



CYCLE UP!

Sustainability Vision, Guidelines and Recommendations for the Project

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This document details the sustainability mission and values of the CYCLE UP! Project. This is followed by a set of recommendations and guidelines to follow in order for the project to be able to achieve its aims. This document will guide the project and the work of the overall project management team, the design of artistic programming, engagement with decision makers and citizens as well as the creation of art and cultural interventions by artists.

I Mission:

- We want to take cars off the road and encourage greater numbers of the public to choose the bike as an environmentally responsible, sustainable transport option but also to make their day to day mobility joyful, efficient and affordable.
- We want to influence, educate and advocate for arts and culture to promote change and action around cycling and the climate emergency.
- Through ongoing engagement with decision-makers, we aim to influence and inform planning decisions in our partner cities concerning transport and infrastructure such as cycle lanes and networks, signage and information campaigns.
- We believe our project can form part of the critical mass needed to bring about meaningful change across Europe. We want to ensure the sustainability of the networks and programmes we will create to make this happen.
- We want to create an environmentally responsible residency programme.
- We want to develop best practices for project management to lessen the environmental impact of the project.
- We want to provide an atmosphere of care within the project team and with project partners to ensure that energies can be sustained throughout the project duration.
- Our sustainability mission is focused on; **art production materials and methods, exhibition and dissemination of materials, mobility of artists between partner cities, and project management approaches and processes.**

II Values:

- We understand that the project exists within a growing climate and ecological emergency, and we believe that arts and culture can promote action and change mindsets.
- We have a responsibility to measure the impact of our project in terms of carbon emissions.
- We are receptive to constructive feedback about the project and its relationship to sustainability. We invite feedback and evaluation during monthly steering group meetings with our partners, quarterly meetings with decision maker group and curatorial board, as well as through post-event evaluation forms from our audiences. Feedback can also be provided at any time to the project manager.
- We see this document as a constantly evolving framework which will change based on evaluation and feedback from all the stakeholders involved.



- We promote, prioritise and encourage the re-use and recycling of materials and objects and materials derived from natural sources for artistic production.
- We collaborate with local partners for all our events to root our project in the communities that we serve and ensure the sustainability of the networks that we will build.
- We will ensure that there will be an atmosphere of care for all stakeholders who take part in this project to prevent burnout and unnecessary physical and mental stress.
- We will share learnings and outcomes of our project in order to ensure the longevity of our project.

Recommendations and Guidelines for achieving the Mission and Vision:

1. Project Management approaches and processes:

1.1 Carbon Footprint

- A carbon footprint is a central element of a strategic sustainability management. It provides an overview of the size and causes of all greenhouse gas emissions caused by a project or an institution. On this basis, measurements can be developed, and the assessment can be continuously improved. It can also be a good argumentation tool for political communication or in discussions with stakeholders.
- We plan to track the carbon footprint as part of evaluation throughout the project.
- We will try to examine the impact of the measurements throughout the process. An internal evaluation will be done via regular internal meetings and surveys.

1.3 Recommendations for Energy Efficiency

- For office and event rooms: change all light bulbs to LED lighting. LEDs are much more energy-efficient than conventional light sources and can reduce electricity consumption for lighting by up to 80 percent.
- Sensitise employers with regards to their digital footprint (for example reminding them regularly to delete unnecessary mails in their inbox or shutting down multiple browser windows).
- Installing collective switches, multiple sockets or timers in office rooms to make it easier to switch off equipment, if possible.
- Asking all employees to turn off their devices (not go into standby mode) on weekends and evenings or when they are not needed.

1.4 Introduction of the E-File/Paperless Office

- Exploring the possibilities of performing contracting, personnel and other processes completely digitally to reduce the number of paper printouts, raising awareness, training our employees in digitalization issues and thinking about how to approach the whole matter strategically.



1.5 Communicating Action

- Internal Communication: the socio-ecological transformation can only succeed if we work together and requires a consistent rethinking and the implementation of new ways of working. Leaders and staff representatives will accompany the process from the beginning and communicate transparently to involve all employees. This also includes transparently addressing progress, successes, failures and how to deal with conflicting agendas.
- External communication: We will communicate actions at the venues, on the website (including participating partner institutions) and develop a communication strategy before starting the residencies. If necessary, we will seek the help of experts for this purpose. That enables our organisation to sensitise external parties and motivate them to act environmentally responsibly.
- Trying to give visitors the possibility for exchange regarding the sustainability process of the project through online evaluation forms, which are standardised for this project and available for all partners to access and use.

1.6 Procurement and Supply

- Taking sustainability into account by favouring high-quality, durable products and recycled materials. Quality seals for environmentally friendly procurement can be found on the website of the Umweltbundesamt [here](#).
- Looking for environmentally friendly labels and certifications when procuring materials, products and services for the project.
- Including sustainability as a considered criteria in organisational public procurement processes.

1.7 Time Schedule

- The schedule for the management of the project will be planned and communicated in advance in order to facilitate slow travel. All involved in certain activities will be made aware of timeframes and that the slow travel should be implemented by the whole team.
- Where possible, more time than usual is also allocated to the production phase of the artworks for the procurement and work of the artists to make the sustainable approach possible. That also accounts for the set-up and the dismantling of the exhibitions.

2. Artistic Production - Materials and Methods:

- All creations produced through the project will be made of environmentally and ecological sustainable materials and produced in methods with a reduced carbon footprint in comparison to traditional artistic production methods.
- In order to facilitate this, we will signpost artists towards resources, provide good practice examples, support time for research and ask artists what they need from the project management team to be operating sustainably.



- Notifying the artists in advance of the sustainable values of the project so that they are able to incorporate sustainability from the inception.
- We will ask the artists to sign a letter of intent to operate as sustainably as possible after confirmation that they will be working with us.
- Promoting awareness of the impact certain materials have on the environment (for example, acrylic paints, concrete, wood and plastic) and providing tips for certifications that are trustworthy.
- Supporting the networking of project partners and artists with secondhand and sustainable material initiatives and material cycles in the participating countries and cities.

2.1 Art Production

- Signposting artists to secondhand material initiatives, found objects, networks to borrow tools and equipment in residency locations, and using networks to borrow items to display artworks from local museums/galleries.
- Where possible, we will ask the participating artists to produce the artworks in situ rather than travelling with them. Especially if the artworks cannot travel, doing one's best to reproduce them locally.
- Displaying the final art pieces in as many locations as possible in the partner countries
- Limiting the amount of monitors used for digital artworks, and we will try to lend the needed equipment instead of buying it.
- Avoiding using solvents that are harmful to health (e.g. for washing brushes) and avoiding pigments containing heavy metals as far as possible.

2.2 Exhibition and Dissemination

- Rather than creating large-scale works of art which will have to be shipped wholesale between the partner countries using heavily polluting vehicles, we will focus on exchanging ideas, expertise and on the artistic process itself. Creating artworks in residence, a lead feature of the project, removes the need for substantial transportation of the project's creations.
- For the presentation of the artworks, we are looking for places that give equal importance to sustainable principles, at least are interested in developing their ideas on it further.
- Trying to implement these basic principles for the scenography and exhibition design: avoid and reduce, and focus on using existing, borrowed or recycled materials.
- Supporting the dissemination of artworks and the wraparound events and discourse activities using digital means.
- Announcing an "open call for material" where inhabitants of the partnering cities can drop off their unused materials for the artists to use.
- When the presentation of the artworks from the residency are finished, we will try to ensure that the materials (apart from the works that will travel further) are not thrown away, but



rather try to give them to collecting points and other suitable Initiatives (schools, after-school-care, ...)

- The project management team and project partners are available to help connect artists with what is required to make their projects as sustainable as possible in terms of materials and networks.
- Establishing resource management for the project by entering existing (or purchased) materials into a list and updating it regularly. That will help avoid duplicate purchases.

3. Residency Programme

- Our residency programmes will be planned with the environmental impacts of the travel, food, and accommodation in mind.
- Promoting slow travel to the residencies and will support artists and staff to plan for this.
- Our local partners will ensure that links to local community initiatives are established in advance of the residency programme and will look to have longer relationships with the communities and partners in the locations.
- Ensuring that all residency locations have access to our sustainable residency guides in advance of planning the programme.
- Instead of buying new equipment, favour renting equipment for artistic productions and pay attention to energy efficiency classes (if applicable).
- If the residency locations are not bigger cities, try to ensure the respective localities have acceptable infrastructure for public transport.
- Depending on the specifics of the respective field or art form, you could offer specific workshops for the respective fields with experts at the beginning of the residency program (for example, on the topic of Stage design, costume design, exhibition scenography, artistic sustainable practices etc.).
- Providing the participating artists with concepts, methods and examples of other artists and cultural practitioners from the field of (ecological) art and spread their ideas (or invite them for workshops and talks), for example:
 - [Art Footprint Manifesto](#), Zero Waste principles: Refuse — Reduce — Reuse — Recycle — Rot, React
 - Julian Charrière, Controlled Burn at Langen Foundation, Germany, [Video](#) [01:44-02:14]
 - [Group Global 3000](#), gives helpful tips for sustainable artistic work in visual arts
 - [Bio Design Lab](#) at Karlsruhe University of Arts and Design
 - [Nachhaltige Ausstellungen](#), good practice examples from the museum sector (in Germany)
 - [Project Waste Art](#) and their [YouTube page](#) which has inspiring examples of engagement



4. Travel and Mobility

4.1 Travel of Artists between Partner Cities

- Recommending slow travel (by (over night)train, bus, bicycle) for all project activities and all partners, where possible. For journeys longer than eight hours by bus or train, the option of flying is available. Individual situations can be discussed with the project management team on a case-by-case basis.
- Encouraging partners to choose options accredited by the [Green Key Programme](#) for accommodation, which "is a leading standard of excellence in the field of environmental responsibility and sustainable operation within the tourism industry.'
- There will be assistance from the project management team to choose the most eco-friendly options for travel and stay.
- Ensuring that the budget planning will allow additional costs to guarantee more sustainable forms of mobility.
- Meetings in the planning phase with people from multiple countries will be held via Zoom.
- Creating the framework conditions that are necessary for slow travelling (not only for artists and project partners, but also for employees). For example providing 4 days or 4 weeks for a business trip instead of 4 hours.
- Seeking to offer bicycles and electric bikes for the residents free of charge during their stay in the respective cities to reduce transport emissions.

4.2 Visitor mobility

- Renting [mobile bike racks](#) for (major) events (ideally also roofed).
- Seeking cooperation with local transport companies (for bus and train) for special conditions.
- Question to have in mind: Which incentives can be set for the events (also with regard to Tartu) for sustainable travel to the venues? There could be a prize set for the person with the "climate-friendliest" travel to a location.
- If possible, carrying out mobility surveys during the project at various events or at the exhibitions of the artworks to find out how long visitors travelled and which transport they used. That will provide a data basis for the carbon calculation and empirical data for future projects.
- Seeking to make our visitors and participants aware of the differences in CO2 emissions when choosing their mode of transportation.

5. Local Events

- For organising environmentally friendly events, we refer to our partners, Tartu 2024 event [guidelines](#)
- For a more detailed description of waste management at big festivals, we refer to the guide by our partner PUNKT on zero waste management ([English version available here](#)) with the unique and highly effective help of sorting stations. For more information, please e-mail: monika.dancova@punkt.sk



- Partner with sustainable organisations - to ensure wider audiences beyond our partnership and will support long-term impact and sustainability after the funding period has ceased.
 - [Sustainable events guide - small outdoor events](#)
- Experimenting with different formats and different (climate) initiatives for the public programme:
 - Car free day in Darmstädter Martinsviertel: "[Martin macht Platz](#)"
 - [beambike](#) - Media Art on a bicycle from Karlsruhe artist Jonas Denzel
 - Bicycle repair café, Werkstatt in the partner cities
 - Film programme with topic-related movies (e.g. Pedal the World, Biking Borders)
 - "Critical Mass" or "Kidical Mass" - cycling demonstrations organised with initiatives
 - "[City Cycling](#)" contest for all involved and employees
 - Cooperating with: ADFC (Allgemeiner Deutscher Fahrrad Club/ General German Bicycle Club) for Europe or comparable initiatives in the partnering countries
 - September 20, 2024: International Day of Parking - actions with initiatives
 - [Cycling Copenhagen](#): The making of a bike friendly city
 - [European Mobility Week](#)

6. Food and Drinks

- When selecting service providers, ensure that seasonal, regional organic and fair trade products are chosen and offer vegetarian/vegan products. Consider providing less meat and meat from organic and local sources.
 - [WWF sustainable diets](#)
 - [Hamburger Umweltchecklisten Gastro](#)
- Prevent food waste by distributing leftover food or meals, such as through [free food](#) or other local initiatives.
- Reducing the environmental impact by establishing reusable food systems and implementing criteria for [Green Public Procurement](#) when requesting offers from caterers. Therefore we try only to use reusable tableware with a deposit system instead of disposable variants and avoid food and drinks in single-use packages.
 - [Comparative life cycle assessment of various cup systems](#)
 - [Recup reusable system](#)
 - Best practice: [Breminale 2023](#) abandons disposable tableware completely
- Trying to make drinking fountains in public areas accessible at events (if available) or organise free water supply points together with the city.
- Allowing participants and visitors to bring their reusable storage boxes and cups and communicate that beforehand.



7. Sustainability of the networks:

- Encouraging open dialogue and promote connection between partners and stakeholders to include all perspectives and experiences and create a sense of ownership of the project
- Working with like-minded organisations who have experience in this field to make sure that we are contributing to the movement and not duplicating work.
- The models for discussion, debate, workshops and other citizen participatory interventions in the public realm can be adapted for use in other project of the partners or at EU level
- We wish to continue the dialogue around cycling and sustainable artistic practice after the project has finished. To do this, we will publish and disseminate project results on our website and on relevant platforms and with relevant stakeholders.
- Project outputs will be introduced in bigger networks or organisations that are independent from project funding. These organisations or networks will continue to promote these instruments and integrate them in their work structures where possible.
- Establish cooperation with other EU-funded projects and ensure that project results will be further spread through or used by these projects.
- We want to see the influence of the project results on transport and urban planning policy and practice across our partner countries and across Europe. The focus of the end conference will be ensuring that models of collaboration and development are documented and disseminated.

8. Promoting an Atmosphere of Care:

- Promoting an atmosphere of care within the project team and with project partners. This means that we respect experience, time, and expertise with those we work with to ensure that energies can be sustained throughout the project duration. We will take following actions and recommendations:
 - Committing to using transparent communications and inclusive language in all project communications.
 - Setting clear and realistic expectations and deadlines for the project outcomes
 - Encouraging feedback and suggestions to create ownership
 - Encouraging breaks and time-off and setting clear boundaries between work and personal life
 - Fostering belonging and inclusivity
 - Promoting teamwork, openness and collaboration with like-minded stakeholders
 - Celebrating wins!
 - Promoting a positive and inclusive work culture
 - Learning together with our partners and stakeholders, sharing experiences and understanding that mistakes are also a way that we learn and grow.
- This project will only be relevant when we include all voices and perspectives and create ownership from the communities, decision makers and artists we work with. Diversity,



Equity, Inclusion and Belonging (DEIB) is a central pillar of CYCLE UP! Please see below for the DEIB principles and the full framework can be found [here](#):

Equity in Engagement and Representation

CYCLE UP! recognises the importance of engaging artists, communities, decision makers and stakeholders from diverse backgrounds and experiences. We are committed to representing a wide range of voices that reflect the diversity and richness of the European Union. We will actively seek to include marginalised and underrepresented groups, ensuring that their narratives and perspectives are included.

Diverse Partners and Colleagues

We will proactively work with partners, artists and team members (including external consultants and freelancers) who reflect the diversity of the communities that we will work with.

Respecting and Understanding Cultural Contexts

We acknowledge the influence of local contexts in shaping art, experiences and connections. We want to value and integrate local politics, history, environment, economy and artistic traditions into the project and respect the cultural values of each participating country. Through this approach, we will create art that resonates deeply with each partner country.

Collaboration and Co-Creation

Collaboration is at the heart of CYCLE UP! Through engagement of a diverse range of partners, including artists, urban planners, environmentalists, decision makers, civil society, activists, and youth organisations, we ensure that the project's narrative is enriched through multiple perspectives. Collaboration and co-creation with community partners will ensure that the project establishes itself as inclusive and relevant to the people that it aims to serve.

Access, Participation and Community Engagement

Regardless of age, ability or background, we will seek ways to break down barriers and make our art-led experiences, events and workshops inclusive and welcoming to all. We will do this through engaging and consulting with communities and tailoring our offer to meet their needs. Our interactive and educational programs will be designed to cater to various learning styles and abilities. This commitment also extends to physical spaces, digital platforms, all modes of communication, project documentation and evaluation

Challenging Stereotypes and Promoting Inclusion

We will challenge the stereotypes of what it means to be a cyclist and we will amplify stories and experiences of all. We aspire to dismantle preconceived notions about cycling and promote an inclusive understanding of its accessibility to all individuals. This will contribute to the creation of equitable urban spaces and transportation options.



Inclusive Practices and Caring Work Culture:

We will build a fair and respectful working environment at every level, where diversity is harnessed as a strength and where people are valued as individuals and are helped to succeed whatever their unique background or characteristics.

We will continue to develop and embed inclusive policies, processes and practices at every level. We believe inclusive and diverse teams bring a variety of thought, innovation and creativity that will help us better understand the needs of the communities that we will work with.

More information:

For any questions or queries, please contact the project manager, Adele Newman: adele.newman@goethe.de

Visit cycleup.info for more information about the project.

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