

# DECLARATION OF ECO-SCENOGRAPHY

## For a deontology of eco-design practices

Translated by  
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**This declaration is a call for the mobilization of all actors to take part in a common eco-design approach, in order to promote and regulate the practices of reuse of sets and costumes in the live show sector.**

« No one yet knows what shows will look like, made in the reality of the climate emergency.  
Theatre-makers will answer that question project by project.

Throughout its history, theatre has shown an extraordinary capacity for reinvention.

The next few years should be seen not as a restriction, but as an invitation to dynamic creative change. »

Theater Green book

### PRODUCTION OF AN ECO-SCENOGRAPHY

- Express to the creative teams the will for an eco-scenography from the very first exchanges.
- Train teams in eco-design.<sup>1</sup>
- Share the knowledge and experiences about sustainability acquired in previous productions.
- Present a budget and a timetable that takes into account the extra time required as a result of sustainable design and sustainable supplies.
- Include in the copyright agreement the clauses regarding the design of an echoscenography:

#### Ecodesign terms and conditions to be included in each copyright assignment agreement

The set or costume designer is referred to herein as the "artist-author".

#### Article X – Eco-design conditions of the work

The producer and the artist-author undertake to do everything in their power to encourage the eco-scenography of their work, in particular accordingly to the principles of the eco-scenography manifesto.

#### X-1 Deontology

The producer undertakes to inform the artist-author in writing, as soon as the use of his work ends, of the future of the original elements that compose it: destruction, recycling of the components, sale or donation of original elements, reuse - with or without adaptation - of all or part of the set design, ...

For non-original structural or scenotechnical elements such as: revolving stages, stairs, etc. and manufactured furnishings or furniture that do not meet the requirements of an original work, the above procedure is not required.

#### X-2 Donation or sale of original elements

In case of donation or sale of original elements, the producer must inform the new buyer of the originality of the work and put him in contact with the artist-author, in order to facilitate any possible future use.

#### X-3 Design linked to the reuse of the work

The producer in good faith undertakes to consult as a priority the original artist-author for the design of new sets and/or costumes which would derive, in significant proportions, from his original work.

An original creation made from all or part of an existing work is a product of the mind, it is called a composite. It is therefore also the subject of a copyright assignment agreement.

#### X-4 Reuse of original elements

The reuse of original elements, with or without adaptation, must be subject to an authorization from the artist-author in the following terms:

The artist-author authorizes, subject to information provided by the producer and in respect for his moral rights, the reuse of all or part of the original elements of his work under the conditions defined herein e subordinately also to the perfect execution of this contract.

#### X-5 Remuneration in case of reuse

Remuneration will be negotiated according to the importance of the element(s) included as part of the visual space and/or in the dramaturgy of the new scenography.

This remuneration, linked to the exploitation of a work, will be carried out in compliance with the Intellectual Property legislation of the country of the artist-author.

#### X-6 Respect for moral rights

In case of reuse of original elements, the name of the artist-author (X) whose work was used must be reported in the distribution, or in the credits, after the name of the new artist-author (Y), as follows :

- Without adaptation: "set design by Y that integrates original elements of X".
- With adaptation: "set design by Y based on elements adapted from set design by X".

#### X-7 Responsibilities

Please note that the original artist-author can in no case be held responsible for any accidents related to the re-use of his own scenography. It is the civil responsibility of the project manager of the new work, who undertakes in case of damage.

• Provide for the designers a list of materials, components, furniture, props and costumes stored internally or at sites with which a sharing agreement exists. Also provide a list of nearby recycling centers.

• Provide a robust and reusable model of the theater (black box), at the required scale, so that set designers can integrate their scenography directly into it.

• Going beyond the immediate needs required by the production of a show or an exhibition, think of pooling the needs of the different creations of the season.

## DESIGN OF AN ECO-SCENOGRAPHY

- Minimize, by design, the amount of materials needed for a set – do more with less.
- Complete the work on the upstream concept, to avoid last minute changes.
- Use CAD-DAO to work collaboratively and remotely on 3D models with light designers, sound engineers, video operators, ...
- Design to maintain initial material size or otherwise avoid waste.
- Work upstream with the director, to identify in advance the props, costumes and sets he will need for rehearsals; avoid last minute orders.

## CONSTRUCTION OF AN ECO-SCENOGRAPHY

- Reuse set elements, furniture, costumes or props, rather than creating or buying new ones.
- Stay open to reuse proposals. Don't be too specific in requests and remain flexible.
- Prefer natural, durable, second-hand and locally available materials.
- Prohibit the purchase of materials that are toxic or harmful to the environment: polystyrene, PVC, tropical hardwoods, glitter, synthetic dyes, products containing parabens or triclosan, etc..<sup>2</sup>
- Use calculators to predict the carbon footprint of different options and assist with material selection.<sup>1</sup>
- Prefer local companies, or alternatively those capable of rationalizing or using sustainable means of transport for deliveries.
- Build in a modular way so that designers have a range of basic structures that they can adapt, combine and refine with a very low carbon footprint.
- Build in a way that is easy to disassemble, being able to reuse the elements independently from one another and prefer reversible assemblies.<sup>3</sup>

## REUSE OF AN ECO-SCENOGRAPHY

- Prevent and necessarily inform the designer of the dismantling and of the future of his scenography and/or costumes.
- Keep drawings and clear instructions to facilitate disassembly.
- Disassemble the scenery that will no longer be used and break them down into elements and materials that can be easily reused: modular floors, generic architectural elements such as stairs, windows, doors, ...
- Produce a DDW (Dossier of Done Works) with the executive plans compliant with the work carried out, the technical data sheets of the products used and the relative certifications, the maintenance and storage needs. This document will allow an easier adaptation of the scenographic elements.
- Consult as a priority the original artist-author for the design of new sets and/or costumes that would derive, in large proportions, from his original work.
- Necessarily entrust to an artist-author the design of a work deriving from reuse and establish a copyright assignment contract with him.
- Ensure that models made from the reuse of a set design no longer use elements of the original work subject to copyright. If not, make sure that a licensing agreement has been signed with the original author.

## RECYCLING OF AN ECO-SCENOGRAPHY

- Create a materials inventory listing where all materials come from and how they can be reused, donated, recycled or stored.
- Label, list and digitize the items that can be stored, with as much information as possible to facilitate reuse.
- Store items sustainably, properly storing them in healthy spaces and making storage accessible.
- Contact the companies specialized in the recovery of materials if the storage cannot do this internally.

1- Arviva offers training, support and a carbon calculator. (<https://wp.arviva.org>)

2- Refer to the Theater Green Book for a complete listing of toxic or environmentally harmful materials and practices for each line of business.

3- Refer to the Theater Green Book for reverse mounting techniques. (<https://theatregreenbook.com>)

**Nowadays, reuse is one of the reference practices of the circular economy: from the material resource, it is also the counterpart of the legal obligation to take seriously the copyrights of the creators.**

The search for a professional unity is at the heart of the action of the UDS (Union des Scénographes). This manifesto translates the desire to coordinate practices in order to encourage the profession in adopting behaviors that create new sustainable practices.

Set designers are here, and for the first time, encouraged to take a strong and shared position on the reuse of existing sets in order to massively promote this practice, while ensuring the protection of everyone's rights.

These ecological concerns are accompanied by the search for methodological tools suitable for set designers, producers and technical directors in favor of the sustainable and circular economy.

The elements displayed comply with the principles established by the law, the jurisprudence and the applicable legislation. They are also based on recognized professional practices, respecting the interests of all.

The reuse and valorisation of existing resources is our common goal and together we will achieve it!