARD SUSTAINABILITY PARAMETERS, DEPENDING ON THE TYPE OF PARTNER; CREATE A STANDARD DOCUMENT WITH SYS TO SUPPORT THE PROCESS.

Case study



Certifications for products and services that respect the environment: EU Ecolabel is a certification that attests products' good sustainability practices. It offers an online catalogue in which to search the companies that have the certification and can be used to create a list of "yes" and "no" products.

Reference on the territory



Abbassolmpatto (TO) is a collaborative economy project for public establishments, events, restaurants and hospitality businesses in which sustainable products and services are offered through the GAS model (Solidarity Purchase Groups).

Case study



<u>Framework for the selection of partners</u> <u>based on their expected impact and</u> <u>interest on sustainability issues:</u> Newcastle Business School, of Northumbria University, proposes a model based on the case study of a private company in the services sector for the choice of partner organisations to collaborate with. The selection in based on several sustainability evaluation criteria.

INTEGRATE CONTRACTS WITH CLAUSES THAT FACILITATE COLLABORATION WITH NEW PARTNERS (LOCATIONS, RESTAURANTS, HOSPITALITY) ON SUSTAINABILITY ISSUES. **Opportunity 8**

CREATE ONE OR MORE WORKSHOPS WITH PARTNERS TO OUTLINE THE STRATEGIES THAT COULD BE IMPLEMENTED AND DIRECTLY DISCUSS ANY PROBLEM OR DOUBT.

Case study

The Chancery Lane Project	Climate clauses Toolkit Glossary Case	Studies Events What's new Get involved About
	Climate cla	uses
	Browse below or use our <u>Climate C</u> to find clauses for your cor	
[Search all climate clauses	Search
Sort by		
Date (newest first) ~	Green Fuel Requirement and Termination for Greener Carrier or Shipper (Maritime)	Green or Sustainability- Linked Lending Requirement Neek's Clause
Protocology and and Buildness in Land (Including Property, Construction, Environment & Planning) (94) Commercial (40)	Levi's Classe Allows a customer to exit a shipping transportation agreement without incurring exit-related faility, unless the incumbent carrier/shipper can match the "preer"	Rider clauses (for LMA facilities agreements) that require each Lender to confirm that a percentage of its lending is sustainable or 'green' finance.

Online database of sustainabilityoriented contractual clauses: The Chancery Lane Project is a collaborative initiative of legal professionals whose vision is a world in which every contract enables solutions to climate change.

Reference on the territory



RP Legal & Tax (TO) are professionals who support the implementation of sustainable legal models, through the creation of company policies, ethical codes and contracts that pursue sustainability objectives.

Case study



<u>Co-design as an approach to realign</u> <u>actors' strategies on sustainability:</u> University of Aalborg, Denmark, proposes a research that explores how to align the actors along the value chain through cocreation, favouring common strategies for a circular economy.

Reference on the territory



Mercato Circolare (TO) organises workshops for companies and administrations to put people together in designing and discussing new strategies for their businesses.

ADOPT DIGITAL RECEIPT SYSTEMS THAT RE-PLACE THE PAPER TICKET, ALSO USING TEXT MESSAGES, TO OVERCOME CONNECTION PROBLEMS AND INCLUDE THOSE WHO ARE NOT SO FAMILIAR WITH EMAIL SYSTEMS. **Opportunity 10**

OFFER THE POSSIBILITY TO RECEIVE THE PROGRAM IN DIGITAL FORMAT ON SITE; OFFER KINDLES WITH THE CONCERT'S PROGRAM, TO BE RETURNED AT THE END OF THE SHOW, FOR THE PART OF THE AUDIENCE WHO'S NOT FAMILIAR WITH DIGITAL TOOLS.

Case study



Reference on the territory

Payment system with receipts sent via sms or email: Sum up is a payment system that records all sales, both in cash and pos, in a single platform. The receipt can be sent via SMS or email. It uses the smartphone's or tablet's internet connection, transferring very low sized data between the device and the card reader.

Case study



App to explore museum's temporary exhibitions to reduce printed material: MoMa New York developed an app that enables digital access to information.

Reference on the territory



Enjoy Reconditioned (MI) is an Italian brand of reconditioned electronics.

DISCUSS WITH THE PARTNERS THE ADOPTION OF REUSABLE SYSTEMS, TO RENT OR TO BUY, LEAVING THE ADOPTION OF COMPOSTABLE SYSTEMS AS THE LAST OPTION;

Opportunity 12

EVALUATE THE NEW POSSIBLE LOCATIONS ACCORDING TO STANDARD SUSTAINABILITY PARAMETERS; CREATE A STANDARD DOCUMENT IN PARTNERSHIP WITH SYS TO SUPPORT THE ASSESSMENT PROCESS.

Case study



Reusable tableware rental service for events: Environmental Campaign Committee (ECC) in HK provides a service with free delivery, collection and cleaning of reusable tableware for event organisers.

Reference on the territory



Spreeng (TO) is a company of reusable folding glasses, already involved and active in the panorama of Italian musical events.

Case study

	Journal of Seutainable Development; Vol. 5, No. 7; 2012 ISSN 1913-0608 E-ISSN 1913-0671 Fublished by Canadian Center of Science and Education	
Towards Sust	ainable Facility Location - A Literature Review	
503	ed Amin Teroshid ¹ , Robert Ries ¹ & Marvam Mirhadi Fard ¹	En
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doi:10.5539/jsd.v5s7p18	URL: http://dx.doi.org/10.5539/jisd.v5s7p18	
Abstract		Eco
	ry a crucial role in specifying the optimum location options for various types of set is what makes a facility location decision a sustainable one? Facility location,	
also known as location analy	sis, is a known concept in the literature, but sustainable facility location is not. This	
Facility location models in t development. This paper ser the location problem. The ai the statisticable facility loc	ag the concept and framing the problem in order to address the relevant issues. the oxising literature do not efficiently included all the registrements of standinable sets as a discussion of the current literature concenting the stantisticity supports of in its conduct a comprehensive literature review to identify the characteristics of attion problem and prepose a framework for classifications of stantishibility must the the lawter literature of the stantistic stantistic or other starts problem.	Figure 3. Econ

Sustainability parameters to consider when choosing the location of a structure: University of Florida conducted a literature review to identify the required characteristics for the location of a structure in the most sustainable way possible; The research proposes a framework for the classification of sustainability characteristics, from the point of view of environmental, social and economic parameters.

USE A CHECKLIST TO VERIFY THAT SUSTAINA-BILITY GOALS ARE MET; CREATE A STANDARD DOCUMENT IN PARTNERSHIP WITH SYS TO SUPPORT THE ASSESSMENT PROCESS.

Opportunity 14

CREATE MODULAR AND TRANSPORTABLE SET-UPS FOR LOCATIONS THAT FACILITATE OTHER SUSTAINABILITY STRATEGIES (COMMUNICATION, CATERING, WASTE ...).

Case study

ctions list			
1. Avoid plastic and packaging			
Avoid plastic bottle at the venue		Completed	
Place refill stations or make free potable water taps/fountains		Hostly	
available for athletes and spectators.		Not Applicable*	
Use reusable bottles (recycled or recyclable even better) instead of plastic bottles - idea : agree with sponsor to pay the bottles in counter part of having its logo on the reusable bottle you will provide.	Γ	Comments:	
Avoid dispossible plastic cups at event	10	Completed	
Use or ask the local food and drink suppliers to use recycled cups or reusable cups with deposit instead. Design re-usable cups to allow usage at future events too. In VIP area, you can also use plass elasses.	đ	Mostly Not Applicable* Comments:	

List of standard sustainability actions for sporting events: The International Canoe Federation created a toolkit of standard sustainability actions for sporting events, supported by a checklist to assess whether the strategy is applicable to a specific location or not.

Case study



Partnership with local associations for the design of sustainable furniture of a temporary location: Mi Ami Festival (MI) partnered with Rilegno, a national consortium that deals with the collection, recovery and recycling of wood packaging, who took care of outdoor furniture.

Reference on the territory



OffGrid (TO) creates architecture and design projects starting from recycled materials, organising workshops and events for the spreading and sensitization of sustainability issues.



Systemic analysis III: Multicriteria analysis.

The identified opportunities needed to be evaluated and selected, in order to achieve straightforward and specific solutions that interconnected will build up the systemic project. Their assessment has been conducted through both a multicriteria approach and a co-design phase. Considering the previous research about Istituto Musicale and its context, some key parameters have been identified, in order to filter the opportunities and choose the most feasible and coherent. The parameters are:

- Need of structural changes
 Presence of territorial limits
- Level of technology required
- Participants' involvement required Amount of people impacted
- Level of internal human resources' involvement
- Time required for the application

Each of them has been marked through three layers of evaluation, that take into consideration the parameter's impact, whether this impact is positive, neutral or negative and how intense its influence on the opportunity might be. This phase helped in selecting some opportunities as the most suitable, eliminating those who had the highest number of negative impacts with high influence on the solution.



Systemic analysis IV: Co-design.

The aim of this phase was to discuss the opportunities with some of the stakeholders from Istituto Musicale and Rivoli's municipality. The meeting took place in Rivoli, at Istituto Musicale's headquarters, on the 20th of September 2022. The idea was to **encourage an active participation and discussion between the participants, to examine the feasibility**, give suggestions and express their doubts about the possible solutions.

To support this interactive meeting the opportunities have been printed on a set of cards, including information about the case study, possible actions and reference on the territory, in addition to a blank space to write down notes. The proposed opportunities have been classified in 4 main categories: Non feasible or not in line with Istituto Musicale's approach, In doubt due to costs or logistic issues, to experiment during specific events and feasible.

MAIN FEEDBACK EMERGED FROM CO-DESIGN

o	Doubts about the economic feasibility of some of the opportunities.
	 Uncertainties on the logistical aspects of most of the solutions, mainly related to the low availability of human resources inside Istituto Musicale, who are generally already full of activities before and during concerts.
	 Interest in experimenting during specific concerts some of the proposed solutions, in order to evaluate their feasibility and the audience's feedback, to later implement them on the whole concert season.
	 Suggestions about some ideas that have already been explored in the past but have never been realised.
	 Interest in proposing Istituto Musicale as a good practice on the territory before asking other partners to follow specific rules on sustainability.
	 Exclusion of some opportunities due to the geographical limits that force them to

the geographical limits that force them to select specific partners.

Chapter V



Systemic project

Strategy & new system Study of the outcomes



Strategy: transforming the inside to change the outside.

The general strategy to approach the new systemic network emerged from the whole previous research, coming from the company's vision, territorial peculiarities and best practices' analysis.

ISTITUTO MUSICALE

⊞⊞⊞

⊞

EVENTS

The co-design phase with representatives of Istituto Musicale was the final input that made us connect the dots and frame the best strategy to develop effective systemic solutions.

In a territorial context

where sustainability is still not a central theme, Istituto Musicale should <u>drive the change by firstly</u> <u>changing internally.</u>

TERRITORY

For this reason, the general strategy consists in transforming lstituto Musicale from the inside, with the aim of **becoming a good practice on** the territory and later exporting and spreading its approach. This means that at the beginning internal actions will be prioritised, making more specific and strategic actions happen outside Istituto Musicale's reality.

From micro to macro

From 360° strategies to more specific actions

This "from inside to outside" approach will make Istituto Musicale more credible and able to prove its approach to the other stakeholders. Starting from their leadership and power of creating connections, **the new approach to sustainability in events will reach the territory.**

Propagating sustainability.



CONCEPT

WHEN MUSIC IS BEING PLAYED, SOUND PROPAGATES FROM INSTRUMENTS, THROUGH MUSICIANS' GESTURES, TO THE AUDIENCE. FROM A SMALL ACTION LIKE PLUCKING THE STRINGS OR PRESSING A FEW KEYS, MUSIC COMES TO LIFE.

STARTING FROM ISTITUTO MUSICALE'S "INSTRUMENTS", THE WAVE OF SUSTAINABILITY WILL SPREAD THROUGHOUT THE SURROUNDING AREA, SLOWLY INVOLVING THE WHOLE TERRITORIAL AUDIENCE IN ITS VISION.

THE NEW SYSTEM_ECO IN MUSICA





PARTNERSHIP WITH VERDESSENZA FOR MORE SUSTAINABLE SUPPLIES

Enter Abbassolmpatto's network to have more sustainable supplies for Istituto Musicale's management - like paper, energy and detergents - at better prices through the GAS purchase method.



What is AbbassoImpatto project?

A collaborative economy project to make the consumption of public establishments, companies and events more sustainable. Imagined and developed by Verdessenza Soc. Coop. (TO) on the model of Solidarity Purchase Groups (GAS), the project aims to reduce the environmental impact of businesses' consumption. The project consists in providing sustainable products and services at reduced prices through group purchases. It is conceived for companies, catering and hospitality establishments.

Steps for the implementation

- Contact Verdessenza (TO) to join the AbbassoImpatto project
- Get information about what changes in the supplies can be done and send the economic estimations to Rivoli's municipality offices to propose them.

Enter the purchasing network for various products useful for Istituto Musicale's management:

Paper form Burgo group, an italian paper factory with significant sustainability certifications like Ecolabel, Blue Angel, FSC, and recycled paper.

Returnable detergents system

Electric energy from Dolomiti Energia, that guarantees 100% renewable energy supply from hydroelectric plants. This supply's sources are traced and certified by GO (Garanzia d'Origine) certification.

Future step: Include hospitality partners and other locations in the network.

A MORE SUSTAINABLE BREAK: PARTNERSHIP WITH ACQUALYS AND ORASESTA GROUP

Replace disposable plastic bottles with water dispensers provided by Acqualys and shift to compostable tableware for coffee vending machines through the partnership with Orasesta.



The partner companies Acqualys:

Company based in Cuneo that rents, instals and does maintenance to automatic water dispensers. With Acqualys it's not necessary to buy the dispensers, but it's possible to rent them with periodic maintenance and sanitization of the entire system included. The replacement of filters and UV lamps is also part of the monthly fee of 37,00 € + IVA, and the rental lasts 48 months.

Orasesta Group:

A group made up of companies operating in the automatic catering sector, that offers compostable cups and sticks for its coffee vending machines. It has several offices all around Italy, but the closest is located in Alba (CN).

Steps for the implementation

- Contact Acqualys and Orasesta Group and ask for the expected costs.
- Do a survey in Istituto Musicale's headquarters to identify the right location to install the dispenders and coffee vending machines.
- Install the new devices.
 - Communicate to students and professors the changes.
 - Collect and dispose in the correct way the compostable waste from coffee machines.

BIODIVERSITY AT PALAZZO PIOZZO WITH ORTIALTI AND COS

Design and implement a biodiversity garden in outdoor spaces of Palazzo Piozzo, with the support of Orti Alti, involving disadvantaged young people in the maintenance that could learn gardening skills. Use the new biodiversity garden as a location for concerts.



The partner companies

OrtiAlti:

A group of architects, researchers, agronomists and educators that deals with the experimentation of urban horticulture practices and the regeneration of unused areas of the city through citizens' involvement.

<u>COS</u>

Supportive West Consortium organises an dmanages activities to support citizens of Collegno, Grugliasco, Rivoli, Rosta e Villarbasse, municipalities of the Metropolitan City of Torino. They propose educational laboratories for young people in difficult situations, that make them broaden their own baggage of experience which can also be used for a future job.

- Contact Orti Alti for the new partnership.
- Design the new garden for Palazzo Piozzo that enhances biodiversity on the territory, improves air quality and creates a sound barrier for the summer outdoor concerts.
- Involve COS for garden's maintenance.
- Organise concerts in the outdoor spaces.
 - Communicate the impact of the garden on a territorial level.



EQUIPMENT FOR OUTDOOR EVENTS IN RECYCLED WOOD

Collect unused wooden crates from local markets through Rilegno, in order to use them as raw materials during a workshop with Costruire Bellezza. People with difficulties will work together with Politecnico di Torino's design students to build temporary set-ups for Istituto Musicale's outdoor concerts. At the end of their life, this equipment will be collected by Rilegno and become regenerated wood



The partner companies Rilegno

Part of the Conai consortium, Rilegno deals with the recovery of wooden packaging such as pallets or crates. In Torino they already implemented a "counter to counter" collection for wooden packaging waste from local markets.

<u>Costruire Bellezza</u>

Interdisciplinary laboratory that aims at promoting social inclusion through participatory and creative processes. Two days a week, in a space made available by the Adults in Difficulty Service of the Municipality of Torino, homeless people, students of design, architecture, anthropology, social workers and artisans experiment with new projects and production techniques, sharing knowledge in a mutual enrichment process.

- Contact Rilegno and plan the collection of used crates.
- Partner with local markets, through Rilegno, for the collection.
- Contact Costruire Bellezza and plan the workshop.
 - Participate in the workshop with Politecnico di Torino's students and homeless people to share needs about the set-ups that will be designed.
- ▶ Install the set-ups.
 - Future step: Contact Rilegno at the end of equipment's life, so that it can be collected and used to create regenerated wood.

SHARED TAXI ROUTES FROM AND TO THE NEAREST METRO STATION.

Create a partnership with WeTaxi to guarantee shared rides to concerts, from and to Fermi metro station, at discounted prices, making accessibility from Torino easier and expanding the audience.



The partner company Wetaxi

Wetaxi is an application to book and pay for taxis, available for Android and iOS. It is possible to know in advance the cost of your ride and to share the cost of the taxi with other passengers. In Torino it has TaxiTorino as its main partner, which has 1,446 cars including over 400 hybrid vehicles and new fully electric cars. They make partnerships with large events to guarantee better prices for shared routes.

Steps for the implementation

- Contact WeTaxi, agree on the fares and define a meeting point.
- Communicate to the participant, when they buy the tickets, the possibility of shared taxi rides.
- Collect subscriptions through a Google Form.
 - Contact WeTaxi on the day of the concert to confirm shuttles.

PASSEGGIARE A TEATRO: SUSTAINABLE ROUTES.

Create guided tours for selected events, with the support of LabXRivoli and local cultural partners, to promote slow mobility and explore culture and sustainability topics while walking to the concerts' location.





Casa Museo Antonio Carena

Tappa 1

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The partner company LabXRivoli

A civic laboratory that aims to take care of Rivoli through useful actions for the territory. They strongly believe in citizens' involvement and participatory growth to make Rivoli more attractive and foster its development. Some of their activities include guided tours, sensitization events and social inclusion projects. An example could be the "Bike to School" project, that promotes sustainable mobility among children accompanying them from and to school by bike.

- Contact LabXRivoli and Casa Museo Carena.
- Design a pre-concert route that could promote culture and sustainability on the territory.
 - Communicate the proposal via social media/email, through Istituto Musicale and partners' channels.
 - Collect participations and communicate them to LabXRivoli.

VALORISATION OF CONCERT'S PROGRAM'S QR CODE STRATEGY

Better communicate and valorize the QR Code strategy through a panel to expose at concerts, explaining the choice and the reasons behind it. The QR Code will be visible, more accessible and the link will be updated for every concert, avoiding further paper waste and printing.



Steps for the implementation

- Print the QR code and related information on a panel.
- Update the link connected to the QR Code at each event with the concert's program.
- Bring the support and the panel to each event, placing it next to the ticket office.

COMMUNICATION CAMPAIGN: "ENTRA IN SCENA"

Install water dispensers in the fixed locations of Stagione Scene and promote on Istituto Musicale's online channels the use of reusable bottles at concerts, not only for audiences but also for artists.



The partner company <u>Acqualys</u> See "A more sustainable break".

- Define an agreement with Circolo della Musica and Castello di Rivoli's Theatre on the water dispenser.
- Rent and install water dispensers, one for each location, through.
- Promote the campaign on social media and through newsletters; Inform artists about the initiative, inviting them to carry their own bottles.

DEMATERIALISED BOX OFFICE

Shift towards a dematerialised box office through Eventbrite, avoiding paper waste and fostering events's digitization.



The partner company Eventbrite

An independent platform that allows users to search for new events and organisers to easily arrange and promote their events. Being a highly digital tool, it enables dematerialisation of events' organisation processes and box office.

- Create profile on Eventbrite and close Vivaticket's profile.
- Create events' pages on Eventbrite. Buy a portable hotspot with a card that guarantees good internet connection.
- Communicate to the change.
- Use Eventbrite Organiser App to manage tickets at the event.



NETWORK "ECO IN MUSICA"

Use local food businesses' compostable packaging to promote Istituto Musicale's sustainability-themed events, creating a network on the territory and promoting local businesses by offering a discount to who shows the event's ticket at the cafe or restaurant.



►

►

- Contact selected food businesses in Rivoli's area, proposing the use of their compostable packaging to communicate the series of sustainability-themed events "Eco in Musica".
- Establish an agreement on the discount that participants could use at their shop or restaurant.
- Print the packaging with information for the events' series communication.
USER'S JOURNEYS

BEFORE THE EVENT	-		THE EVEN	THE EVENT'S DAY							
 A. Receives newsletter and clicks on the link to get tickets. B. Finds the event on Eventbrite C. Goes to Istituto Musicale's website and selects the event. D. Gets to the event's location and wants to buy a ticket. 	Buys tickets through online or offline payment.	Receives email on his/her phone with the ticket.	Shows it at the box office.								
Buys the ticket for the next concert.		Receives the con- cert's programme by email.	Gets to the box office.	Finds out through the panel the reasons behind the choice of changing the pro- gramme's format.	Scans the QR Code.	Reads from his/her phone the pro- gramme during the whole concert.					
 A. While buying the ticket to the event, finds out that it is possible to get a group taxi ride to the concert. B. Learns from Facebook that group taxi rides are available to reach the concerts. 	Access Istituto Musicale's website and fills in the Google Form to book his/her shared ride to the event.		Reaches the meeting point by metro, takes the taxi.	Gets to the events and pays the round trip at a discounted price.		After the concert takes tha shared taxi back to the metro.					
 A. Learns from Instagram/news- letter about the guided tour for the next event and goes to the website. B. Finds out on Istituto Musicale's website about the pre-concert guided tour. 	Goes on Eventbrite and buys the con- cert+tour ticket.		Reaches the meeting point and follows the guide to the event.	Gets to the location and is offered a free drink.		At the end of the event is taken back to the meeting point.					
 A. Learns from Instagram about the "Entra in Scena" campaign B. Receives a newsletter that pro- motes the use of reusable bottles and glasses during concerts. 		Prepares his/ her bag with a reusable bottle/ glass inside.		 A. Gets to the venue and spots the refill station. B. Gets to the venue and sees the cafè. 	Goes there to refill his/ her bottle or glass.	After the con- cert, takes the bottle/glass back home.					
Buys takeaway food from a local restaurant.	Finds on the packaging the advertising of "Eco in Musica" events.	Checks Istituto's website, buys tickets on Eventbrite.	Attends the event.			e restaurant and, participation ticket, nt on his new order.					

STAKEHOLDER



23 - LabXRivoli

QUALITATIVE & QUANTITATIVE TIMF FRAME SCALE

Study of the outcomes

The proposed project will have positive consequences, both tangible and intangible, on a company and territorial level, which in overall will be characterised within socio-cultural, environmental, economic, logistic and communicative aspects.

The creation of new networks and the enhancement of different relationships, will make possible this broad positive impact.

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8 - Circolo della Musica

QUALITATIVE & QUANTITATIVE

change

A.

and resources

SOCIO-CULTURAL

- ••• Development of digitisation for cultural activities
- ීම් Promotion Promotion of of active a networking behavioural culture among local actors
- **۶**©Ք Support social minorities

ENVIRONMENTAL

Improvement of local biodiversitv and ecosystems regeneration

 \approx Reduction and Improvement recvcling of in air quality material flows

ECONOMIC

E More revenues for territorial activities

Promotion of a collaborative economy on the territory

Pi

Less waste

flows, less

waste to be

transported

ୂର୍ଦ୍ଦ Promotion Possibility to of sharing obtain other economy fundings

ŝ More flows of participants to event

I OGISTIC

₹£ Promotion of shared and slow mobility that reduces traffic

Easier workflow management for employees

COMMUNICATION

Ft:	\ ف إ
Creation of a	Intangible return
sustainability	for Istituto
culture on the	Musicale in
territory	terms of image

TIN	ΛE F	RA	ME

SHORT TERM

In a shorter term there will be 2 focuses: building new relationships and involving the audience in the changes carried out. The new actors to involve will be Acqualys, for the installation of water dispensers, and WeTaxi, to agree on the management of the shared routes towards Rivoli, Furthermore, Orti Alti, Rilegno and Costruire Bellezza should be contacted to start planning the collaboration, whose expected results will be completed for the spring/summer season. Engaging already existing partners will also be fundamental, such as building a dialogue with Circolo della Musica and Castello di Rivoli's theatre to agree on the terms of the installation of water dispensers. On the other hand, shifting to Eventbrite for a dematerialised box office will not require any relevant involvement, as it will only consist in creating a new profile.

A large part of the actions will be focused on communicating the changes to the audience, clarifying the reasons behind these improvements and involving people through constant reminders.

MEDIUM TERM

In a medium term, when **partnerships** will be consolidated, collaboration with WeTaxi will be activated as well as the first experiments with water dispensers in Istituto Musicale's headquarters and fixed locations. In this phase, partnerships with Orti Alti, will be finalised, resulting in the planting of plants with a positive impact on biodiversity and functional ad sound barriers. In this context, through the already existing partnership with COS, disadvantaged young people will be included in the gardening sessions,

learning a new job and contributing to Palazzo Piozzo's biodiversity's garden. In parallel, the collaboration with Rilegno will have started as well as the collection of used wood crates from Campagna Amica's local market. Through the workshops with Politecnico di Torino's students and disadvantaged people from Costruire Bellezza's network, new equipment for outdoor concerts will be crafted

Furthermore, the sustainable break strategy will be improved through the partnership with Orasesta, who will provide compostable tableware for Istituto Musicale's coffee break.

In this phase, local food activities will be contacted and the use of their takeaway packaging for "Eco in Musica"'s promotion will be discussed, resulting in a first experiment. At the same time, Abbassolmpatto will be contacted to talk about the possibility of expanding their network towards Istituto Musicale.

I ONG TERM

In the longer term, the mutual promotion network with local activities will be **expanded.** Istituto Musicale will be included in Abbasso Impatto's network as well as its partner locations and hospitality. Biodiversity's strategy will be expanded into all the outdoor locations of the concerts' season and reusable bottles and glasses will be used not only for water in theatres but also by partner cafes and restaurants.

In addition, sustainable mobility options will be increased, with ad hoc cycle routes and shared mobility not only for people from Torino but also for the surrounding municipalities.

SCALE MACRO								
Encourage new incentives for sustainable mobility		Policies for better urban green planning	More investments in environmental projects	Digitisation policies in the concerts' sector	Awareness on a territorial level on the need for more sus- tainability practices in the cultural sector			
	MESO				-1			
Increase in night routes for public transport	Increase in audience's awareness on possible daily sustainable actions	6	Better perception of Istituto Musicale in terms of communication					
		MICRO	Creation of a stronger network among local activities					
		Continuation in the partnership for fundings with Fondazione Com- pagnia San Paolo	Inclusion and development of new skills for disadvantaged people	Tendency of other cultural actors to follow Istituto Musicale's path				
	Support other events on the territory to go digital	Increase in flows of people participating in Istituto Musicale's events	Decrease in waste flows created by Istituto Musicale	Territorial tendency to reuse waste flows through new connections				
	Encourage the better planning for urban green	Active involvement of audience in sus- tainability strategies						

IMPLEMENTATION PLAN SHORT TERM



IMPLEMENTATION PLAN LONG TERM

		I° Trimester		II° Trimester		ter	III° Trimester			IV° Trimester			V° Trimester		VI° Trimester				
		0	Ν	D	J	F	М	Α	М	J	J	А	S	0	N	D	J	F	М
		- w	/inter se	eason			6 month	s	Summer	rseason			1 yea	r W	inter seasor	1			
DOA	Recycled wood equipment																		
994	for outdoor events																		
	Contact Costruire Bellezza and Rilegno																		
	Workshop with Politecnico students																		
	Install equipments for "Caffè di Palazzo P."																		
	Palazzo Piozzo's																		
	biodiversity garden																		
	Contact Orti Alti and COS																		
	Design and plan																		
	Create garden																		
\land	Sustainable mobility												i						
	routes																		
	Contact LabXRivoli																		
	Organise the path																		
	Communicate on social/email																		
	Collect participations																		
	A more																		
	sustainable break																		
	Rent and install																		
	water dispensers Coffee vending machines																		
	Coffee vending machines with compostable tableware																		
	Sustainable supplies and																		
8	collaborative economy																		
~	Contact AbbassoImpatto																		
	Integrate sustainable supply thourgh GAS																		
	Involve partners in the network																		
-8.38	Network of promotion																		
of the	of local activities												1						
	Contact local activities																		
	Promotion campaign of events on delivery's packaging																		
	Discount system to																		
	promote local activities						ł												





Communication

All the specific actions dedicated to the event season's sustainability require a common thread that makes the participants perceive the connection between all the small changes they see. The aim is to focus on the smallest actions and their possible resonance and power, if multiplied by all the people who attend concerts. Audiences' engagement and involvement should start from online communication, using the main channels used by Istituto Musicale.

"Eco in Musica" is the name chosen for the set of sustainability strategies, as

it evokes <u>echo</u>, a "circular" acoustic phenomenon, but also eco, like ecological or ecosystem.





This page could be **the reference point to discover sustainability initiatives** when accessing Istituto Musicale's website. Users could explore what active contribution they can make to participate in concerts in a more sustainable way, supported by explanations of what impact every initiative has.







A large part of the communication between Istituto Musicale and its most loyal participants takes place through newsletter. **This touch point could be used to remind appointments regarding** **sustainability, but also to communicate the changes** carried out by the organisers to make events more sustainable and the reasons behind them. Social channels, such as Instagram and Facebook, **allow the participants to be updated in real time** on new initiatives and any schedule's changes, unlike the website which is updated less often. These channels can attract new audiences and be a point of reference for those who want to **stay updated on sustainability initiatives.** SCOPRI IL PROGRAMMA — DI SALA

Brogramma di sala digitale ci permeste
 di risparniare molto risorse necessarie per la
 stama, Stamo la directa do er rendere i nostri even
 più sosenbàl, partec pa ache tru a l'ambianement

Panels

in (scer

01

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Participants who decided to take part in the "Entra in scena" campaign need to find a visual correspondence between what they were communicated online and what they see in the venue. For this reason, each water dispenser would be well visible and signalled, as well as the possibility of using your own glass should be communicated at the venue's cafè.

Signs to pinpoint water dispensers

MUSICARIUM

 \ast

Customised packaging to advertise "Eco in Musica" events



The packaging will be compostable or made in recycled paper and **will serve as an alternative to posters and flyers**. Depending on the type of partner local activity, the packaging can range from paper bags for takeaway to pizza boxes. The printing would be simple and monocolor to avoid extra ink and processes.

CONCLUSIONS

The proposed concept of spreading sustainability through "Eco in Musica", inspired by sound propagation, focuses on an active participation of the whole network that gravitates towards concerts, conferring to these events a transformative potential.

The analysis has been conducted through the lens of Systemic Design, spotting a different light on a sector that is slowly moving towards more sustainable practices. Field visits, interviews and constant collaboration with company's representatives turned out to be fundamental due to the scenario's complexity, giving a crucial contribution for a deep understanding of the context. The co-design meetings also played an important role to align with the company's vision and barriers and achieve feasible solutions.

The research has faced some limits, mainly linked to the scenario's territorial boundaries. Some of the proposed strategies were addressing hospitality partners, who emerged to be decisive actors in the sustainability of an event's system. However, the limited accessibility to a wider range of partners, linked to the small municipalities in which Istituto Musicale operates, directed the strategies further from actions focused on hospitality partners' selection. Despite this, the aim is to involve these actors in management changes in a longer term, following the company's leadership and good practices.

Another barrier was the limited impact that Istituto Musicale's representatives could have on structural changes in its headquarters and partner locations, as other institutions are in charge of these buildings. In this sense, strategies linked to illumination, refrigeration systems and structures had to be avoided.

In addition, further developments for "Eco in Musica" events' series would probably require more workforce, as wider sustainability practices would need a higher amount of time dedicated, that current Istituto Musicale's employees don't have due to their several tasks in concerts' organisation and communication.

Nevertheless, the proposed solutions received positive feedback and interest. Istituto Musicale's application was accepted at the end of September 2022, resulting in a positive outcome. They have been awarded with the predetermined fundings with an additional contribution, and it is possible to state that Istituto Musicale's efforts and the current research have played a key role in this.

From the last meeting that took place at the beginning of October 2022, emerged that the strategy concerning the dematerialised box office has already been implemented for Stagione Scene 2022/2023, using Dice as designated platform. Furthermore, according to Istituto Musicale, they're already actively working for the installation of water dispensers in their headquarters. During the same meeting, Rivoli's Municipality's representatives showed their interest in maintaining the proposed strategies as a long term vision to be implemented with potential future fundings.

This research has tried to intertwine connections between institutions, associations and companies that could collaborate step by step, in a slow propagating movement, to hopefully make their territory a representative of good practices and a source of inspiration.

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