

# DEVELOPING THE CIRCULAR ECONOMY IN PARISIAN CULTURAL SPACES AND INSTITUTIONS

## PRACTICAL GUIDES



Action 7 of the 2nd  
roadmap for the  
circular economy





# EDITORIAL

Culture is a source of inspiration, social cohesion and renewal. Culture is constantly reinventing itself to resonate with society's challenges and it is one of society's main drivers. It is for these reasons that we wanted to give the cultural sector a boost on the path to sustainability by taking unprecedented steps to help the creation and distribution of artistic work and the practice of culture in general to tackle environmental challenges. Re-thinking paradigms, creation and communication are the essence of creating and practicing culture. What is required, therefore, is for us to share, research together, invent and experiment to find relevant - and irrelevant - solutions that get artists, producers, spaces and target audiences involved. In order to bring Parisian cultural spaces on board with the environmental transition, we have drawn on solutions derived from the core principles and practices of the circular economy.

This work was the main purpose of this initial phase, which, over recent months, has seen around forty operators from culture and the circular economy join together with the Agence d'Écologie Urbaine (Urban Ecology Agency) the Direction des espaces verts et de l'Environnement (Green Spaces and Environment Division) and the Direction des Affaires Culturelles (Cultural Affairs Division) to create the second roadmap. Together, these operators have found and pooled a wealth of resources, skills, methodologies and experiences. The results of that work are embodied by this brochure. The brochure is a toolkit containing nine guides that take the specific features of cultural and artistic spaces into account. We have developed a programme that demonstrates awareness of environmental issues, waste management, transport, and the repurposing of set and scenographic elements. The concrete solutions proposed here cover all these subjects and more. We are counting on everyone operating in the fields of culture and the circular economy to engage in a collaborative dynamic and help by continuing to contribute to these initial proposals, which have been designed to be updated and consolidated; especially given that some topics, such as research into less polluting exhibitions and the impact and use of digital technologies on and in culture are only just emerging.

After this initial stage, the newly-created trans-disciplinary cultural network for environmental issues must continue to be active. And we need to go even further: by

providing concrete support to all operators, by training and informing extensively, by organising meetings and exchanges at international level, and by supporting artistic and research proposals. The City of Paris will show itself to be equal to the drive for transition.

**Carine Rolland**

Deputy to the Mayor of Paris in charge of  
culture and the fifteen-minute-city initiative

**Florentin Letissier**, Deputy to the Mayor of Paris in charge  
of the social and solidarity economy, the circular economy  
and the contribution to the zero-waste strategy.



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## THE CONTEXT

In July 2017, the City of Paris adopted the [1st circular economy plan](#), a new vision aimed at changing the region's economic model. It is being applied through the deployment of defined concrete actions through operational road maps. [The 1st 2017 road map](#) and the [2nd 2018 road map](#) together encompassed 30 structuring actions for Paris and covered over ten different sectors.

Action 7 of the 2nd road map for the circular economy in Paris, entitled "Developing the circular economy in Parisian cultural spaces and establishments" targets the cultural sector. With over 300 shows scheduled per week, nearly 100 temporary exhibitions a year, and 1,317 art galleries, as well as a multitude of other cultural spaces, the importance of involving cultural operators in any model for the circular economy is self-evident. The aim is obviously to limit the environmental impact of cultural activities, but the aim is also to benefit from the cultural sector's formidable capacity for involving and mobilising the public.

## THE METHODOLOGY

Action 7 of the 2nd Road map is devised to be rolled out in four phases: first, awareness-raising and involving cultural operators in the circular economy; second, supporting eco-design and reuse solutions; third, rendering stocks and storage visible and dynamic; and fourth, the possible creation of a shared storage space.

This brochure has launched the first phase by bringing cultural operators in Paris together within a representative working group, focused on very concrete ideas.

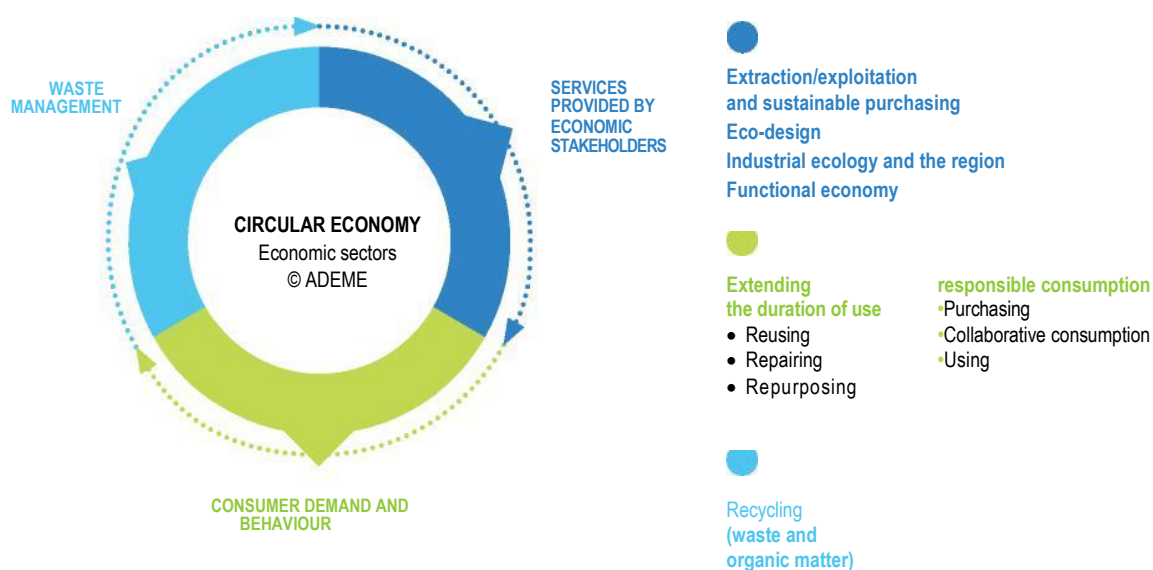
Created in September 2019, the working group united around twenty representatives from cultural spaces, producers, artists from cultural third spaces, and experts on the circular economy (listed at the end of this brochure). The objectives were: to appraise operators' current practices and experiment with the aim of communicating a repertoire of usable experience and tools; to help every operator advance their ideas progress collectively; and to launch a sector dynamic at regional level.

This deliverable (the brochure) was drafted during three workshops by working group members under the supervision of ARTER, appointed by the City of Paris. Designed as a toolkit, this first version consists of nine practical guides on strategic subjects for which previously implemented solutions existed, and one prospective guide on key questions that require further experimentation or research programmes to be implemented. This toolkit is designed to be enhanced and updated as the working groups develop, our understanding progresses, and the regulatory context develops. The toolkit also aims to make progress on this initiative in a practical and collective way involving the whole cultural sector and the circular economy. That is why the exchange of ideas and a digital format were selected. Thus, please do not hesitate to suggest corrections, additions and share your experience with [conomie.circulaire@paris.fr](mailto:conomie.circulaire@paris.fr)

# THE CIRCULAR ECONOMY APPLIED TO THE CULTURAL SECTOR

The objective was to identify the fields and pillars that underpin the circular economy for the cultural sector and to suggest a common and standard language. By taking ADEME's definition of the circular economy as a starting point, the wheel of the circular economy was used to categorise all the issues specific to the cultural sector.

## CIRCULAR ECONOMY THREE FIELDS, SEVEN PILLARS



## THE CIRCULAR ECONOMY APPLIED TO THE CULTURAL SECTOR

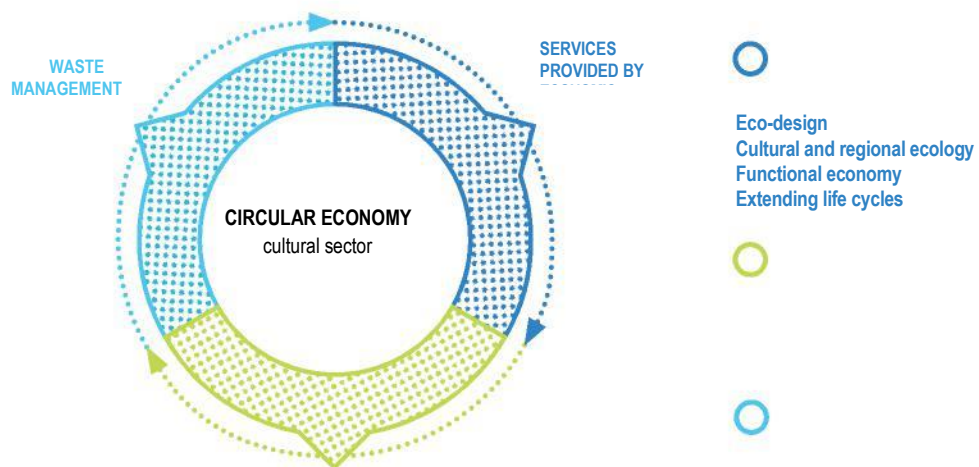
OPERATORS

Simple living and sustainable purchasing

Management and awareness-raising for operators and target audiences  
Engaged programmes

Waste valorisation and recycling

TARGET AUDIENCE'S DEMAND AND BEHAVIOUR





## GLOBAL MARKET OF THE CIRCULAR ECONOMY

Guide 1 Certifications, standards, charters, networks

Guide 2 Management, internal action plans, training

Guide 7 Construction and buildings

The nine guides in the toolkit cover the entire circular economy value chain to provide one or more solutions for each of the three pillars.

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| <b>Simple living and sustainable purchasing</b>        | Reducing the impact of our purchasing on the extraction and consumption of natural resources.  | <i>Guide 4 Contracts, purchasing, concessions Guide 5 Catering</i> |
| <b>Eco-design</b>                                      | Creating designs for use and set or scenography production that integrate extended life cycles, the optimisation of materials and more simple usage. | <i>Institutional Eco-design Guides.</i>                            |
| <b>Cultural and regional ecology</b>                   | Developing synergies and mutual aid within the region  | <i>Guide 9 Researching and forward planning</i>                    |
| <b>Functional economy</b>                              | Prioritising long-term rental systems  | <i>Guide 8 Reusing</i>   |
| <b>Extending life cycle</b>                            | Giving resources and objects a second life through repairing, reusing and repurposing.   | <i>Guide 8 Reusing</i>   |
| <b>THE DEMAND AND BEHAVIOUR OF TARGET AUDIENCES</b>    |  |  |
| <b>Managing target audiences and raising awareness</b> | Modifying user, producer and service-provider behaviours in order to move towards more responsible practices   | <i>Guide 3 Programmes and raising target audiences' awareness</i>  |
| <b>Engaged programmes</b>                              | Assisting environmental transition by raising awareness through cultural media.  | <i>Guide 3 Programmes and raising target audiences' awareness</i>  |
| <b>WASTE MANAGEMENT</b>                                |  |  |
| <b>Waste valorisation and recycling</b>                | Optimising and facilitating resources' and materials' end of life and their ultimate processing.   | <i>Guide 6 Waste management</i>                                    |



AVX  
VOLONTAIRES  
DES FOYERS  
FEDERATION

# RESPONDING TO THE CHALLENGES OF THE CIRCULAR ECONOMY IN CULTURE

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# CERTIFICATION, STANDARDS, CHARTERS, EXCHANGES, NETWORKS

## CONTEXT

The specific features of cultural activities and the technical complexity of producing and circulating artworks mean that circular economy approaches and initiatives must be shared.

For this reason, the identification of human resources, the creation of a network and the exchange of best practice are essential.

Socially and environmentally responsible certification and standards specific to the cultural sector are few and far between, but they do exist. More general certification and standards can be also used to meet the needs of cultural facilities, support the durability of responsible initiatives (including circular economy initiatives) and help both in

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ting about commitments and providing guarantees to both users (target audiences) and staff.

This guide and its appendix suggest appropriate CSR/OSR charters, standards and certification currently endorsed by French cultural operators. These measures are suitable for implementing a circular economy approach.

## ACTIONS TO BE IMPLEMENTED

- **Appoint an officer for environmental issues (for example, a CSR or OSR officer with a circular economy dimension) within your organisation or your network and put them in contact with other cultural organisations**

Organisational or Corporate Social Responsibility (OSR/CSR) is an initiative that aims to integrate sustainable development issues and challenges into the organisation's medium and long-term strategic vision. Organisations subscribe to the approach on a voluntary basis. In 2010, the ISO 26000 international standard was published, creating a frame of reference for socially responsible approaches.

OSR consists of transparent and ethical behaviours that must:  
contribute to sustainable development, including the health and well-being of

- society;
- take the expectations of stakeholders into account;  
respect applicable laws and be compatible with international standards;
- be integrated throughout the organisation and in its relationships.



It can be expressed, within the framework of structured governance, in themes:

- human rights (duty of care, discrimination and vulnerable groups, civil and political rights, labour law, economic social and cultural rights etc.);
- working conditions and relationships (employer-employee relationships, social security, health and safety in the workplace etc.);
- environment (prevention of pollution, sustainable use of resources, protection of biodiversity, fighting climate change/ the climate crisis etc.);
- fair practice (fight against corruption, politically responsible engagements, fair competition etc.);
- consumers (fair practice, protecting consumers' health and safety, after-sales services, access to core services, education and awareness-raising etc.);
- community and local development (education and culture, job creation and skill development, wealth and revenue creation etc.);

These themes have a direct bearing on the organisation's governance, and particularly on its relationships with all its stakeholders.

- **Identify issues common to same-type organisations (discipline, locality or size) and exchanging best practices, taking inspiration from existing charters implemented by one institution or a network of institutions**
- **Sign an existing charter, benefiting from existing support and becoming part of a signatories' network**

Charters are freely-made commitments which form a network based on a common framework defined by the charter. No prior evaluation is required to become a signatory, committing is sufficient.

- **Commit to a certification process or standard to validate and improve an existing initiative**

Certifications and standards are obtained by evaluation, often by completing a form and providing proof for certification, and by completing a third-party certification process for standards. Organisational, technical and financial efforts are required to obtain certification or meet a standard. You can find a list of charters, certifications and standards in the appendix.

#### NEXT STEPS:

The City of Paris plans to follow up on this brochure by creating a Culture and Circular Economy network to train officers to use the practical guides and potentially to suggest new ones. Annual plenary meetings will tackle cross-disciplinary subjects affecting Parisian cultural operators. Working groups on technical subjects will be facilitated by the City of Paris on the request of the organisations' officers. Initiative leaders from Paris and elsewhere will be invited to these working groups.

## MODEL INITIATIVES

The **Museum national d'Histoire Naturelle** (French Natural History Museum) and **Universcience** are part of the Club Développement Durable (Sustainable Development Club) for public organisations and companies led by the ministère de la Transition écologique et solidaire (French Ministry for the Ecological and Inclusive Transition). These institutions have access to themed working groups within this club, and one of those groups is dedicated to culture and led by the French Ministry for Culture.

**Les Bis**, a series of national annual performance arts meetings. The 2020 edition was largely focused on these issues. A charter was drawn up for the 2020 edition to set principles for action: [http://www.bis2018.com/images/stories/bis/charte\\_dd\\_bis.pdf](http://www.bis2018.com/images/stories/bis/charte_dd_bis.pdf)

The **Collectif des festivals bretons** (Breton festivals collective) charter collected signatures from 31 festivals who committed to sustainable and inclusive development in Brittany. The collective's mission is to promote the pooling of experience and to support festival organisers in their social and environmentally responsible initiatives. The group offers a "DD diagnostic" (sustainable development diagnosis), fact sheets, guides and on-line modules on environmentally responsible approaches for festivals: [https://www.lecollectifdesfestivals.org/collectif/download/textes\\_fondamentaux/La%20Charte%20des%20festivals.pdf](https://www.lecollectifdesfestivals.org/collectif/download/textes_fondamentaux/La%20Charte%20des%20festivals.pdf)

**Arviva**, "art vivant art durable" (performance art, sustainable art) is a non-profit network for operators in the performance arts (music, dance and theatre). The network aims to develop toolkits and create exchanges (digital exchanges) of best practice and challenge the partners of performance spaces. The network's website provides a listing of its members' environmentally responsible charters, commitments and ideas as takeaways.

On the website, there is also a directory collaboratively created by members of responsible housing, transport, food and communication services etc: <https://arviva.org>

## USEFUL REFERENCES

### CHARTER

The ministère de la Transition écologique et solidaire (French Ministry for the Ecological and Inclusive Transition) leads a "club DD" (sustainable development club) which unites over 80 member organisations and facilitates socially responsible experimentation and innovation. Join the club by signing up to the charter: <https://www.ecologique-solidaire.gouv.fr/club-developpement-durable-des-etablissements-et-entreprises-publics>

### CHARTER

The City of Paris invites event organisers to sign up to the Parisian environmentally responsible charter: <https://www.paris.fr/pages/organismes-d-evenements-adoptez-la-nouvelle-charte-ecoresponsable-parisienne-4005/>

### CHARTER

The City of Paris invites businesses and institutions in Paris and Greater Paris to become agents for the climate plan by signing the Paris Climate Action charter. By signing the charter, each partner commits to supporting the vision of Paris as a carbon-neutral city, using 100% renewable energy by 2050. The Louvre became a gold member in 2020 and the BNF (French National Library) a silver member. <https://parisactionclimat.paris.fr/fr/presentation-de-la-charte>

### REFERENCE BIBLIOGRAPHY

The IFLA has created a Green Library Prize which highlights all services, activities and projects undertaken by libraries in the environmental field: <https://www.ifla.org/node/10159>

### PLATFORM

The ministère de la Transition écologique et solidaire (French Ministry for the Ecological and Inclusive Transition) uses a tool called Jamespot. It is a collaborative online platform that allows discussion groups to be organised by theme, provides a targeted email alert system by theme and shares useful information with operators who sign up. The 80 members of the network can access the platform via a variety of types of accounts, read only or read and write.

| CHARTERS  |   |                                    |  |   |
|---|---|------------------------------------|--|---|
| <b>SUSTAINABLE DEVELOPMENT CLUB CHARTER</b>         | French Ministry for the Ecological and Inclusive Transition | France<br>80 signatories           | The club aims to inspire members to initiate and accelerate sustainable development initiatives, by sharing best practices between its members. It works as a public sector space for experimenting in socially responsible matters. | <a href="https://www.ecologique-solidaire.gouv.fr/club-developpement-durable-des-etablissements-et-entreprises-publics">https://www.ecologique-solidaire.gouv.fr/club-developpement-durable-des-etablissements-et-entreprises-publics</a> |
| <b>PARISIAN ENVIRONMENTALLY-RESPONSIBLE CHARTER</b> | City of Paris   | Paris                              | This charter is all about coming together to try to produce without destroying, consume without exhausting, and recycle without rejecting. The aim is to limit the environment and behavioural impact of events.                     | <a href="https://www.paris.fr/pages/organismes-d-evenements-adoptez-la-nouvelle-charte-ecoresponsable-parisienne-4005/">https://www.paris.fr/pages/organismes-d-evenements-adoptez-la-nouvelle-charte-ecoresponsable-parisienne-4005/</a> |
| <b>PARIS CLIMATE ACTION CHARTER</b>                 | City of Paris, Parisian Climate Agency                      | Paris and Greater Paris            | By signing the charter, each partner commits to supporting the vision of Paris as a carbon-neutral city which uses 100% renewable energy by 2050.  | <a href="https://parisactionclimat.paris.fr/fr/presentation-de-la-charte">https://parisactionclimat.paris.fr/fr/presentation-de-la-charte</a>   |
| <b>GLOBAL COMPACT</b>                               | The UN  | International<br>10000 signatories | Businesses can choose to join Global Compact, thus committing to adopting 10 Human Rights principles, and international working, environmental and anti-corruption standards.  | <a href="https://www.unglobalcompact.org">https://www.unglobalcompact.org</a>   |

| STANDARDS                                 |       |   |  |   |
|---|-------|---|--|---|
| <b>XP X30-901 (experimental standard)</b> | AFNOR | France<br>6 certified   | The standard is in an experimental phase in France and currently being assessed to become an international ISO standard. The standard provides guiding principles for managing circular economy projects.  | <a href="https://normalisation.afnor.org/thematiques/economie-circulaire/">https://normalisation.afnor.org/thematiques/economie-circulaire/</a> |
| <b>ISO 26 000</b>                         | ISO   | International<br>Includes thousands of organisations throughout the world | The ISO 26000 standard, published in November 2010, represents the first real international standard for Social Responsibility. It integrates a number of rules and guidelines released by international organisations (UN, ILO, UNEP, Global Compact, European Union, OECD etc.) dealing with OSR issues. | <a href="https://www.iso.org/fr/iso-26000-social-responsibility.html">https://www.iso.org/fr/iso-26000-social-responsibility.html</a>           |
| <b>ISO 20 121</b>                         | ISO   | International<br>160 certified in 2019                                    | Established for the London Olympic Games, ISO 20 121 is an international standard devoted to sustainable event management. It has certified a number of international events, service-providers, organisers and event spaces.  | <a href="http://iso20121.fr/">http://iso20121.fr/</a>   |



| CERTIFICATION:                                  |                   |   |   |   |
|---|-------------------|---|---|---|
| <b>CERTIFICATION<br/>CSR/OSR<br/>COMMITMENT</b> | AFNOR             | France                                      | A CSR/OSR expert evaluates the company's status using international frames of reference such as ISO 26000 or SD 21000. Following a study of the business's environment, an analysis of practices and consultations with the stakeholders, the expert draws up a performance report and an evaluation level. The certification is appropriate for small businesses.                                | <a href="https://certification.afnor.org/developpement-durable-rse/label-engage-rse">https://certification.afnor.org/developpement-durable-rse/label-engage-rse</a> |
| <b>PRESTADD</b>                                 | Synpase           | France                                      | This certification provides guidance for performance arts and events businesses in terms of their sustainable development initiatives. It can be obtained by completing a questionnaire and providing supporting evidence which is then studied by a commission.  | <a href="https://www.prestadd.fr/le-label/">https://www.prestadd.fr/le-label/</a>   |
| <b>LUCIE<br/>CERTIFICATION</b>                  | Association Lucie | France                                      | Based on ISO 26000, LUCIE certification is to businesses and organisations what Max Havelaar is to fair trade products. LUCIE has developed a process, open to everyone and at any point on their journey, aimed at advancing their social responsibility (CSR/OSR). LUCIE's mission: to give organisations the means to take action and have a positive impact on human beings and their region. | <a href="https://www.labellucie.com">https://www.labellucie.com</a>   |
| <b>B CORP</b>                                   | Association BCorp | International<br>2500 have<br>certification | By becoming part of the B Corp community, businesses protect their mission while forming partnerships with other committed leaders and agents for sustainable development. It allows ethical consumers to identify them and creates a collective and international voice.   | <a href="https://bcorporation.eu/about-b-lab/country-partner/france">https://bcorporation.eu/about-b-lab/country-partner/france</a>                                 |



# MANAGEMENT, INTERNAL ACTION PLANS, TRAINING


## CONTEXT

Implementing a circular economy approach within one's structure requires that staff be coordinated and supported. This is possible through support from the management or the structure's system of governance, which provides human and material resources for the deployment of a circular economy strategy.

This guide gives guidance for environmental management principles that will enable you to trigger a circular economy approach, secure that approach in long-term and make it structuring for your organisation.

## ACTIONS TO BE IMPLEMENTED

Identify an employee internally who is passionate about circular economy matters, or recruit an officer trained in the subject if you have the means. Be careful not to choose someone who is already overworked, as the role can be time-consuming at the outset. This officer should drive the implementation of the approach within the organisation. They must have the management's support and their missions should feature on their job description. They must have sufficient seniority to take operational decisions. Possible officers could have very different positions: chief administrative officer, production manager, administrator, registrar, collections manager, curator, technical director etc.

 **Create an internal working group** (*primarily for organisations with 20/25 staff or more*)

It is necessary to identify people within different departments who can assist the officer with his or her actions, thereby helping the officer in his/her tasks via an internal working group.

### Establish an internal action plan and communicate it to all teams

An action plan is created by listing the actions to be implemented and who is responsible for them. An action plan can be based on commitments made in a charter or on collective reflection with the staff. The first phase should evaluate the current situation and create progress indicators. It may be possible to use the thinking time anticipated by statutes or set aside for developing cultural institution's plan (cultural and scientific plan, annual convention for objectives, renewal of public service delegation contract etc.), either internally or in collaboration with trustees and funders.

Alternatively, an action plan could be put together by selecting actions from the culture & circular economy practical guides. You could choose a few actions to begin with, clarify your methods and needs and set six-month deadlines for their implementation. Hold a general internal meeting to present the actions to staff and explain their implementation.

### Raise staff awareness about the circular economy and your approach

Attend conferences and fairs on circular economy themes, contact non-profit organisations committed to the circular economy, encourage the circulation of reference documents, make plans for communicating on your best practices or time for reflection in public spaces or spaces reserved for staff.

### Take professional training on how to apply the circular economy

Receiving training to apply the circular economy to your profession is a way of initiating the transition towards best practice and implementing long-term actions. Obtain information from your training body on themes such as the circular economy, responsible purchasing, sustainable services, CSR/OSR etc. Contact other organisations in your sector to create joint training sessions.

### Integrate required circular economy and sustainable development skills into your organisation's job descriptions and adverts

### With the support of your officer, recruit an intern/apprentice trained in the circular economy

A trained person could easily kick off your circular economy action plan under the officer's supervision. Many schools and universities provide courses orientated towards implementing sustainable measures. Seeking interns or apprentices trained in the circular economy thus contributes to creating outlets for these training courses and is already a good start.

## MODEL INITIATIVES

The **Muséum national d'Histoire naturelle** (French Natural History Museum) recruits apprentices trained in various areas of sustainable development, including the circular economy. The missions they are entrusted with are clearly defined in their job descriptions. The apprentices are monitored by the Sustainable Development Adviser who has a full-time position.

The **médiathèque de la Canopée la Fontaine** (Canopée la Fontaine media library) has been committed to the circular economy since 2018. It created a "green library" group dedicated to these issues so that its entire staff would appropriate the theme. In this way, the media library has considered internal training sessions with different organisations. They have also recruited a master's student in Environmental Studies in order to plan the implementation of an EMS.

**L'association française des régisseurs d'œuvres d'art (AFROA)** (French Association for artwork registrars) enables the registrar profession to mobilise within France. Its work, meetings and publications encourage awareness-raising, training and the exchange of best practice for artwork registrars in museums.

## USEFUL REFERENCES

### ECO-DESIGN GUIDES

*Eco conception aux Ateliers du Festival -*

*Le Guide méthodologique - (Eco-design in Festival Workshops - The methodological guide) - Pôle Eco-Design 2018*

<https://festival-aix.com/fr/blog/actualite/innovation-exclusive>

*Guide de l'Eco-production (Eco-production guide) – ECOPROD 2014* <http://www.ecoprod.com/fr/les-outils-pour-agir/guide-de-l-eco-production.html>

*Scenography and Sustainable Development – BnF 2011* [http://www.projetcoal.org/coal/wp-content/uploads/2012/01/PDF-2-Guide\\_BNF\\_Version\\_Web-1.pdf](http://www.projetcoal.org/coal/wp-content/uploads/2012/01/PDF-2-Guide_BNF_Version_Web-1.pdf)

*Guide for eco-design in exhibitions – Universciences 2007* [http://www.universcience.fr/fileadmin/fileadmin/Universcience/fichiers/rse/documents/guide\\_eco\\_concept.pdf](http://www.universcience.fr/fileadmin/fileadmin/Universcience/fichiers/rse/documents/guide_eco_concept.pdf)

18 *Annuaire 2020/2021 culture et développement durable (Sustainable culture and development Directory 2020/2021)*

La Scène publications

<http://annuairedd.lascene.fr/>, published as a sequel to the BIS de Nantes 2020 BIS de Nantes 2020 du spectacle vivant consacrés au développement durable (2020 BIS of Nantes for performing arts devoted to sustainable development)

*Guide du développement durable pour les musées canadiens (Sustainable development guide for Canadian museums)* [https://www.museums.ca/document/1140/0\\_TableofContents.pdf](https://www.museums.ca/document/1140/0_TableofContents.pdf)

### COMMITTED NON-PROFIT ORGANISATIONS IN THE CIRCULAR ECONOMY AND SUSTAINABLE DEVELOPMENT

**Pôle Eco-Conception:** (Eco-Design Hub) this non-profit organisation supports other organisations in creating value by thinking about life cycle while reducing environmental impact, notably producing webinars and training in eco-design. <https://www.eco-conception.fr/>

**AFROA:** this French non-profit organisation for artwork registrars is contributing to establishing a professional network and plays an active role in recognising the profession and its know-how. It offers meetings and training and is highly active in subjects related to environmental responsibility <http://www.afroa.fr>

**COFEES:** this collective for environmentally responsible and inclusive festivals in the south of France was created in 2014 to propose innovative concrete actions in social and environmentally responsible matters, by adapting the CSR (Corporate Social Responsibility) standard ISO 26000 to their work. The collective offers tools in the form of worksheets and a newsletter. <https://cofees.udcm.net/fiches>

**Collectif des festivals breton:** (Breton festival collectives) created in 2005, This festivals collective unites 31 signatories of its festival charter, who are committed to inclusive and sustainable development in Brittany. Its mission is to promote pooling experience and supporting festival organisers in their socially and environmentally responsible initiatives. The collective provides a "diagnostic DD" (sustainable development diagnosis), fact sheets, guides and online courses on applying environmentally responsible approaches to festivals.

**Orée:** for over 20 years this non-profit organisation has united and led a network of committed operators in discussing and implementing environmental dynamics that serve the local area. <http://www.oree.org/index.htm>

**La fabrique écologique:** founded in 2013, La Fabrique Écologique, is a multidimensional ecological foundation and Think- and Do-Tank which aims to promote ecology and sustainable development based on pragmatic and concrete proposals: <https://www.lafabriqueecologique.fr/le-projet/>

**Institut national d'économie circulaire:** (National circular economy institute) an influential flagship organisation for ecological intelligence and the

conservation of resources. The institute organises working groups and conferences and carries out studies to alert public authorities: <https://institut-economie-circulaire.fr>

## EXAMPLES OF BENEFICIAL TRAINING

## CNFPT

- supporting circular economy projects (code sxped)
- green libraries, participating in sustainable development (code nj026)
- sustainable development tools for assisting project management (code no420)
- education in environment and sustainable development: from designing to delivering pedagogical action (code ol5vh)

## CIPAC

Training planned for 2020 - Social responsibility for cultural organisations

**EnSCI:** <https://www.ensci.com/formations/formation-continue/1/economie-circulaire/>

**AFNOR:** <https://competences.afnor.org/formations/principes-de-leconomie-circulaire>

## AFNOR skills

Tailored training and support on the circular economy, analysing life cycle, and sustainable purchasing

## JOB SCOPE, PURPOSE AND SKILLS FOR A CIRCULAR ECONOMY / SUSTAINABLE DEVELOPMENT

## OFFICER:

## Job scope and purpose

- Identifying priority actions on the circular economy for the organisation by carrying out a diagnosis
- Implementing action plans, and monitoring and defining performance indicators
- Raising staff awareness about the circular economy and specifically about the organisation's approach
- Providing operational support for staff in reducing the environmental impact of their activities

## Skills

- Basic understanding of climate issues, sustainable development and the circular economy
- Methodology for implementing responsible initiatives (responsible management system)
- Basic understanding of waste treatment and recycling
- Understanding of technical concepts: analysing life cycle, carbon footprint etc.

**ORGANISATIONS TO APPROACH FOR CONTACTS  
SKILLED IN THE CIRCULAR ECONOMY:**

| Organisation:                                 | Town/City  | Level of studies:   | Field of studies:  | Contact   |
|---|------------|---|--|---|
| INSTITUT SUPÉRIEUR POUR L'ENVIRONNEMENT - ISE | Versailles | Bac+2 (equivalent 2-year diploma)<br><br>Bac +3 (equ. degree)<br><br>Bac+5 (equ. master's degree) | Degree and Masters in Environnemental Management<br><br>BTSA nature management and protection (equ. 2-year diploma)  | <a href="https://institut-superieur-environnement.com/contact/">https://institut-superieur-environnement.com/contact/</a>   |
| UNILASALLE BEAUVAIS                           | Beauvais   | Bac+5 (equ. master's degree)  | Environmental Engineer   | <a href="https://beauvais.unilasalle.fr/recruter-un-etudiant-ou-un-alumni-unilasalle">https://beauvais.unilasalle.fr/recruter-un-etudiant-ou-un-alumni-unilasalle</a> |
| UNIVERSITÉ PARIS DIDEROT                      | Paris      | Bac+3 (equ. master's degree)  | Université Paris Diderot - IPGP / Université de Paris. Licence Pro QHSSE (vocational HSE degree) - Gestion & Traitement des Déchets (Waste management & treatment) | <a href="https://u-paris.fr/entreprise-decouvrez-nos-formations/">https://u-paris.fr/entreprise-decouvrez-nos-formations/</a>   |
| TERRA INSTITUTE                               | Paris      | Bac+5 (equ. master's degree)  | Social and Environmental Responsibility  | <a href="https://institut-superieur-environnement.com/contact/">https://institut-superieur-environnement.com/contact/</a>   |



# PROGRAMMES AND RAISING TARGET AUDIENCES' AWARENESS

## CONTEXT

Cultural spaces are defined first and foremost by their artistic, cultural and mediation plans.

The impact of cultural mediation is such that it plays a central role in circulating key messages for communicating values. It is necessary to integrate ecology, the circular economy and other transition concepts into programmes and mediation, while respecting the organisation's overall plan and cultural policy.

While respecting the coherence of these intentions, how can elements be integrated into programmes, mediation and any cultural actions taken with target audiences that will encourage an exchange of ideas on the environment, ecology or circular economy?

Furthermore, within the framework of transitions being implemented by staff and spaces, how can the public be informed and involved in the transition driven by the cultural space?

## ACTIONS TO BE IMPLEMENTED

### **Have committed and responsible programmes and promote them**

When the organisation's cultural, artistic and scientific plan includes an environmental dimension, it is important to highlight that dimension in the programme of the shows, exhibitions, collection acquisitions, and themed presentations of collections etc. When there is no explicit theme, seek out aspects within the programme that are related to the environment but do not clash with the programme, for example, aspects that form part of the scheduled artists' environment or approach. It might be integrated when planning the season, or at key milestones such as when drafting the season's brochure, the mediation and teaching and workshop programmes etc.

### **Create a dialogue with artists, curators and artist directors**

● scientific aspects and proposals that evoke or support transition within the framework of hosted or co-produced projects.

### Develop collections, residencies, and programmes on themes linked to transition

Orient artists towards themes that support transitions, suggest that they work with the space's environment. Develop mixed residencies for artists, designers, makers, plastic artists or writers etc.

### Develop formats and programme lengths to integrate circular economy issues

Develop series, long residencies, transitions between artistic teams; increase exhibition durations; think about local exclusivity clauses for foreign artists who travel by aeroplane (for music programmes for example).

- Develop simple living principles (for materials, equipment and consumption) with artists and commissionaires, and scenographers for exhibitions and shows
- Identify touring exhibitions which tackle environmental subjects to include them in the organisation's programmes

### Develop temporary occupation (pop-up art) projects

Use the City of Paris's charter for developing temporary occupation (pop-up art), signed by around fifteen partners, to implement new ecological and social artistic practices or even celebratory events and experiments by creating pop-up or temporary occupation projects in spaces that are not immediately needed by their owners.

### Propose concrete actions to the public on the fringes of programmes

Additional initiatives that create synergy with the surrounding environment, local structures and local operators can be set up on other themes or with other driving objectives: for example, hosting an AMAP (non-profit organisation which creates contracts for local farm produce) or a local distribution network project.

For example, a sensory garden for the visually impaired, creating a seed library, a participative garden if there is a garden in the space.

## RAISING AWARENESS AMONGST TARGET AUDIENCES

### Create conferences and training programmes for the public

It can be beneficial to set up exchanges of address books and speakers on environmental themes. Many places have freed up periods of time for awareness-raising since COP 21. This involves developing such practices but also moving beyond general awareness-raising time and thinking about real training sessions.

### Set up teaching workshops and mediation tools on these subjects

Create permanent collection tours, or inside/outside tours with an ecological slant. Put together digital teaching workshops that can be replicated using creative commons. Organise recycling workshops or use circular economy materials for workshops.

### Raise the public's awareness of the impact of its actions

Make visible all available impactful positions and alternative solutions: modes of transport for accessing the space, ticket solutions, digital communications, consuming food from single-use containers, etc.

### NEXT STEPS:

- Participate at national level in creating proposals that can be rolled out or duplicated ("microfoies" (immersive digital collections and exhibitions), workshops, online programmes etc.)
- Develop common programme proposals with other cultural operators and other operators (e.g. a museum and a garden) or key moments or festivals with shared programmes in Paris

## MODEL INITIATIVES

**Ma Maison des métallos's** transition programme

<https://www.maisondesmetallos.paris>

Exhibition at the **ministère de la Culture** (French Culture Ministry) "Quand les artistes passent à table" (when artists come to the table) <https://www.culture.gouv.fr/Sites-thematiques/Developpement-durable/Expositions/Exposition-Quand-les-artistes-passent-a-table-2017-2020>

The **médiathèque de la Canopée La Fontaine** (Canopée La Fontaine's media library) integrates sustainable development and circular economy topics. Every semester, they have a guest researcher, writer or non-profit organisation specialised in such topics or taking active actions to support the circular economy and sustainable development. Previous guests include the French Affaire du Siècle campaign and young students from the prestigious Science-Po school and climate activists, for "Jeudi de l'actu" (Thursday of current events)

The media library also has a grain library <https://bibliotheques.paris.fr/bienvenue-a-la-mediathèque-canopée-la-fontaine.asp>

Within the grain library context, the Canopée la Fontaine media library offers

repurposing workshops with community stakeholders and operators such as schools, leisure centres, cultural operators (Bibliothèque publique d'information - the central Paris library), but also with the Maison du Jardinage, the gardening museum, Syctom, the waste treatment company, and other non-profits (Ressourcerie, local shared gardens, Incroyables comestibles etc.).

The **Collectif Mu** created Station Flottant, a mobile third place dedicated to the environment. In 2020 and 2021, in partnership with the cultural Urban Spree narrow barge, an off-site project will be developed to roam Île-de-France's waterways. Station Flottante is an artistic and pedagogical experiment that brings together artists, makers, environmental specialists and the users of the ecosystems it is travelling through by bringing them on board an evolving mobile third space on the rivers and canals of Greater Paris. Station Flottant investigates the impact of cultural projects on their natural and cultural environments through workshops inspired by the meeting of the artistic, technical and scientific worlds.

The environmentally friendly scenography of **Maïf social club** and its exhibition programme on these topics <https://programmation.maïfsocialclub.fr/programmation/transition/champs-libres>

## USEFUL REFERENCES

### COAL

The COAL art and ecology non-profit organisation was created in France in 2008 by contemporary art, ecology and research professionals with the aim of promoting the emergence of an ecological culture. The non-profit organisation devises and organises contemporary art exhibitions and cultural events on the issues and benefits of ecological transition.

<http://www.projetcoal.org/coal/>

### ART OF CHANGE 21

Art of Change 21 links art and the great environmental challenges. Since its creation in Paris in 2014 in view of COP21, the non-profit association has highlighted the role of artists and creativity as drivers in the ecological transition. It is active at international level and publishes a blog: <https://artofchange21.com/fr/accueil/>

## CHARTER

The City of Paris signed a charter for developing temporary occupation (pop-up art) in Paris, with around fifteen public and private partners. The aim is to rehabilitate the existing, experiment and make new usages of space live together, giving access to space to all types of operators. <https://www.paris.fr/pages/paris-signe-une-charte-pour-les-projets-d-occupation-temporaire-7094>

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## GUIDES

ADEME guides to awareness-raising “clés pour agir” (keys to taking action):

[https://www.ademe.fr/mediatheque/recherche?search\\_api\\_views\\_fulltext=undefined&f%5B0%5D=facet\\_cible%3A8375&f%5B1%5D=facet\\_collection%3ACl%C3%A9s%20pour%20agir](https://www.ademe.fr/mediatheque/recherche?search_api_views_fulltext=undefined&f%5B0%5D=facet_cible%3A8375&f%5B1%5D=facet_collection%3ACl%C3%A9s%20pour%20agir)

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# CONTRACTS, PURCHASING, CONCESSIONS

## CONTEXT

Responsible purchasing involves integrating environmental and social issues into procurement decisions, by conducting in-depth studies of the characteristics of any products

bought or specifications including social and environmental clauses in the framework of a service agreement. According to the principles of supply and demand, if cultural operators create more responsible demand, that demand will necessarily lead to a more responsible offering from contractors and suppliers.

This guide lists the main selection and exclusion criteria and clauses to be included in contractor specifications in order to improve practices within the Parisian cultural ecosystem.

As a reminder, these clauses are conditions for contract performance and are imposed on the contracting company; the criteria allow the offering to be graded.

## RESPONSIBLE PURCHASING

### ● Include performance clauses linked to certification in the procurement of frequently-used products

Certification for cleaning products and consumables, building upkeep and maintenance, office supplies, even furniture, white goods and sustainable food (organic and seasonal). It is useful to make a list of appropriate types of certification by product category, starting with the products you know best.

### ● Focus on renting rather than buying any equipment that becomes obsolete rapidly, is destined for short-term use, or in accordance with equipment's period of use.

For example, evaluate the relationship between the period of time used and the number of days worked. Assessing the time used across a year may inform a decision about whether to rent or purchase.

### ● Integrate current and future measures for fighting single-use plastics.

In order to anticipate the obligations set out in French law n° 2020-105 of the 10th February 2020 on fighting waste and the circular economy, make the following measures mandatory in contracts:

a) 100% recycled plastic (mandatory in 2025): in all contracts where supplies contain plastic, that plastic should come from recycled sources wherever possible.

b) Limit single-use plastic packaging (mandatory in 2040): if possible, and from now on, we ask that you use cardboard packaging from recycled sources, and to limit packaging size according to contents.

c) Prohibit straws, disposable covers, swizzle sticks, expandable polystyrene containers in fast-food restaurants (such as kebab boxes), and the free distribution of plastic bottles in businesses (mandatory prohibition in 2021) in catering contracts.

d) Plastic packaging for fruit and vegetables weighing under 1.5 kg to be prohibited, and water fountains to be mandatory in public access buildings etc. (mandatory prohibition in 2022).

e) Disposable tableware is to be prohibited in fast-food restaurants for meals that are to be eaten in-house (mandatory in 2023).

f) If possible, allow for public access to free drinking water via water fountains (no use of plastic bottles) and offer containers to the public.

## CONTRACTS AND CONCESSIONS

### ● Append an internal charter to the contract detailing the organisation's values

When the organisation has internal regulations or a best practice charter, make your suppliers and contractors aware of them, and, thereby, of your approach, by appending them to your contracts. Even if this does not constitute a condition for performance, it will incite contractors to adhere to the organisation's values and encourage them to make a moral commitment.

### ● Plan the transfer of scenographic rights in contracts

Planning a transfer of rights in the contract means that contracting authorities are free to dispose of the scenographic elements for the purposes of reusing: repurposing internally, sale and donation, which limits waste and the production of waste. This transfer may require copyright royalties to be paid for any scenography that is reused or repurposed.

### ● Ensure concessionaires adhere to the establishment's values and best practices

When concessionaires (boutiques, food services etc.) take over the use of spaces, include specific clauses on the management and running of the space (waste management, fight against food waste, social and environmental responsibility etc.) into contracts in order to ensure consistency with the daily operations of the establishment and the services offered to the public.

## PUBLIC TENDER

### ● Include a mandatory environmental questionnaire in consultations

Such a questionnaire may be used as part of grading criteria, by adding value to the technical and methodological grade if the applicant is able to respond to the satisfactory way to the questionnaire. The questions must be related to the tender in question.

### ● Add circular economy and environmental terms to the various consultations, selection criteria for offerings, or specific tenders



|  |  |
|--|--|
| Eco-design scenography / furnishing and technical clauses (mandatory in contract performance, be aware of the risk of failure if the necessary contractors do not yet exist) | <b>Easily disassembled materials</b><br>Clearly state that it must be possible to disassemble all scenographic elements. This facilitates take-down, and allows reusing and repurposing to be envisaged, or may facilitate recycling. It also prevents the use of a single-use building principle, i.e. one that relies on solvent-based adhesives and foams.                                  |
|  | <b>Materials from reuse sources</b><br>Promoting the procurement of second-hand materials. This requires the contractor or purchaser to carry out research upstream to identify potential sources of reused materials. The construction industry is currently raising awareness of such sources and might be an avenue worth exploring.  |
|  | <b>Using materials that integrate recycled matter</b><br>When you are working with materials, prioritise the use of materials that integrate some recycled matter, in particular when working with plastics, paper and cardboard.  |
|  | <b>Designing based on existing stock (internal reusing)</b><br>When the organisation possesses a stock of existing materials and equipment, take an inventory and ask the scenographers to put together scenography that integrates a number of existing elements in stock.  |
|  | <b>Planning a second life for materials in the initial design</b><br>Ask for a planning report on the lifespan of materials which identifies materials that might be used again and notes those that can and cannot be recycled. To plan for the continued use of these materials, the report must be drawn up before the end of the exhibition, so they can be directed to the right sectors. |
| The building's consumption   | The electricity supply contract should guarantee that 100% of the electricity comes from renewable sources rather than fossil fuels.   |

|   |  |
|---|--|
| Building criteria (as opposed to clauses, these are not mandatory conditions for contract performance, but provide elements for grading a proposal) | <b>Energy savings</b><br>Equipment installed should save energy and the installation should be designed to consume the least possible energy, while meeting technical specifications.  |
|   | <b>Optimised manufacturing processes to avoid wasting resources</b><br>The supplier should explain how they optimise offcuts.  |
|   | <b>Production health and safety conditions</b><br>E.g. the supplier should explain how they analyse and take trade risks into account.   |
|   | <b>Waste management for the organisation's activities</b><br>Question suppliers about how they manage the waste specific to their business. (e.g. Does a carpenter recycle wood offcuts? Does an audio-visual supplier recycle Waste Electrical & Electronic Equipment (WEEE)?).   |
| Having a dedicated ten for waste valorisation / waste management  | <b>Waste valorisation for materials</b><br>Implement a waste valorisation system for materials.<br>The waste supplier might send materials to reusing operators.<br><b>Waste monitoring</b><br>The waste contractor should monitor the quantities of waste removed and the treatment process. This monitoring should enable overall waste valorisation to be calculated, prioritising reusing, then recycling, then energy valorisation.<br>If appropriate, implement in-house schemes to help better to manage waste and to share in this management. Direct contractors to the organisations most likely to help them to improve their waste management. |

|   |   |
|---|---|
| Enabling objectives for driving action                | <p>e.g. aim to limit the carbon footprint of the exhibition works for commissioners (reducing locations, trans-Atlantic transport, limiting shipping, negotiating with lenders).</p> <p>The momentum triggered by these types of objectives enables application terms to be drawn up (e.g. in transport).</p> |
| Transportation terms for exhibition works and artists | <p>Aim to limit the transportation carbon footprint, group locations, plane/boat, limit shipping.</p>   |
|   | <p>Crating: prioritise organically-sourced materials, plan for reusing and repurposing, work to limit climate impact of crates etc.</p>   |
|   | <p>Require non-diesel vehicles to be used to transport non-fragile materials. Monitor progress closely to be able to switch to non-diesel trucks specifically designed to transport works of art as early as possible.</p>  |

## NEXT STEPS:

- Use the same provider to assemble and disassemble and list both assignments in the same contract tender.
- Plan an environmental performance check during contract performance - if possible, create a specific tender for this check.
- Introduce reusing clauses in scenography contracts, taking copyright into account (intellectual and property law).
- Plan for a “concessions” version of the Charter for Responsible Events: for event concessionaires and their providers.
- Integrate a social aspect in performance clauses and attribution criteria. These can be implemented for various social aspects (integration of people excluded from work, socio-professional integration clause), gender equality, diversity etc. A socio-professional integration clause should help people excluded from work to move towards inclusion and employability, by imposing a certain number of integration hours on the entity performing the contract. This clause may be applied in a great many professional sectors.
- When the supplier market is ready, it will also be possible to reserve tenders to IAE - integration through economic activity structures or to structures from the *secteur du travail protégé et adapté* (STPA - sheltered employment sector). This is notably an option in the catering, laundry, packing and painting industries etc.

## MODEL INITIATIVES

**Musée du quai Branly:** multiple exhibitions = 50 % of materials in one exhibition reused or repurposed in another.

**Muséum national d’Histoire naturelle:** (French Natural History Museum) disassembly and simple living criteria in the scenography specifications.

**Paris Musées** uses the same scenography contract for successive exhibitions and asks the scenographer to reuse elements from the first exhibition in the following one, in order to maximise the reuse of materials and extend their life cycle.



## USEFUL REFERENCES

French national action plan for sustainable public procurement

[https://www.ecologique-solidaire.gouv.fr/sites/default/files/Plan\\_national\\_d\\_action\\_pour\\_les\\_achats\\_publics\\_durables\\_2015-2020.pdf](https://www.ecologique-solidaire.gouv.fr/sites/default/files/Plan_national_d_action_pour_les_achats_publics_durables_2015-2020.pdf)

Parisian system for responsible public procurement

<https://cdn.paris.fr/paris/2019/07/24/673b604edf60c8e058525432ee15ed18.pdf>

The methodology guide for eco-set-design at Aix-en-Provence festival

[https://festival-aix.com/sites/default/files/imce/documents/ecoconception\\_au\\_festival\\_daix\\_-\\_le\\_guide\\_methodologique\\_nov\\_2018.pdf](https://festival-aix.com/sites/default/files/imce/documents/ecoconception_au_festival_daix_-_le_guide_methodologique_nov_2018.pdf)

Handeco Directory for reserving a tender for STPA (sheltered employment)

<https://annu.handeco.org/web/>

Link to the IAE (integration through economic activity) structures directory

<https://www.socialement-responsable.org/annuaire>

Map of Parisian IAE structures drawn up by the DAE

<http://capgeo.sig.paris.fr/Apps/SIAE/>

## PRODUCT CERTIFICATION – ADEME RESOURCES

ADEME, the French Environment and Energy Management Agency publishes guides and funds projects to enable businesses, citizens and public authorities to make progress in their environmental endeavours. Here are some very useful guides to using environmental certification.

ADEME - “100 LABELS RECOMMANDÉS PAR L’ADEME” (100 CERTIFICATIONS RECOMMENDED BY ADEME) An online interactive guide to environmental certification:







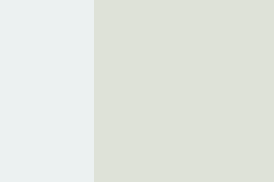



<https://www.ademe.fr/labels-environnementaux>

ÉCOLABEL EUROPÉEN – GUIDE ADEME (European Green certification - ADEME guide:

<https://www.ademe.fr/entreprises-monde-agricole/labels-certifications/lecolabel-europeen>

ÉTIQUETAGE OBLIGATOIRE COV pour les produits de finition (MANDATORY VOC LABELLING for finishing products):

<https://www.ademe.fr/particuliers-eco-citoyens/habitation/renover/finitions>

| RUGS AND CARPET   |  | Certification VOC   |
|---|--|---|
| GUT® and ECOLABEL certifications are awarded to products with very low VOC emissions of carcinogenic substances and odours.   |  |    |
| Table of types of certification by product from the ADEME GRAND AIR guide   |  |   |
| INSTALLATION PRODUCTS (primers, screens, adhesives, varnishes)  | Certification  | VOC   |
| EMICODE EC1 Plus ® certification guarantees that there are no mutagens and limits VOC.  |     |    |
| WALL COVERINGS  | Certification  | VOC   |
| Oeko-Tex 100 ® certification prohibits the use of the following: pesticides, azo dyes, carcinogenic and allergenic colourings, heavy metals.  |    |   |
| WALLPAPER   | Certification  | VOC   |
| German RAL-Tapeten® certification guarantees limited levels of heavy metals, formaldehyde, and VOC and prohibits certain plasticisers. RAL certification is a marker of quality throughout Europe (strict health and environmental protection standards, monitored by an independent organisation).                     |  |  |
| PAINTS VARNISHES / COATINGS   | Certification  | VOC   |
| EUROPEAN ECOLABEL is based on an overall approach that takes the product's lifecycle and technical performance into consideration.  |  |  |
| NATUREPLUS® certification is a reliable decision-making guide for consumers in the field of environmentally-friendly products. It also includes relatively high health and safety requirements in terms of total VOC, formaldehyde, CMRs (carcinogens, mutagens and reprotoxic substances), terpene and SVOC emissions. |   |  |

[https://www.ademe.fr/sites/default/files/assets/documents/guide\\_grand\\_air.pdf](https://www.ademe.fr/sites/default/files/assets/documents/guide_grand_air.pdf)

**Table of types of certification by product from the ADEME GRAND AIR guide**

## ENVIRONMENTAL QUESTIONNAIRE FOR A CONSULTATION

Here are a few standard questions to ask suppliers to investigate their environmental approach:

- Do you have an environmental approach? If yes, is it based on a charter or certification?
- Do you have an environmental officer?
- Please list three actions that you have implemented internally.  
What actions can you offer through your services to help us to improve our approach on the following issues:
  - product sources
  - the environmental impact of products or services (certification, studies),
  - the ability of your suppliers to provide products of high environmental quality
- product lifespan (2nd life, recycling, treatment)?

## TEMPLATE FOR THE TRANSFER OF SCENOGRAPHY RIGHTS

Within the framework of the circular economy workshops, Paris Musées modified its intellectual property conditions in its scenography contracts, notably to include the possibility of transferring scenography assets in accordance with Article L. 3212-3 of the French Public Property Code).

### ► SCENOGRAPHY CONTRACTS - INTELLECTUAL PROPERTY CLAUSE

#### ARTICLE 1 / USE OF RESULTS

Option B of the CCAG-PI (General administrative clauses for intellectual property contracts) is applicable and specified as follows:

#### ARTICLE 1.1 / DEFINITIONS

In this contract the **Results** mean all elements of any form, nature or media that result from the partial or full performance of services carried out for the purposes of this contract, notably including photographs, maps, drafts, studies and more generally all elements protected or not protected by intellectual property law or by any other type of protection such as know-how, commercial or industrial secrecy, and image rights for goods or people. In this document, the **Partners of Paris Musées** means:

- any French or foreign private person or legal entity governed by public or private law bound to Paris Musées by a subcontracting agreement, partnership agreement, or any type of sponsorship or patronage agreement;
- and societies of friends of the museums of the City of Paris;
- museums, cultural institutions and any French or foreign organisation governed by public or private law with a cultural, educational, or social purpose with or for whom Paris Musées produces or organises for a fee or free of charge any cultural exhibition, show or event of any nature and all organisations related to Paris Musées.

## ARTICLE 1.2 / TRANSFER OF THE MATERIAL PROPERTY USED IN MEDIA AND PHYSICAL SUPPORTS FOR RESULTS

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The Contract Holder transfers to Paris Musées the full and complete material property used in media and physical supports for the Results as well as any documents and files of any nature created by the Owner or provided to Paris Musées when executing this contract.

As such, Paris Musées has the right freely to transfer the scenography elements that it is no longer using for the benefit of any person for non-commercial use in the cultural or sustainable development sectors in accordance with the provisions of Article L. 3212-3 of the French Public Property Code.

## ARTICLE 1.3 / TRANSFER OF RIGHTS

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### 1.3.1 TRANSFERRED RIGHTS

The Contract Holder transfers to Paris Musées for the non-commercial uses outlined in article 1.3.2.1 and the commercial uses outlined in article 1.3.2.2 the following **exclusive** rights to the Results:

- **Adaptation rights**, which means the potential to modify the Results and integrate any or all of the Results into other pieces of work, notably in the form of elements in a collective piece of work, a collaborative piece of work or a composite piece of work;

- **Reproduction rights**, which in accordance with Article L. 122-3 of the French Intellectual Property Code, means the right to capture or to have materially captured together or separately any or all parts of the Results:

- by all means and any techniques known or unknown at the time of writing, notably including analogue, magnetic, digital and optical;
- on any media or physical support known or unknown at the time of writing, including paper, analogue, magnetic, digital and optical means.

- **Presentation rights**, which means in accordance with Article L.122-2 of the French Intellectual Property Code any right to communicate to the public, exhibit, present or to have presented the Results:

- by any means and any techniques known or unknown at the time of writing, notably including analogue, magnetic, digital and optical;
- on all information technology digital, telematic and telecommunications networks;
- by broadcasting and by any means inherent to that mode of communication;
- in any rooms for members of the public.

The Results are automatically transferred to Paris Musées at every point during their creation.

### 1.3.2 USAGE

#### 1.3.2.1 Non-commercial use

The rights covered by article 1.3.1 are transferred by the Contract Holder to Paris Musées for the following non-commercial uses of the Results, notably with for the purpose of fulfilling its own current or future activities and missions and those of the City of Paris and of its Partners:

- The right to reproduce any or all of the Results as a whole or separately for archive purposes;
- The integration of any or all of the Results as a whole or separately within other works and notably as elements of a collective work, a collaborative work or a composite work;
- The use of any or all of the Results within the framework of the Exhibition and notably at the Exhibition site and in the Exhibition space for the Exhibition's needs and for the duration of the Exhibition, including any possible extensions;
- The use of any or all of the Results at any other site or space for members of the public and notably within the framework of repeat Exhibitions or adaptations of the Exhibition's products or directly or indirectly organised by the Paris Musées, the City of Paris or its Partners, free of charge;
- The publication of any or all of the Results in colour or black and white and in any format, definition or resolution on any internal or external promotional or communications material for Paris Musées, the City of Paris or its Partners (notably including promotional posters, banners, roll-up kakemono, press inserts, leaflets, fliers, brochures, and cards,

presentations, prospectuses, reviews, invitation cards, press files and press releases, institutional files and press releases, sponsorship files, internal newsletter and magazines, written or broadcast press articles or features), communicated free of charge to inform the public and to promote the Exhibition and the Paris Musées' publications and/or Paris Musées activities and/or activities and events organised by the City of Paris, its Partners and Paris Musées;

- The publication of any or all of the Results within any publication edited or co-edited to present the Exhibition or an adaptation or repeat Exhibition by Paris Musées, the City of Paris or its Partners, communicated free of charge to the public and notably including catalogues, newspapers and magazines, albums and works of all nature, post cards, posters, small posters etc.;

- The inclusion of any or all of the Results as a whole or separately in colour or in black and white in any format definition or resolution in documentary and museographical databases edited or co-edited by Paris Musées, the City of Paris or its Partners;

- Putting any or all of the Results online as a whole or separately in any format, definition, resolution on the intranet network, and on internet websites and social networks of Paris Musées, the City of Paris and its Partners;

- The projection of any or all of the Results as a whole or separately in colour or in black and white in any format definition or resolution within the framework of conferences, seminars, one-day symposiums, lessons or workshops organised by Paris Musées, the City of Paris or its Partners free of charge and/or in any other space for members of the public;

- The inclusion of any or all of the Results as a whole or separately in colour or in black and white in any format definition or resolution within visit aids and devices such as audio-guides or multimedia guides and in downloadable applications of Paris Musées made available free of charge to the public and to visitors of the museums managed by Paris Musées;

- The inclusion of any or all of the Results as a whole or separately in any audio-visual work broadcast or distributed to the public in the form of videograms, public broadcasts or projections (including radio and television broadcasts) free of charge;

- In general, the right to reproduce and present of any or all of the Results using any procedure and media for any non-commercial use and with the aims of fulfilling the current or future public service missions and activities of Paris Musées, notably defined by its statutes.

### 1.3.2.1 Commercial use

The rights covered by article 1.3.1 are transferred by the Contract Holder to Paris Musées for the following commercial uses of the Results:

- The use of any or all of the Results at any other site or space for members of the public and notably within the framework of repeat Exhibitions or adaptations of the Exhibition's products or directly or indirectly organised by the Paris Musées, the City of Paris or its Partners in return for payment;

- The projection of any or all of the Results as a whole or separately in colour or in black and white in any format definition or resolution within the framework of conferences, seminars, one-day symposiums, lessons or workshops organised by Paris Musées, the City of Paris or its Partners in return for payment and/or in any other space for members of the public;

- The inclusion of any or all of the Results as a whole or separately in colour or in black and white in any format definition or resolution within visit aids and devices such as audio-guides or multimedia guides and in downloadable applications of Paris Musées made available in return for payment to the public and to visitors of the museums managed by Paris Musées;

- The publication of any or all of the Results within any publication edited or co-edited to present the Exhibition or an adaptation or repeat Exhibition by Paris Musées, the City of Paris or its Partners, communicated in return for payment to the public and notably including catalogues, newspapers and magazines, albums and works of all nature, post cards, posters, small posters etc.;

- The inclusion of any or all of the Results as a whole or separately in any audio-visual work broadcast or distributed to the public in the form of videograms, public broadcasts or projections (including radio and television broadcasts) free of charge;

- The use of any or all of the Results on any

derived product edited or co-edited by Paris Musées or its licenced agents or licence holders, or its Partners, to present the Exhibition or an adaptation or repeat of the Exhibition and notably in the form of paper and card products, large and small posters, postcards, posters, bookmarks, ornaments, games and toys.

#### **ARTICLE 1.4 / OTHER USES**

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Any use by Paris Musées not outlined in this contract must be the subject of an express separate agreement between Paris Musées and the Contract Holder.

The Contract Holder formally agrees to refrain from presenting, reproducing or authorising the presentation or reproduction of any or all of the Results or to use the Results without the prior written permission of Paris Musées, with the exception of any use exclusively undertaken for the promotion of his or her professional activities and on condition that any such use does not by its nature enter into direct competition with the Paris Musées.

#### **ARTICLE 1.5 / SCOPE OF TRANSFERRED RIGHTS**

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The rights are transferred by the Contract Holder for the legal term of Copyright protection as defined by the French Intellectual Property Code as well as by international conventions including in the cases of any possible prorogation or extension of this term.

The transfer of rights is agreed for the whole world.

It is agreed by the Parties that failure to exercise one or more of the transferred rights may not under any circumstances be considered cause for the termination of this contract.

#### **ARTICLE 1.6 / INTELLECTUAL PROPERTY LAW**

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##### **DISCLOSURE**

The Contract Holder expressly consents to the use of the Results covered by article 1.3.2 above and to their disclosure by Paris Musées.

Should the Contract Holder not be the author of the Results, the Contract Holder declares and guarantees that he or she has obtained the express consent of any and all authors of the Results for their disclosure by Paris Musées and their use as described in this contract.

##### **CREDITS**

Paris Musées agrees to mention on or near any media and physical supports for the reproduction or presentation of the Results provided that this is technically possible, the name or names of the author or authors of the Results which have been communicated to Paris Musées by the Contract Holder in advance.

#### **ARTICLE 1.7 / MODIFICATIONS AND ADAPTATIONS OF THE RESULTS**

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It is agreed that modifications and adaptations of any or all of the Results may be required for technical, scientific or aesthetic reasons and the Contract Holder hereby recognises and accepts that fact.

#### **ARTICLE 1.8 / TRANSFER TO A THIRD PARTY**

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Paris Musées may use the rights transferred to it in this contract as it believes fit, notably in using a third party for any contracts that may facilitate the use of the Results.

For information, should Paris Musées apply the provisions of Article L. 3212-3 of the French Public Property Code mentioned above, it agrees to inform any third parties that those third parties must obtain the prior agreement of the Contract Holder for any use of the Results not set out in this contract.

**ARTICLE 1.9 / DECLARATIONS AND GUARANTEES**

The Contract Holder declares that he or she has the full and exclusive use, free from any constraints, of the rights that he or she is transferring to Paris Musées through this agreement. The Contract Holder expressly guarantees the free and exclusive use of these transferred rights against any dispute, claims or dispossession of any form from any third party of any type.

Furthermore, the Contract Holder declares and guarantees:

- that he or she is free to accept and execute this contract and that in doing so he or she does not infringe any third party's rights;
- that he or she has not agreed to any licence or security, deposit on the Results, nor any other right in favour of a third party;
- that there is not legal dispute, ongoing or impending, and that he or she has not been informed of any likely intended legal dispute on any of the rights being transferred;
- that the Results do not borrow or draw on any intellectual property of any such nature for which Paris Musées may be held liable or that, if applicable, the Contract Holder has obtained the written authorisations for any such borrowing of intellectual property;
- that he or she will not perform any act likely to compromise this transfer or to prevent Paris Musée from exercising its full and exclusive use of the rights which it has been granted in this contract;
- that he or she shall compensate Paris Musées, providing no fault is attributable to Paris Musées, without engaging in discussion or division, for any legal action, claim, demand or conflict brought by any person invoking a right that may have been infringed by the use of the Results. If legal action is brought against Paris Musées for counterfeiting, unfair competition or free riding as a result of using the Results and where Paris Musées is not at fault, Paris Musées agrees to inform the Contract Holder who may then intervene in the legal action;
- that in such cases the Contract holder agrees to provide Paris Musées with any assistance necessary at his or her own cost;
- that he or she agrees, either (i) to modify or replace the elements subject to legal dispute, such that they are no longer subject to a claim, while remaining in compliance with the contract specifications, or (ii) to ensure that the contracting authority may use the elements in legal dispute without incurring any limitations or additional costs

either (iii) should one of these solutions may not be reasonably implemented, to reimburse to the adjudicating power, the sums paid or the elements subject to legal dispute and to pay compensation for any loss suffered;

- in such cases, providing that Paris Musées is not directly responsible for any fault, the Contract holder shall pay for any damages and interest that Paris Musée is required to pay due to the counterfeiting, unfair competition or free riding arising from the use of the Results, as soon as any such penalty becomes enforceable.

Where applicable, Paris Musées alone is empowered to undertake and avail itself of the formalities of legal filing or recording of the Results, in any form.

The Contract holder acquires no intellectual property right of any sort as a result of the performance of services outlined in this contract including when documents created by Paris Musées or for Paris Musées are provided to the Contract Holder to enable him or her to carry out his or her services. These documents shall be returned to Paris Musées before the end of the term (standard or in advance) of this contract.

**ARTICLE 1.10 / REMUNERATION**

The Contract Holder agrees to the transfer of rights for the uses set out in article 7.2 of this contract and in return and in accordance with Article L131-4 4° of the French Intellectual Property Code, for which a flat rate of remuneration is included in the overall fixed rate that is set out in the décomposition des prix globaux et forfaitaires (DPGF - breakdown of overall and fixed rate prices).







# CATERING

## CONTEXT

30kg of food is wasted per year per inhabitant in France. This figure includes 7 kg of food that is thrown away still in its packaging. A third of transportation is devoted to agricultural and agri-food produce, meaning that our meals have a significant carbon footprint.

Eating is often associated with cultural activities for artists, professionals, visitors and spectators alike.

As a result, food and catering should be addressed by cultural operators and events as a priority, despite the many existing responsible food solutions available.

This guide highlights existing solutions that enable sustainable high-quality catering to be provided, while limiting waste production. Many of these solutions have already been implemented by cultural operators. Please do not hesitate to refer to the guides published by ADEME and other non-profit organisations specialised in the field in order to form a reasoned opinion on food, drink and its packaging (wrapping and containers).

## ACTIONS TO BE IMPLEMENTED

- **Add environmental criteria to your catering purchasing and consultations, whether for general catering, preview and opening night buffets, or restaurants and cafés for the public both directly managed and as concessions.**

Opt for seasonal local produce. Fresh seasonal produce has a lower environmental impact than frozen produce. Request produce with organic, sustainable fishing, Red certification (label rouge), and fair-trading certification. Request produce free of palm oil and GMOs wherever possible. Reduce animal content and offer vegetarian options.

Draw up specifications or a charter within the organisation for your catering service-providers and concessionaires.

- **Modify the contents of automatic distributors to promote healthy eating**

<https://www.my-greenshop.com> and <https://www.quartier-frais.com/distributeur-automatique-healthy> offers healthy products from organic farming in its automatic food distributors.

## Reduce disposable packaging linked to food and drink

Prioritise the use of washable, reusable, or returnable packaging and containers or, if not possible, make them recyclable.

Be wary of misleading “good” ideas when looking at disposable tableware and its recycling or composting potential. Refer to guides published by ADEME or one of the non-profit organisations specialised in the field for more information.



## Managing biowaste

Install a vermicompost (worm compost) within your organisation or create outdoor compost if you have an outdoor area. The City of Paris already offers help with composting and implementing the collection of biowaste in three districts. For further information see:

<https://www.paris.fr/pages/en-2019-paris-vous-faci-lite-le-tri-6266>



## Monitor precise headcount in order to adjust quantities

Check the number of people registered a few days before an event to confirm the order with the caterer. Create statistics correlating ticket reservations and food and drink consumption according to different types of audience and show.



## Plan and organise the redistribution of surplus with specialist help

Share out the surplus internally or suggest that participants take away any leftovers re-packaged by the caterer in containers.

Make contact beforehand with non-profit organisations that can collect produce if cold chain guidelines have been well-observed.



## Develop cultural programmes linked to sustainable food

Alimentation générale, a platform for food cultures suggests ideas for programmes: <https://alimentation-generale.fr>

## INITIATIVE

**Le Carreau du Temple** eliminated plastic water bottles by prohibiting them in its rental and partnership agreements. A clause was added to contracts for events taking place in the performance space. The organisation invites artists and participants using the performance space to use flasks and bottles. It no longer supplies or sells plastic bottles. It asked the non-profit organisation Linkee to manage food surplus for the Food temple event.

## USEFUL REFERENCES

ADEME Guide “*pour une restauration événementielle durable*” (for sustainable event catering): <https://www.ademe.fr/restauration-evenementielle-durable>

ADEME Guide, Clés pour agir (Keys to taking action) “*Alimentation et Environnement*” (Food and environment)  
[https://www.ademe.fr/sites/default/files/assets/documents/8574\\_alimentation\\_et\\_environnement\\_clepouragir\\_17x24web.pdf](https://www.ademe.fr/sites/default/files/assets/documents/8574_alimentation_et_environnement_clepouragir_17x24web.pdf)

City of Paris strategy for fighting food waste: <https://www.paris.fr/pages/la-strategie-de-paris-pour-une-alimentation-durable-5234/>

Paris Tourist Office Guide to organising a green event <https://convention.parisinfo.com/actualites/nouveautes/2019/evenement-durable-paris>

City of Paris Guide for organising environmentally-friendly events  
<https://cdn.paris.fr/paris/2019/07/24/d761da9a21091f1a35b645012118a26a.pdf>

Paris Compost Plan:  
<https://www.paris.fr/pages/reduire-et-recycler-ses-dechets-114#le-plan-compost-parisien-2016-2020>

### LOGISTICAL INTERMEDIARIES, COLLECTION AND RESALE OF UNSOLD GOODS

**EQUOEVENTO** - <https://www.equoeventoparis.com/> The non-profit organisation Equoevento has launched a surplus collection business to collect surplus food from caterers of high standing. The collected produce is then given to non-profit food aid organisations who distribute it the same evening. Equoevento copied the model of an Italian non-profit organisation, which is currently established in five cities and has already covered over 500 events.

**Le Chaînon manquant** - <http://lechainon-manquant.fr/>

The non-profit organisation Le Chaînon manquant carries out regular and event collections of surplus and redistributes it via a local distribution network to partner non-profit organisations.

**Phénix** - <https://wearephenix.com/>

The Phénix company collects unsold foodstuffs from nearly 140 shops in Paris and redistributes them to 72 non-profit organisations in the Île-de-France region, and transforms it into animal food when the product is unfit for human consumption or transforms it using composting or anaerobic digestion.

#### Linkee

Linkee is a participative app that helps the hungry by fighting food wastage. Citizens use geo-localisation to find surplus food in nearby shops (partner artisans, caterers and supermarkets). The surplus has been packed in special bags by Linkee. Through the app, each user can choose to pick up a bag and take it no more than 30 minutes away to a partner non-profit organisation that helps the most disadvantaged (Les Restos du Cœur, Secours Populaire, Emmaüs, Aurore and many others).

#### Excellents Excédents

<https://www.excellents-excedents.fr/>

Excellents Excédents, a social and solidarity economy business, offers “anti-waste” food based on the surplus produced by collective catering. Surplus is collected from various central kitchens, brought to a refrigerating depot where meals are allotted to meet client orders.

### CATERERS ACTIVE IN SUSTAINABLE FOOD AND ANTI-WASTE

#### La Table de Cana

<https://latabledecana.com/>

#### Les Marmites Volantes

<http://www.marmitesvolantes.com/>

#### Mam'Ayoka

<https://mamayoka.fr/>

#### Baluchon

<http://baluchon.fr/>

#### Les Empotés

<https://les-empotes.com/>



# WASTE MANAGEMENT

## CONTEXT

French law sets out a hierarchy for waste treatment (reducing, reusing, recycling, removing) as well as circular economy objectives (Law n° 2020-105 of the 10th February 2020 on fighting waste and the circular economy). The regulatory framework should help us to reduce the amount of waste produced and systematise waste valorisation (recycling materials, then organic and then energy recycling) for any waste removal that is unavoidable.

There is a high potential impact in the cultural sector, which has to manage the waste from both its own activities and the public.

This guide summarises the regulatory framework and lists existing solutions for efficient waste management.

### Regulatory framework – five mandatory streams

#### What?

French decree n°2016-288 of the 10 March 2016, implemented on the 1st July 2016, has made sorting waste at source mandatory and made it obligatory to ensure the valorisation of five waste streams: paper - cardboard - metal - plastic - glass - wood.

#### Who is affected?

All waste producers and waste holders (businesses, shops, the civil service, local authorities etc), whether their waste is collected by a private supplier or public services and which generates more than 1,100 litres of waste / week (all waste combined), alone or in conjunction with others on a single site (for example, an office building or a commercial gallery).

<https://www.ademe.fr/obligation-tri-5-flux>

### Regulatory framework - The hierarchy of waste management

The environment code makes it mandatory to respect a hierarchy of waste management methods when managing waste:

1) Reducing, 2) Repurposing/reusing, 3) material valorisation and/or organic valorisation 4) energy/removal valorisation

This creates resource savings in the context of the transition towards the circular economy.

<https://www.ecologique-solidaire.gouv.fr/traitement-des-dechets>

Hazardous waste such as Waste Electrical & Electronic Equipment (WEEE) and other special waste (paint, lightbulbs etc) are subject to specific obligations (waste monitoring forms for example): <https://www.ademe.fr/entreprises-monde-agricole/reduire-impacts/reduire-cout-dechets/obligations-reglementaires>

The law of the 10th February 2020 on fighting waste and the circular economy created new measures which apply to cultural establishments:

#### Article 74. 2nd: methods for implementing waste sorting

The users of public access buildings organise the sorted collection of waste generated by the public who attend their organisations and waste generated by staff. To do so, they provide means they provide the public with the systems for separately collecting household packaging waste mostly consisting of plastic, steel, aluminium, paper or card as well as waste printed paper and paper used for graphics on the one hand, and biowaste on the other.

#### Article 88: managing biowaste

From the 1st January 2023 onwards, entities that produce or hold more than five tonnes of biowaste per year must implement at-source sorting and the organic waste valorisation or selective waste collection.

Prior to the 31st December 2023, this obligation applies to private and public establishments that are producers and holders, and which generate biowaste, including regional authorities in the framework of the public waste management and public establishments which generate biowaste.

- **Waste assessment – identify waste streams (Five streams specific to food!) beforehand and estimate waste volumes, including waste from scenography production, in order to implement selective waste sorting at source**

Carry out a waste assessment to find out what types of products are thrown away and in what quantities and investigate whether preventative measures can be implemented to reduce them. Then consider the various streams to be processed and make sure that you have identified all the relevant industries. If possible, add a quantitative estimate in kilograms.

<https://www.optigede.ademe.fr/prevention-dechets-entreprises-par-secteur>

- **Identify operators and environmentally-friendly organisations to treat your waste**

Draw up a list in order of importance:

- reuse operators who can pick up materials
- environmentally-friendly organisations who will pick up specific waste free of charge for waste valorisation,
- classic waste management operators for the sorted 5 waste streams.

► See APPENDIX for a list of operators by industry.

- **Implement quantitative waste monitoring**

Plan to monitor waste, excluding household waste, by tonnage, level of reuse, level of valorisation and cost of related treatment, and resultant revenue or savings.



### Relationships with suppliers, clients and concessionaires

Read contracts attentively and examine what will be done or not done in terms of prevention (reducing, reusing, repurposing) and waste management (valorisation, removal), including for catering suppliers. Ask for the mandatory waste management certificates from your suppliers.

When renting out spaces, make sure that contracts include clauses on conditions for waste prevention and management for any waste produced. At the least raise clients' awareness about their obligations and your expectations. Suggest waste recovery and waste valorisation suppliers to them.

#### ● Equip your sites with recycling bins

This is mandatory under the provisions of the French law on fighting waste and the circular economy, and includes waste produced by the public. Integrate waste sorting guidelines in pictogram form to improve the understanding of everyone, including the non-French-speaking public

■ 42 (see also note on sorting and recycling).

● See also Guide 5 on biowaste

#### Raise public awareness

Organise awareness-raising workshops or flagship operations such as a "zero-waste day"

<https://sitetom.syctom-paris.fr/accueil.html>

<https://parisdeleau.fr/>

## USEFUL REFERENCES

<https://www.ecologique-solidaire.gouv.fr/traitement-des-dechets>

#### Zero waste guides and evaluation grids

<https://www.zerowastefrance.org/wp-content/uploads/2019/01/test-grille-ezd-auto-eval3.pdf>

#### Orée Guide to waste management for public access buildings

[http://www.oree.org/source/imgs/images-site-oree/2018\\_ERP.pdf](http://www.oree.org/source/imgs/images-site-oree/2018_ERP.pdf)

#### Drastic on Plastic Guide and its dedicated website

[http://le-rim.org/wp-content/uploads/2019/12/guide\\_dop.pdf](http://le-rim.org/wp-content/uploads/2019/12/guide_dop.pdf)

## INITIATIVES

Paris Plage awareness-raising campaign  
on “positive waste”

Zero Waste France organised a 100% zero waste  
event in 2018 called the Zero Waste Festival

<http://www.festival.zerowastefrance.org/100-zero-dechet>

The We Love Green festival banned single-use  
plastic bags by getting festival-goers and artists  
involved in its actions. A partnership Paris Water  
facilitated 100 free water distributions points.

## APPENDIX: LIST OF SOLUTION PROVIDERS BY STREAM FOR INFORMATION ONLY

| Waste Stream  | Organisations   | Solutions  | Contact   |
|---|---|--|---|
| <b>Biowaste</b><br><br><br><br><br><br><br><b>Multi-stream collection</b><br><br><br><br><br><b>Waste Electric and Electronic Equipment</b> | Les Alchimistes   | Collecting biowaste from professionals and composting in the city  | <a href="https://alchimistes.co/contact@alchimistes.co">https://alchimistes.co/contact@alchimistes.co</a>   |
|   | Love your waste   | Transforms restaurant waste  | <a href="http://www.loveyourwaste.com/hello@loveyourwaste.com">http://www.loveyourwaste.com/hello@loveyourwaste.com</a>   |
|   | Moulinot  | Food waste management (sorting, collection and   | <a href="https://www.moulinot.fr/site/contact@moulinot.fr">https://www.moulinot.fr/site/contact@moulinot.fr</a>   |
|   | La Boîte à champignons  | Collects coffee grounds for mushroom growing   | <a href="https://www.laboiteachampignons.com/bonjour@laboiteachampignons.com">https://www.laboiteachampignons.com/bonjour@laboiteachampignons.com</a>   |
|   | Les joyeux recycleurs   | Recycling in business: paper, cups, bottles, cans, coffee capsules, cartridges                               | <a href="https://lesjoyeuxrecycleurs.com/info@lesjoyeuxrecycleurs.com">https://lesjoyeuxrecycleurs.com/info@lesjoyeuxrecycleurs.com</a>   |
|   | Paprec, Suez, Veolia, etc.                                      | Recycling: paper/card, plastics, wood, scrap iron and metals, building waste, batteries, WEEE, non-hazardous | See websites  |
|   | EcoLogic<br><i>Environmental organisation</i>                   | Collects and handles WEEE from professionals   | <a href="https://www.ecologic-france.com/">https://www.ecologic-france.com/</a><br>Tél : +33 (0) 1 30 57 79 09  |
| <b>Packaging</b><br><br><b>Cigarette butts</b>  | Ecosystemes<br><i>Environmental organisation</i>                | Collects and recycles used electric and electronic equipment   | <a href="https://pro.ecosystem.eco/">https://pro.ecosystem.eco/</a><br>Tél : 0809 540 590   |
|   | Citeo<br><i>Environmental organisation</i>                      | Collects, sorts and recycles household packaging   | <a href="mailto:clients.emballages@citeo.com">clients.emballages@citeo.com</a>  |
| <b>Textiles &amp; Furnishings</b>   | Cy-clope  | Manages smoking areas within businesses  | <a href="mailto:contact@cy-clope.com">contact@cy-clope.com</a> <a href="http://cy-clope.com/">http://cy-clope.com/</a>  |
|   | Eco-mobilier<br><i>Environmental organisation</i>               | Collection and valorisation of used furniture  | <a href="https://www.eco-mobilier.fr/">https://www.eco-mobilier.fr/</a><br>Tél : 0811 69 68 70  |
|   | Valdelia<br><i>Environmental organisation</i>                   | Management and handline of professional used furniture   | <a href="http://www.valdelia.org/">http://www.valdelia.org/</a><br>Tél : 0 800 300 620  |
|   | EcoTLC<br><i>Environmental organisation</i>                     | Collects household linen   | <a href="https://www.ecotlc.fr/">https://www.ecotlc.fr/</a><br><a href="https://www.lafibredutri.fr/contact@ecotlc.fr">https://www.lafibredutri.fr/contact@ecotlc.fr</a><br><a href="mailto:info@lafibredutri.fr">info@lafibredutri.fr</a>  |
| <b>Printing cartridges</b>  | Conibi  | Collects cartridges and WEEE   | <a href="https://www.conibi.fr/nouveau-client">https://www.conibi.fr/nouveau-client</a>   |
| <b>Paper Card</b>   | Carton Plein  | Collects boxes in good condition from house moves or deliveries by bicycle.                                  | <a href="https://cartonplein.org/">https://cartonplein.org/</a><br><a href="mailto:bonjour@cartonplein.org">bonjour@cartonplein.org</a>   |
| <b>Large and small batteries</b>  | Corepile<br><i>Environmental organisation</i>                   | Collects and recycles large and small batteries in France  | <a href="https://www.corepile.fr/corepile@corepile.fr">https://www.corepile.fr/corepile@corepile.fr</a>   |
|   | SRELEC<br><i>Environmental organisation</i><br>Piles Solidaires | Collects large and small batteries use, professional cartridges, awareness-raising                           | <a href="https://www.screlec.fr/">https://www.screlec.fr/</a><br><a href="https://pilessolidaires.org/">https://pilessolidaires.org/</a><br><a href="mailto:contact@pilessolidaires.org">contact@pilessolidaires.org</a>  |
| <b>Reusing Repurposing</b>  | Envie   | Repairing and troubleshooting for white goods (fridges, washing machines etc.)                               | <a href="https://www.envie.org/">https://www.envie.org/</a>   |
|   | Ressourcerie du spectacle                                       | Collects and repairs audio-visual equipment  | <a href="https://www.ressourcerieduspectacle.fr/">https://www.ressourcerieduspectacle.fr/</a><br><a href="mailto:contact@ressourcerieduspectacle.fr">contact@ressourcerieduspectacle.fr</a><br><a href="mailto:collecte@ressourcerieduspectacle.fr">collecte@ressourcerieduspectacle.fr</a> |
|   | Réserve des arts  | Collects scenographic elements, separates materials and re-sells to member artists                           | <a href="http://www.lareservedesarts.org/">http://www.lareservedesarts.org/</a><br><a href="mailto:contact@lareservearts.org">contact@lareservearts.org</a>   |

# CONSTRUCTION AND BUILDINGS

## CONTEXT

Cultural spaces are also buildings, with needs and specific functions that may result in a high levels of energy consumption, for example, air conditioning for the preservation of collections or public well-being, electricity, notably for lighting.

Building design is, therefore, fundamental to reducing energy consumption. Building design specifications should take the building's use into account when spaces are originally designed or when they are renovated.

The issue of changing practices arises on a day-to-day basis in relation to using and adapting these buildings to the new climate context. The buildings host many activities, types of audience, and staff, all of whom need to work together to meet this objective. Buildings must become assets rather than obstacles in implementing the circular economy (as spaces for storage, production and sorting, for example)

This guide sets out actions to be taken both upstream, in order to consider these issues, and downstream, to improve the building's efficiency in terms of its various uses and its energy consumption.

## ACTIONS TO BE IMPLEMENTED

### Raise awareness on the issue of energy saving

- Draft notices for staff and the public on best practices and actions to be taken to save energy;
- Order centralised switches by zone to avoid occasional oversights, these could be timer-controlled;
- Separate lighting systems according to how and when spaces are used for different purposes (e.g. scenographic lighting during public opening hours, cleaning lighting outside those times);
- Fit movement detectors to lighting systems in public circulation areas;
- Fit a window/door contact system to switch off the heating when windows are opened in the offices;
- Choose low-energy consumption equipment and prioritise equipment with a high power factor, or a *cosinus phi* ( $\cos \phi$ ) close to 1;
- Use highly efficient heating devices (in terms of heat production and emissions);
- Choose ventilators rather than air conditioning where possible;
- Avoid "new air" ventilation and air treatment systems and, depending on how the spaces are used, choose systems that allow internal air to be recycled or calories to be recovered (heat recovery);

- Set up timer switches at the source of the electricity to be able to turn off specific entities.

#### Raise awareness about water use

For staff and the public (use taps that switch off automatically and fit aerators, limit the water flow in toilets, showers and sanitary facilities etc.)

#### Develop systems for regulating energy and centralised or decentralised management systems (depending on which is more appropriate)

Implement timers, decentralised and centralised switches, movement detectors and submetering.

#### Organise a transfer of all cultural equipment to LEDs, including stage lighting

#### Develop technical building management systems (BMS) in order to

- Better understand energy and utility consumption and thus better manage it;
- Identify and limit energy consumption malfunctions;
- Identify and limit leaks (high consumption and dangerous for exhibits art, and the goods and equipment specific to cultural spaces...)

#### What's next?

#### Integrate expert advice from the creation of specifications on and for designing building work

Professionals in the cultural sphere are aware of what their equipment and facilities need and use, so it is important to consult them about any renovation work, from initial building design on. Systematise the use of expert advice from the sustainable development and cultural spheres in construction and renovation projects.

#### Inform us about the most frequent malfunctions concerning Parisian facilities in terms of climate, energy consumption and storage.

This will enable the City of Paris, which is already working on this, better to understand the causes and thus identify any work that needs to be done. Endeavour to revise building projects while they are underway in order to

take on board any new observations or technical progress on these issues.

#### Develop decentralised energy systems for existing facilities, inert zones, and schemes for regulating without energy inputs

#### Completely re-think some buildings in the framework of climate change and actual use

Think of investment costs (construction or renovation work) and integrate operating costs (the cost of using the building) and energy consumption in the long term, in particular for all buildings under glass canopies. Having a storage space for scenography elements or a workshop for reconditioning materials will also reduce production spending on shows and exhibitions by encouraging reusing.

#### Think about comfort in summer

In summer, protect rooms from direct sunlight, which might lead to overheating, by integrating protection (shields, sunshades, curtains, blinds etc.). opt for external protection, or even double-layer protection with a layer of air insulation.

- Use materials with high levels of thermal inertia (ability to absorb heat or cold) and "déphasage" (ie. good insulators that take a long time to return to the temperature of their environment, releasing heat or cold);
- Plan nightly ventilation to extract heat accumulated during the day;
- If possible, limit the surface area of windows to a maximum of one sixth of the facade, or use highly energy-efficient frames (frame and window);
- Optimise thermal insulation in the external structure.

#### Think about comfort in winter

Protect users from feeling uncomfortable due to the difference in the ambient temperature (3°C) between the walls, ground the human body. This is the cold wall effect. Insulating enables the ambient temperature to be lowered.

### Recover sources of renewable energy

Explore avenues for geothermal heat recovery or heat recovery via a water treatment network to reduce energy consumption.

### Re-think uses and functions according to the energy performance of the spaces: adapt the use to the space rather than the space to the use

Adapt the functions of spaces according to measured climate variations in those spaces. To manage resources more efficiently and improve safety in case of technical faults: put the most vulnerable exhibition pieces in the spaces that are the least sensitive to external climate variations and do not attempt to control the climate with unreliable technical equipment.

### Take sustainable development requirements into account from initial design by construction operators (building contractor or project manager and museography):

Dismantle equipment and materials carefully for reuse and repurposing before demolition: identification work to be carried out by the building contractor or project manager in the planning permission phase.

Select materials for museography according to their thermal properties (use of materials storing the least heat).

## INITIATIVES

Jardin de fraîcheur (cooling garden) as part of the **maison des métallos'** participative budget.

The **2020 cube competition** enabled applicants that used the buildings to commit to reducing their energy consumption for a year: <https://cube2020.org/>

**Jean Carré Media Library in the 19th district.** This is an exemplary ongoing project which aims to include E3C2 (energy saving and reduced carbon emissions) Bâtiment Bas Carbone (BBCA - low-carbon building) and bâtiment durable francilien (BDF, Île-de-France sustainable building) approaches and is to receive Biodiversity certification: a multi-facility building with low environmental impact but high cultural and social value. The City of Paris decided to retain the existing buildings, by reusing the concrete structure, thus using the "existing" and the 4,000 sq. m of free space transformed into gardens, squares and shared gardens. The renovated parts will be insulated externally using wood fibre, adding organically sourced materials.

The extension, which links the two existing buildings, will play a bioclimatic role. It is entirely made of wood and is unheated and south-facing. It is protected from the sun in summer by a wooden lattice screen and the structure's four-floor high earth wall will enable the temperature of the building to be controlled in summer and will limit heat loss in winter.

The whole structure will be naturally ventilated, and mechanical ventilation is only planned in the main hall. For natural ventilation, a patio was created in the media library building in the space previously given over to the staircase. Heating is provided by the Parisian urban heating company CPCU (50% renewable energy with a target of 100% in the coming years). The buildings' most sun-exposed terraces are to be vegetated and a bio-solar roof will be fitted. Solar panels will be fitted on top of the terraces' rooftop vegetation in order to avoid overheating in summer. The panels will thus contribute to the buildings' own energy consumption.

## NEXT STEPS:

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- Build and share new spaces that enable local distribution networks and the circular economy to be used (kitchens, storage, workshops)
  - **Bat-ADAPT**: online tool for analysing a building's climatic behaviour and tailored advice, developed by  
OID: <https://www.bat-adapt.fr/>
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## USEFUL REFERENCES

**Circular economy frame of reference from the City of Paris's Direction constructions publiques et architecture (DCPA** - Division for public construction and architecture)

available on request, by writing to:  
[économie.circulaire@paris.fr](mailto:économie.circulaire@paris.fr)

### **Cahier des Invariants by the DCPA**

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available on request, by writing to  
[économie.circulaire@paris.fr](mailto:économie.circulaire@paris.fr)





# REUSING

## CONTEXT

Reusing is second only to reducing in the waste management hierarchy (French Environment Code). From a regulatory point of view a piece of material, an element or object that comes from reusing does not pass through waste status, which distinguishes it from repurposing.

Reusing is, therefore, a cornerstone of the circular economy, enabling the lifespan of goods and assets to be extended, while potentially generating savings, thus making it a preferred solution. However, it also requires specific means and organisation.

The French law of the 10th February 2020 on fighting waste and the circular economy strengthens both the possibilities and obligations for reusing: just as for the State, donations by local authorities and by public procurement are made possible, procurement from reused resources or which integrates recycled matter is to be prioritised from the 1st January 2021, including for temporary constructions (articles 52 and 53).

The question of reusing is addressed generally throughout the guides in this brochure, specifically in the Internal Action Plan (Guide 1), purchasing, contracts and concessions (Guide 4) and lastly in the guide "Waste Management" (Guide 6).

Without aiming to replace the key work already available, this guide highlights basic concepts, references and key operators already working within the region.

## ACTIONS TO BE IMPLEMENTED

### ● Implement processes and ideas to encourage reusing

Plan for the scenography and the programme (Guide 4) in your purchasing and orders by selecting sustainable materials that will withstand repeated use. Plan to assemble and disassemble in a way that makes it possible to remove certain elements without damaging the materials. Purchase materials from reuse sources wherever possible.

### ● Creating and monitoring inventories

Build or source tools which enable exhaustive inventories to be created and updated and which provide information on the properties, condition, certification and location of materials, objects and equipment. Use software that allows images of objects to be added. Put one or more person in charge of monitoring these inventories.

### ● Organise the storage and production workshop

When possible within the establishment, maintain storage spaces or systems, and production workshops in order to facilitate reconditioning.

### Implement reuse distribution networks

Following the reasoning behind the hierarchy of waste management and local distribution networks, think about creating various circles for reuse, from the smallest circle (i.e. an internal circle that takes something from one project or department and reuses it in another for example, something from a set or an exhibition room reused in the offices, reception areas or food services), to the largest circle created through dedicated partnerships (charters, conventions, exchanges, loans, donations or sale).



#### Create a network of local partners, plan for the redistribution of materials and elements

Identify and contact operators from the circular economy who provide recycling and specialised resources. Obtain the use of external storage spaces, or systems for pooling (workshops, shared depots). The identification of solutions and existing structures might be a task for the in-house CSR/OSR officer and might be part of the internal action plan.

### Donate or resell scenography materials and elements

Donating has been possible for local authorities, as it is for State establishments, since the French law on fighting waste and the circular economy of the 10th February 2020 came into force.

Manage and clarify the details of the transfer of copyright upstream (notably in scenography contracts).

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#### ART.53: FREE TRANSFER OF SCENOGRAPHY ITEMS BY LOCAL AUTHORITIES

Like the State, local authorities, their associations and their public establishments may transfer scenography that they are no longer using free of charge to any non-profit entity operating in the cultural or sustainable development fields.

Article L. 3212-3 of the French Public Property Code finishes with the following paragraph: "They may also transfer free of charge scenography items that they are no longer using, under the same conditions as those fixed for the State in 7° of Article L. 3212-2 of this code."

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## INITIATIVES

The work of the [club DD](#) run by the [French Ministry for the Ecological and Inclusive Transition](#) prompted the creation of a website for donations of assets by the State and its cultural partners, such as the Louvre museum. The website focuses on objects and materials from cultural establishments. Assets can be transferred to public entities and to [non-profit organisations](#): <https://dons.encheres-domaine.gouv.fr/>

[The Incubateur du patrimoine \(the heritage hub\) at the Centre des Monuments Nationaux \(CMN - centre for national monuments heritage hub\)](#), has a strategic, prospective and digital mission which aims to be pivotal in driving change for the sustainable transition of the organisation and for heritage more generally. Projects selected by the hub are chosen for these reasons, for example, the experiment led by [La Réserve des Arts](#) with the Marie Antoinette exhibition: all materials in the exhibition and the scenography were recovered in order to be reused from within the CMN.

## USEFUL REFERENCES

### La Réserve des Arts

Non-profit organisation that assists professionals in the cultural sector with environmentally-friendly manufacture and set production for cultural events or set production in small series, and offers a platform for reuse materials, a recovery service for scrap, training and technical environmentally-friendly set production for the cultural and creative sectors. <https://www.lareservedesarts.org/>

### Artstock

Non-profit organisation dedicated to the circular economy and the responsible cultural sector, a European platform dedicated to recycling performance art and audio-visual sets: <https://artstock-asso.fr/>

### La Ressourcerie du Spectacle

A resource centre and warehouse specialised in collection, valorisation and all technical solutions, notably for audio-visual equipment. It is also a training and residency space.

<https://www.ressourcerieduspectacle.fr/>

### Les Connexions

Recovering of scenography elements, such as the sets from the Aix-en-Provence festival:

<https://www.lesconnexions.org/>

### Démarche des festivals responsables et circulaire

(including set production and giving sets a second life). <https://drive.google.com/file/d/1WG3ePiPzc7GAiqKMlxlbSKklq6E-e83x/view>

[d/1WG3ePiPzc7GAiqKMlxlbSKklq6E-e83x/view](https://drive.google.com/file/d/1WG3ePiPzc7GAiqKMlxlbSKklq6E-e83x/view)

### Methodological guide for eco-set-design at the Aix-en-Provence festival

[https://festival-aix.com/sites/default/files/imce/documents/ecoconception\\_aix\\_festival\\_daix\\_-\\_le\\_guide\\_methodologique\\_nov\\_2018.pdf](https://festival-aix.com/sites/default/files/imce/documents/ecoconception_aix_festival_daix_-_le_guide_methodologique_nov_2018.pdf)

### Plateforme des Domaines

<https://dons.encheres-domaine.gouv.fr/>

### Guide to donating State assets

[https://www.associations.gouv.fr/IMG/pdf/memento\\_dnid\\_v4\\_page\\_simple\\_16112019b.pdf](https://www.associations.gouv.fr/IMG/pdf/memento_dnid_v4_page_simple_16112019b.pdf)

### 2020/2021 culture and sustainable development

directory, published by [La Scène](#), published after the BIS de Nantes 2020 for the performances devoted to sustainable development.

<http://annuairedd.lascene.fr/>

**La Fédération des Récupérathèques** (Federation of Recovery Libraries) aims to spread a model for collaborative storage for reusing materials, in particular in art schools and applied arts schools.

<http://federation.recuperatheque.org>



# RESEARCHING AND INVESTIGATING

## CONTEXT

Implementing circular economy principles sometimes means researching solutions that have yet to be invented and processes that have yet to be investigated and built. That is why an investigative drive and research on the implementation of technical or complex aspects both need to be led.

The guides in this brochure explore various avenues, but there are many others that remain to be created and investigated.

By transposing the template for industrial and territorial ecology onto the cultural sector, synergies between operators will enable progress to be made on common issues and highlight the potential for sharing.

This guide examines a few subjects that require specific research to be undertaken and inter-operator work to be potentially rolled out.

All of us working in the cultural sector must participate in building up our knowledge and experience.

## ACTIONS TO BE IMPLEMENTED

- Develop **shared responsible transport solutions** for artwork, artists, sets and scenography. Envisage **alternatives to physical travel**

- Develop **exchanges, donations, and loans of scenographic and technical materials**

- Develop **prototypes for scenography structures and reusable elements**

- Develop **research into creating reusable transport crates for works of art and exhibition pieces**

- Build and share **new spaces that enable local distribution networks and the circular economy to be used** (kitchens, storage, workshops etc.)

- Make use of legislative modifications in the French law on fighting waste and the circular economy** of the 10th February 2020 which enable regional and local establishments to donate through internal organisation, informal networks and, ultimately, formal schemes.

- Order a lifecycle analysis for a standard exhibition (16 months) to understand and make judgements on technical recommendations**



**Carry out a “Bilan carbone ®” (carbon footprint analysis) for your establishment and implement a plan to reduce emissions**

Organisations with over 250 staff must analyse their greenhouse gas emissions every three years and make proposals for reducing them (Art. L.229 of the French Environment code). ADEME and the Bilan Carbone non-profit organisation offer tools and resources to support this initiative. <https://www.bilans-ges.ademe.fr/>

<https://www.associationbilancarbone.fr/>

**List and request aid and funding to implement actions**

**Create a toolbox on simple digital living for the cultural sector**

## INITIATIVES

**Festival d'Aix** - the Aix festival is able to produce 100 % eco-designed sets. The first set of this type was made in July 2017 for Carmen. It was the result of 3 years of research, analysis and testing carried out at the Festival's workshops with the support of ADEME and the Provence-Alpes-Côte d'Azur Region.

### **The Petit Palais's reusable scenography**

#### **The Gallery fair with its reusable picture rails**

<http://galeristes.fr/fr/paris/lescenographe/0/le-scenographe>  
[http://www.perraultarchitecture.com/data/news\\_1dab7/fiche/2568/spm-galeristes-2019-dossier-presse-architecture-02\\_4cfa3.pdf](http://www.perraultarchitecture.com/data/news_1dab7/fiche/2568/spm-galeristes-2019-dossier-presse-architecture-02_4cfa3.pdf)

#### **RMN GP (Paris National Museums-Union of National Museums (Réunion des Musées nationaux) and the Grand Palais) the carbon footprint approach**

Analysis of carbon footprint carried out in 2013, and Greenhouse gas assessment in 2016.



View our webinar sessions on

**“Développer l'économie circulaire dans les lieux et les établissements culturels parisiens”** (Developing the circular economy in cultural spaces and establishments in Paris)

organised in June 2020 by the City of Paris and Les Canaux:

<https://youtu.be/tUs6tcySMJc> <https://youtu.be/v5YWZz-qzo8>  
<https://youtu.be/OJdz59wgKwE> <https://youtu.be/Pn0JUv-fLpU>

**With contributions from:**

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Le Palais de Tokyo  
Le Théâtre de l'aquarium  
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Le Collectif MU  
La Réserve des arts  
La Ressourcerie du Spectacle  
Volumes

**Contact:** [economie.circulaire@paris.fr](mailto:economie.circulaire@paris.fr)



2020

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VILLE DE PARIS (THE CITY OF PARIS)

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DIRECTION DES AFFAIRES CULTURELLES (CULTURAL AFFAIRS DIVISION)

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DIRECTION DES ESPACES VERTS ET DE L'ENVIRONNEMENT (FRENCH DIVISION FOR GREEN SPACES AND THE ENVIRONMENT)

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AGENCE D'ÉCOLOGIE URBAINE (URBAN ECOLOGY AGENCY)

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