



# The View From Up Here Environmental Sustainability Plan

Theatre Works, St Kilda

*Christian Taylor*

*Sustainable Theatres Australia*

## 1.0 Overview

The crew and creatives of *The View From Up Here* are committed to the overall environmental sustainability of the production across all stages of development and performance. We acknowledge the reality of the climate emergency and that the arts play an important role in setting an example for their audiences and the wider community.

This document outlines the broad actions and goals to be undertaken by the creative team by the department.

## 2.0 Production Design

### 2.1 Supply Chain and Procurement

- **Key Goal: The production overall aims for 80% of materials to be sourced second-hand.**
- **Key Goal: The production design team will aim for 80% of materials to be sourced locally, and to not require air-freight, particularly from international suppliers.**
- When it comes to purchasing new materials or items, the preference is for products that are made from recycled materials.
- Materials wherever possible will not be sourced from mega-corporations and re-sellers without transparent or consistent environmental policies. These include Amazon, eBay, and Alibaba.
- Materials will aim to be sourced with their ultimate disposal in mind, thus preferencing materials that can be repurposed and reused.
- Wherever possible, raw materials will be sourced that adhere to relevant environmental accreditations.

<b>Wood and Timber</b>	<b>Steel</b>	<b>Textiles</b>
<ul style="list-style-type: none"> <li>• <u>Forest Stewardship Council (FSC) Certification</u></li> <li>• <u>Programme for the Endorsement of Forest (PEFC) Certification</u>; also called <u>Responsible Wood in Australia</u></li> </ul>	<ul style="list-style-type: none"> <li>• <u>Environmental Sustainability Charter (ESC) Certification</u></li> <li>• <u>Good Environmental Choice Australia (GECA) Certification</u></li> </ul>	<ul style="list-style-type: none"> <li>• <u>Oeko-Tex Certification</u></li> <li>• <u>Cradle-to-Cradle (C2C) Certified</u></li> </ul>

- The production commits to not use the following hazardous materials and chemicals in any facet of its production design, unless they are sourced second-hand and able to be repurposed post-production.

<b>Wood and Timber</b>	<b>Ceramic, Glass &amp; Earthen Materials</b>	<b>Metals</b>
<ul style="list-style-type: none"> <li>• Melamine laminate</li> <li>• Imported or Tropical hardwood</li> <li>• Non-certified wood products</li> </ul>	<ul style="list-style-type: none"> <li>• Concrete</li> <li>• Glass and epoxy-resin laminates</li> <li>• Leaded glass</li> </ul>	<ul style="list-style-type: none"> <li>• Virgin steel</li> <li>• Lead</li> <li>• Aluminium</li> </ul>
<b>Plastics</b>	<b>Paints, Coatings &amp; Adhesives</b>	<b>Textiles</b>
<ul style="list-style-type: none"> <li>• Latex</li> <li>• Silicone</li> <li>• Polycarbonate</li> <li>• Acrylic</li> <li>• PVC</li> <li>• Polystyrene</li> <li>• Polyurethane</li> <li>• Melamine</li> <li>• Single-use plastics</li> </ul>	<ul style="list-style-type: none"> <li>• Any substance containing more than 1% VOCs (volatile organic compounds)</li> </ul>	<ul style="list-style-type: none"> <li>• PVC textile</li> <li>• Cotton</li> <li>• Acetate</li> <li>• Nylon</li> <li>• Rayon</li> </ul>

**2.2 Set Design**

- Set design and construction will involve minimal treating of products, including varnishing, painting, and waterproofing.
- Wherever possible, materials will not be used in such a way that results in cross-contamination or their inability to be easily separated into their component parts in order to aid their future life.

### 2.2.1 Designing for Disassembly

- The set will be constructed with the exclusive use of easily reversible fastenings like screws, and nails. Nail plates, spot-welding, adhesives and staples will be avoided.
- The set will be designed and constructed in a modular manner, allowing for quick and simple disassembly of component parts.
- Component parts will be clearly labelled and accompanying instructions will be provided on the disassembly procedure.

### 2.3 Lighting and Sound

- The lighting grid, and dimmer racks are to be powered down when not in use.
- Phase 3 power to be turned off when not in use.
- Theatre Works speaker system will remain turned on throughout the season as it is grid mounted, and cannot be turned off safely at the power source.
- As much as possible, the lighting design will preference LED lights over tungsten.
- Spent and broken bulbs will be recycled in consultation with Theatre Works.
- Eliminate the use of tapes in cable management wherever possible, in consultation with the Stage Manager.

## 3.0 Stage Management

### 3.1 Single-Use Plastics

- **Key Goal: To eliminate 90% of usage of tape throughout rehearsal and production.**
- Stage Manager to oversee the minimisation of tapes used in mark-up, production design, and cable management, and to implement reusable alternatives wherever OH&S compliance and production design requirements allow.
- Use of single-use plastics to be minimised wherever possible through the rehearsal and production period.
- Single-use plastics to be collected throughout rehearsals by the Stage Manager and/or Director and taken to REDCycle recycling sites at a local supermarket
- Creatives and crew are encouraged to bring reusable cups for coffee, and drink bottles throughout rehearsals.

### 3.2 Waste

- All rehearsal scripts will be printed double sided on 100% post-consumer recycled paper.
- All rehearsal scripts will be printed with page breaks for new scenes and acts, minimising the requirement to print entire new scripts should small revisions be made.

- Wherever possible, the Stage Manager should ensure that rehearsal venues, and Theatre Works have recycling facilities available and that they are regularly emptied.

### 3.3 Material Disposal

- **Key Goal: For 80% of materials to be either recycled or repurposed post-show.**
- All materials are to be separated during bump out to avoid cross contamination.
- The Stage Manager and Set Designer will assist in the planning and execution of material disposal, including but not limited to organisation transport and/or collection of materials.
- Stage Manager, Set Designer, Director and Producer to confirm bump-out and materials disposal plan (including materials transportation) by end of Week 1 of the performance season.

### 3.4 Venue

- Heating and cooling to be turned on only when necessary.

### 3.5 Travel

- **Key Goal: To reduce the instance of carbon intensive transport from the entire creative team over the entire production period by 50%.**
- The Stage Manager in coordination with the Sustainability Consultant and Director, will monitor the travel habits of all creatives and crew throughout the rehearsal and production period in order to collect data
- Car-pooling options are to be encouraged where car transport is necessary and the Stage Manager is to assist in the organisation of this.

## 4.0 Producing

### 4.1 Marketing

- Unless otherwise required by Theatre Works, the production will not use print collateral in its marketing campaign.
- If print collateral is required, the producer will work with Theatre Works to secure an environmentally accredited printer and/or distributor. Any print runs should be made on 100% post-consumer recycled paper, use vegetable-based pigments, and use non-alcoholic printing processes.

## 4.2 Print Collateral

- No other print or physical collateral will be produced throughout the run of the show. This includes but is not limited to show programmes, cast listings, director's notes, banners, or advertisements for other shows.
- All necessary collateral will be accessible in digital format via web link or QR code available at the venue.

## 4.3 Ticketing

- The Producer will liaise with Theatre Works to discuss instituting a paperless ticketing system for the run of the season.
- The Producer will consult with Theatre Works regarding potential incentives for audiences to take 'green transport' to and from the venue, such as a ticket discount.

## 4.4 Carbon Offsets

- The production team understands that carbon offsets should only ever be supplementary to core environmental sustainability actions, and will be a last port of call in order to reduce the production's environmental footprint.
- Post-season, carbon equivalent emissions will be calculated by the Sustainability Consultant using freely available online tools including Creative Green Tools UK and Arup's Circulate Emissions Calculator - see also *5.0 Reporting and Recording*.
- The Producer and Director will then investigate the amount of emissions that are able to be offset depending on profit share and box office sales.
- The Sustainability Consultant will advise the Producer and Director of potential offset project and schemes. If a carbon offset scheme is able to be used, it must be certified Gold Standard and independently audited.

## 5.0 Reporting and Recording

- The Stage Manager and Director will take responsibility for recording travel habits of the cast and crew throughout the rehearsal and production period. The Sustainability Consultant will then be responsible for calculating emissions for travel.
- The Sustainability Consultant and Production Designer will be co-responsible for recording for recording materials as they are sourced in the Materials Inventory.
- The Stage Manager, Director, Producer, and Sustainability Consultant will organise a formal post-production debrief with the creative team. The Sustainability Consultant will take the data and minutes and turn them into a Production Sustainability Report, comparing outcomes to proposed goals.

- The Sustainability Consultant will be responsible for calculating the overall carbon equivalent emissions of the production post-season. They will also calculate an emissions baseline estimate (which does not include any sustainability actions), for comparison. The Sustainability Consultant will pass this information on to the Producer and Director to then action

## 6.0 Key Goal Summary

Goal	Reporting Responsibility
<i>For 80% of materials to be sourced second-hand.</i>	<ul style="list-style-type: none"> <li>● Claudia Mirabello, Production Designer</li> <li>● Julian Dibley-Hall, Director</li> <li>● Christian Taylor, Sustainability Consultant</li> </ul>
<i>For 80% of materials to be sourced locally, and not require air-freight, particularly from international suppliers.</i>	<ul style="list-style-type: none"> <li>● Claudia Mirabello, Production Designer</li> <li>● Julian Dibley-Hall, Director</li> <li>● Christian Taylor, Sustainability Consultant</li> </ul>
<i>To eliminate 90% of usage of tape throughout rehearsal and production.</i>	<ul style="list-style-type: none"> <li>● Claudia Mirabello, Production Designer</li> <li>● Jason Crick, Lighting Designer</li> <li>● Danni Esposito, Sound Designer</li> <li>● Ashleigh Walwyn, Stage Manager</li> <li>● Julian Dibley-Hall, Director</li> <li>● Christian Taylor, Sustainability Consultant</li> </ul>
<i>For 80% of materials to be either recycled or repurposed post-show.</i>	<ul style="list-style-type: none"> <li>● Claudia Mirabello, Production Designer</li> <li>● Ashleigh Walwyn, Stage Manager</li> <li>● Christian Taylor, Sustainability Consultant</li> </ul>
<i>To reduce the instance of carbon intensive transport from the entire creative team over the entire production period by 50%.</i>	<ul style="list-style-type: none"> <li>● Ashleigh Walwyn, Stage Manager</li> <li>● Julian Dibley-Hall, Director</li> <li>● Christian Taylor, Sustainability Consultant</li> </ul>

For all enquiries regarding the Sustainability Action Plan please contact producer Annie Bourke at [annie@hotmessproductions.com.au](mailto:annie@hotmessproductions.com.au).