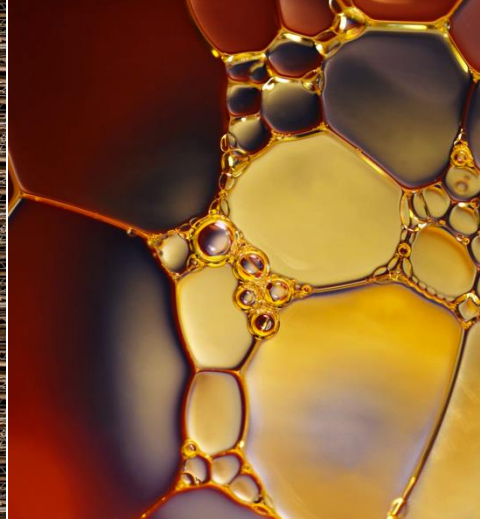


Julie's Bicycle

CREATIVE • CLIMATE • ACTION



Rethinking Materials and the Circular Economy

September 2020





Julie's Bicycle

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Housekeeping

AGENDA

Introduction to Julie's Bicycle & Creative Green: Graciela Melitsko Thornton

The Circular Economy: Chiara Badiali

Guest Speaker: Oksana Bondar, Creative Director, BIOHM

Guest Speaker: Paul Gardner, Head of Seacourt XL

Q&A

A b o
u t



Our Creative Green programme supports organisations to begin their sustainability journey to demonstrate best environmental practice and leadership.

We support people and organisations across:

Commitment, **Understanding,** and
Improvement.



Creative community includes:



400 awards
~100 consultancies



PUBLIC NOMINATIONS FOR CREATIVE GREEN AWARDS 2020

- BEST CREATIVE PROGRAMME AWARD APPLICATION FORM
- BEST CAMPAIGN AWARD APPLICATION FORM

Deadline for applications is Friday 9th October at 5pm.

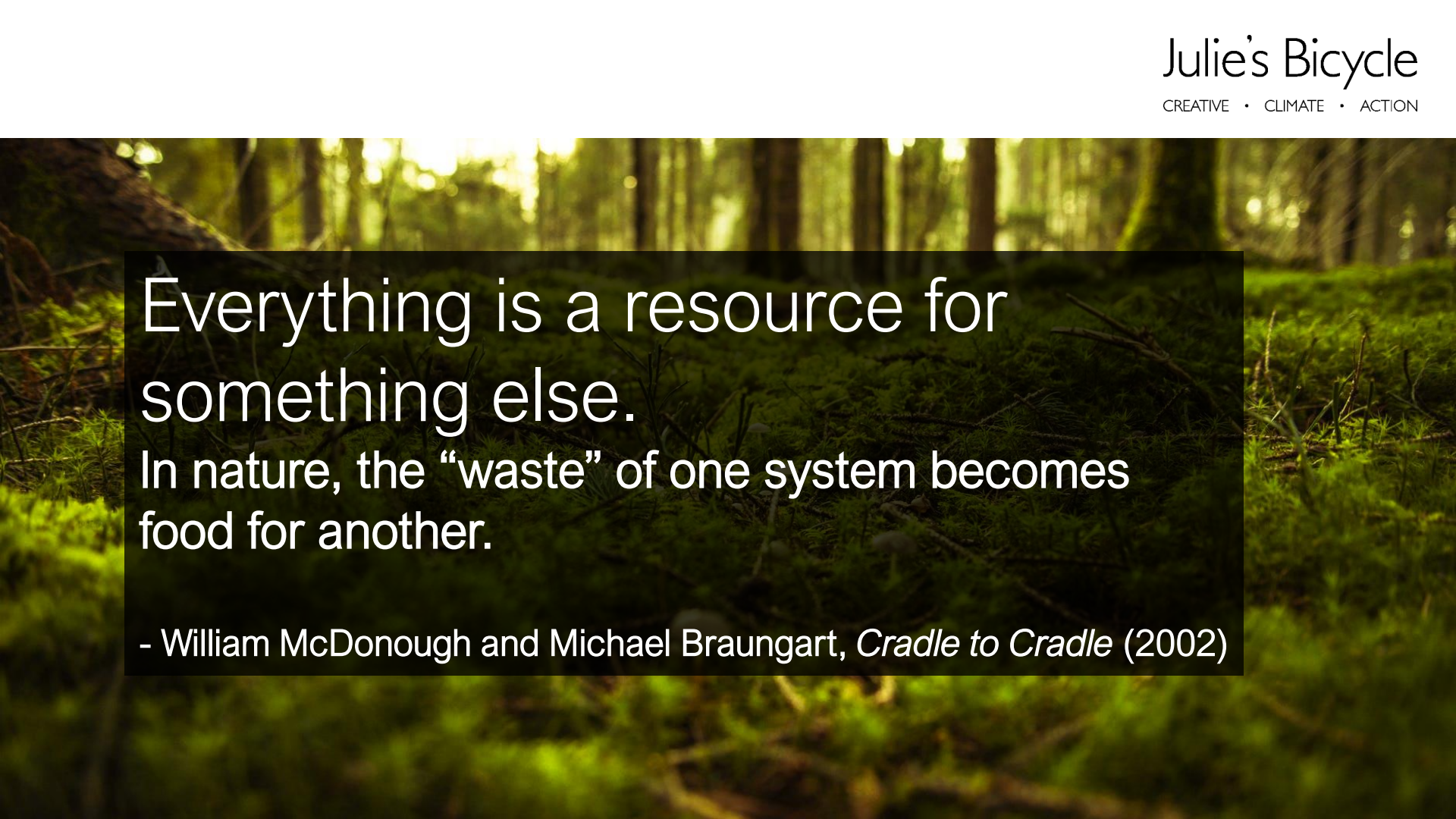
<https://juliesbicycle.com/news/public-submissions-cg-awards-2020/>

Awards will be presented during a virtual ceremony on November 13th.



WHAT IS THE CIRCULAR ECONOMY?

The circular economy is a regenerative model designed to keep products, materials, and resources at their highest value and functionality for as long as possible through continuous cycles of reclamation, remanufacture, and regeneration.



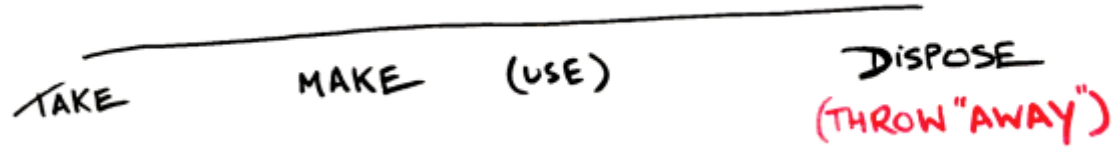
Everything is a resource for
something else.

In nature, the “waste” of one system becomes
food for another.

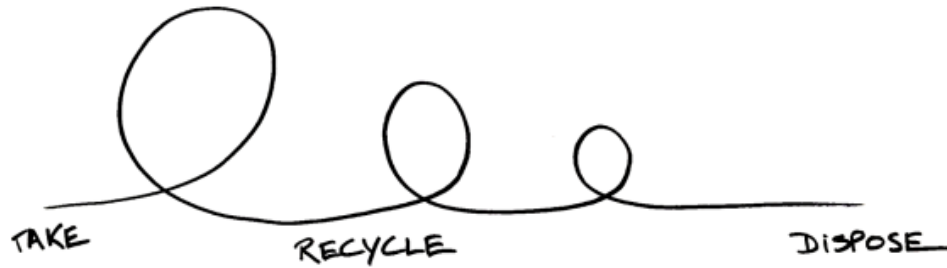
- William McDonough and Michael Braungart, *Cradle to Cradle* (2002)

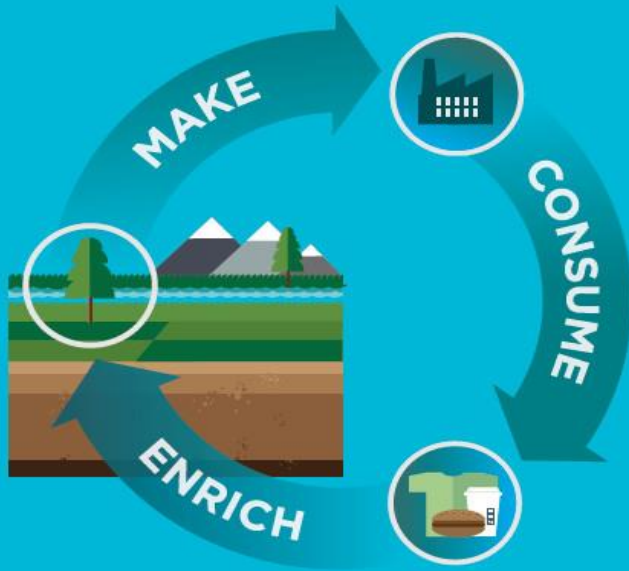
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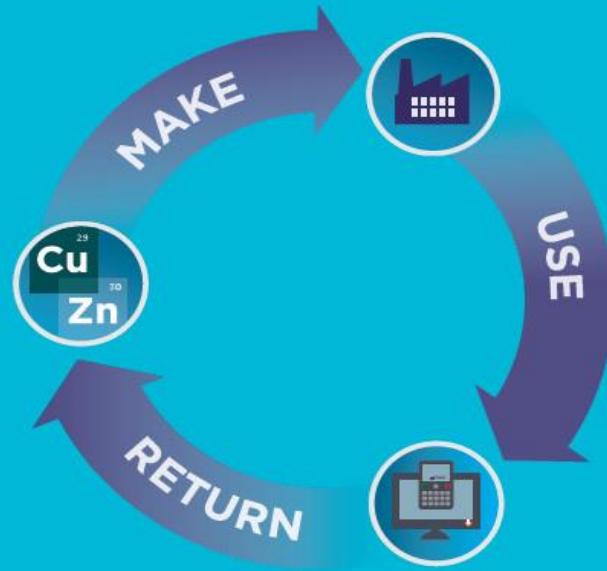


= Overexploitation of resources, waste, pollution





BIOLOGICAL MATERIALS



TECHNICAL MATERIALS

ENERGY FROM RENEWABLE SOURCES

RESOURCES



PRODUCTION

1. RETHINK + REDUCE
2. REDESIGN

**USE/
CONSUMPTION**

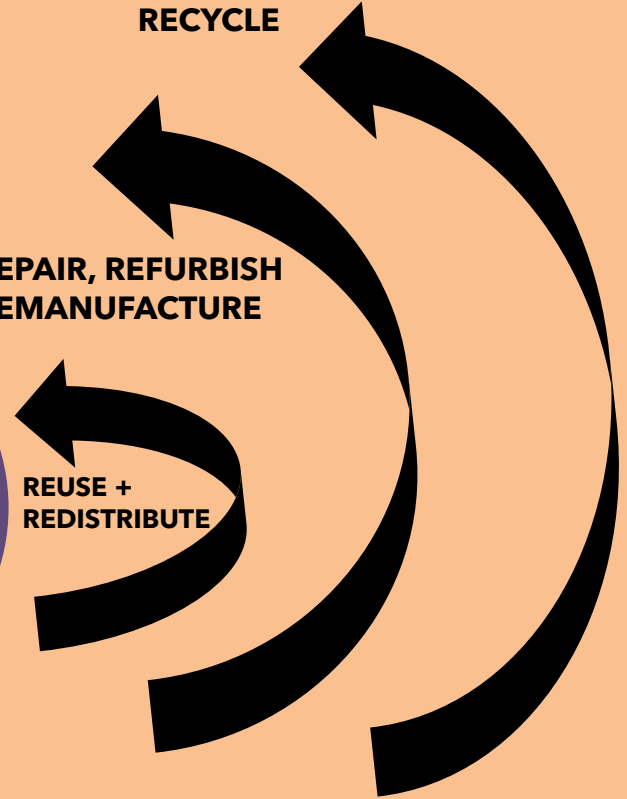
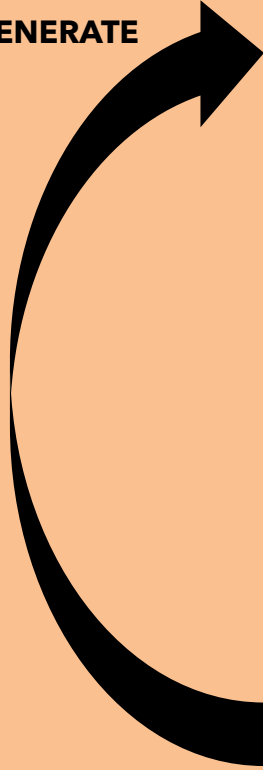
**REPAIR, REFURBISH
REMANUFACTURE**

**REUSE +
REDISTRIBUTE**

RECYCLE

REGENERATE

RENEWABLE ENERGY



- Understand what is coming into – and out of – your organisation and who is making decisions about what to buy, when to buy, how much, how it's used, where it goes.
- Use less materials in design and manufacture. Light-weighting, redesign, etc.
- Keep products for longer, and choose products that are long lasting and that can be reused, rented, repaired e.g. rechargeable batteries, reusable cups, 'products as service'
- Understand what will happen to any object and material at the end of a show or event, focusing on solutions according to the **waste hierarchy**. (Prevent-reduce-reuse-recycle-recovery).
- Source second-hand, refurbished, borrow, share before buying new.
- Productions and other design processes: shifting the design and workshop process to be more responsive and open-ended, to allow more use of reclaimed and found materials, and building in time and staff resources to pursue alternatives.
- Reduce waste in construction processes, e.g. design to use standardised sizes (to allow reuse) and minimise offcuts.
- Design and build for disassembly and reuse – products, productions and exhibitions, etc – **screws, not nails** where possible.
- Switch to renewable electricity, and ask key suppliers to do the same.
- Match what you buy / procurement to locally available waste systems (especially for high-turnover items e.g. packaging, cups, etc.)

“Many theatre productions are really short-lived and yet we make choices that are going to last a lifetime.”

- Tony Award winning theatre designer Donyale Werle

MATERIALS

- Every material has trade-offs. There are no silver bullets!
- Look for the 'right' material for the 'right' use – e.g. short-lived vs. long-lived
- Avoid virgin materials – look for reclaimed or recycled content
- 'Recyclable' does not mean it can or will be recycled
- 'Biodegradable' and 'compostable' **do not** mean the same thing, and cannot always be composted. Avoid 'biodegradable' (poorly defined). Look for EN13432 compostable certification and check with waste company if accepted.
- "Eco" , "Green" , "Natural" , "Bio" , "Earth-friendly" are all meaningless terms without more information
- Supply chain transparency – including e.g. labour conditions

ENGAGEMENT

- Building ‘materials literacy’ among audiences, staff, crew, artists, suppliers: how to make choices, what questions to ask, creating systems and getting people to use the systems that are in place to ‘close loops’

EXAMPLES:

- Artsadmin + Bow Arts survey and workshop to engage artists & studio users
- Festival Republic deposit return scheme for PLA-lined paper cups for separate collection to specialist recycling facility
- Skills development: training creative workforce to fix/ refurbish/ remanufacture/ alter instead of buying new
- Challenging the notion that sustainability is a constraint on creativity – reframe as creative challenge.

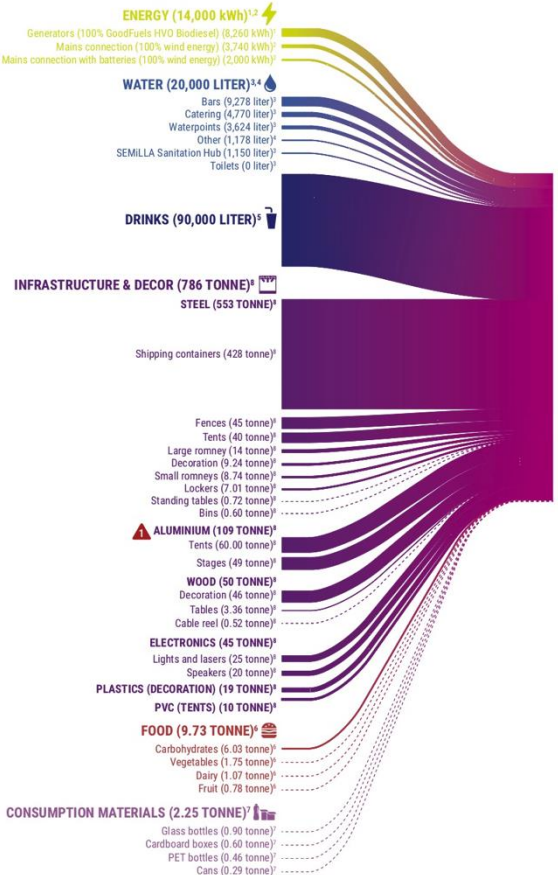
“People aren’t there for the light show. It’s great, and to be fair it’s really been my artistic statement that I’ll stand by, but it’s time for a new one. You can’t make an outdated artistic statement.”

- Matt Healy of The 1975 in *Rolling Stone*, on considering the design for their future tours, eliminating lighting-heavy production and elaborate stage-show, and creating something with a lighter footprint



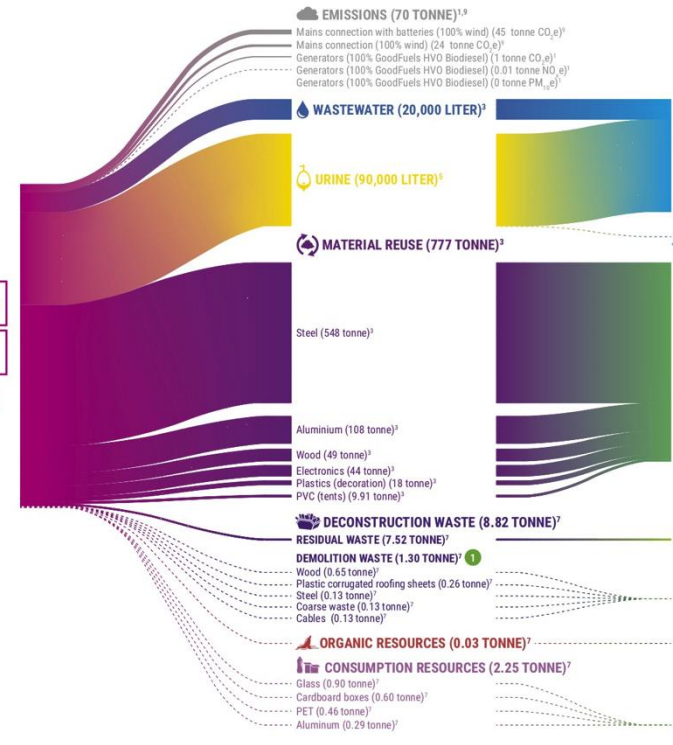
FESTIVAL, NL

- Redefine festival around circular processes. Festival as a testing ground for urban circularity.
- Resource Street: “Resource” not “Waste”. Materials separation, public engagement, demonstration of pyrolysis – turning bottle caps into oil
- Circular Foodcourt: using ‘imperfect’ food diverted from waste, composting on-site, partnerships with urban farms in Amsterdam, meat-free catering
- Design for disassembly: set construction and design, e.g. installations made from recycled wood, turned into pallets after the event
- Innovation partnerships e.g. renewable energy, composting toilets, Semilla Sanitation Hub



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2018



THINGS THAT WENT WELL:	IMPACT HOTSPOTS:
<ul style="list-style-type: none"> 1. 86% demolition waste reduction compared to 2017. 2. Produced enough struvite to grow 157,000 branches of mint. 3. Compost used by urban farmers at MijnsStadstuin. 	<ul style="list-style-type: none"> ⚠️ High CO₂ emissions from aluminium smelting. ⚠️ Can substitute fossil fuel, but should focus on reducing residual waste. ⚠️ Building materials typically downcycled.
<p>DATA SOURCES:</p> <p>1. Interview with GoodFuels 2. Interview with revolution manager 3. Interview with production crew 4. Interview with SEMILLA Sanitation Hub 5. Estimation based on visitors 6. Estimation based on sample 7. Interview with Green Events and Renewi 8. Estimation based on interview with production crew 9. CO2 Emission Factors: co2emissiefactoren.nl</p>	<p>LEGEND:</p> <p>----- Less than 2 tonne</p>

DGTL Festival
+
Metabolic

Material
Flow
Analysis

ROSKILDE FESTIVAL, DK



VILLAGE UNDERGROUND



Images courtesy of Village Underground

FESTIVAL REPUBLIC, COMP-A-TENT, JB AND USEFUL PROJECTS



Leeds Festival, George Coppock



Latitude Festival

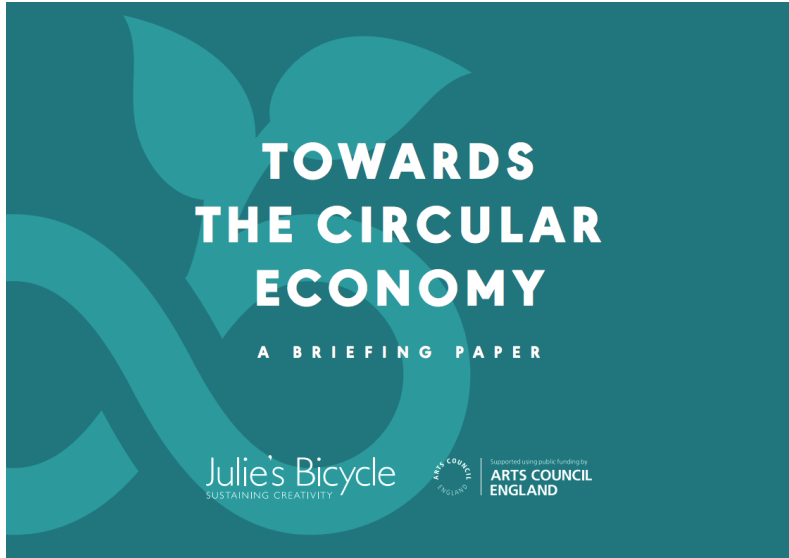


Certified Pre-Owned

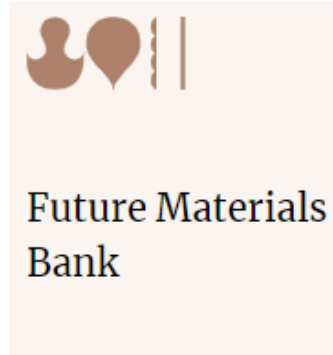
- Built for longevity, now also remanufacture
- Loudspeakers are dismantled, tested, and certified to meet same factory quality standards as new systems
- Parts like pins, rigging links, wheels, latches, frames, rigging and chains are inspected for damage, tested, replaced if necessary. New amplification and electronics installed

GUEST SPEAKER
OKSANA BONDAR,
BIOHM

GUEST SPEAKER
Paul Gardner,
Seacourt



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<https://www.futurematerialsbank.com/>

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Q&A