

## **Public Art Sustainability Assessment**



# ***Guidelines***

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***Cover image***

SLOW ART TRAIL – Chrysalis Arts

*Shadowgraph* – Steve Gumbley, *Photo* – Porl Medlock



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## Public Art Sustainability Assessment

### 1. INTRODUCTION

This **Public Art Sustainability Assessment (PASA for short)**<sup>1</sup> is a set of guidelines and an assessment method being developed by Chrysalis Arts, an artist-led public art company, training and arts development agency based in Gargrave in North Yorkshire, which has over 20 years' experience of creating public art commissions for a wide range of commissioning agencies, from local authorities to regeneration bodies.

The company is in the process of assessing its own working practices in the context of the overall 'sustainability'<sup>2</sup> of its public art projects, its other creative activities and its professional development training, and it has developed PASA in response to the need for specific guidelines for promoting and assessing good sustainable practice in public art.

In drawing up the assessment, Chrysalis has consulted with other artists<sup>3</sup> and commissioners, local authority officers, environmental specialists and consultants, including Gaia Research and Arts Council England, to improve the company's understanding of sustainable art practice. The company has also drawn extensively on its own experience. PASA was written and compiled by Kate Maddison with assistance from Ian Gasse and Christine Keogh, with contributions and critique by Ian Banks, Maggie Bolt, Dr Joan Gibbons and Rick Faulkner.

PASA is intended as a tool for use at any point during the development, creation, maintenance and decommissioning of a public art project. It can be used in several ways:

- at the start of a project, as a useful sustainability checklist or for assessing the feasibility and implications of an idea or the merits of one activity or site over another
- during an existing project, to assess the activity and identify changes that can be made to improve the project's sustainability
- retrospectively, to assess a past project as a case study so as to understand what changes could have been made to improve the sustainability of the project.

**The full guidelines and checklist are available to download from:**  
[pasaguidelines.org](http://pasaguidelines.org)

**For more information about Chrysalis Arts see website:**  
[www.chrysalisarts.org.uk](http://www.chrysalisarts.org.uk)

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<sup>1</sup> Public Art Sustainability Assessment and PASA are both the copyright of Chrysalis Arts Ltd.

<sup>2</sup> For definitions of sustainability, please see Appendix 2

<sup>3</sup> Throughout this document 'artist' refers to any creative practitioner who creates public art; 'commissioner' refers to anyone involved in commissioning, planning, managing, funding or instigating public art but who is not the artist or creative practitioner.

## Public Art Sustainability Assessment

### Who are the guidelines for?

The guidelines and assessment have been developed by Chrysalis Arts for their own use and are available for other artists and creative practitioners, public art organisations, local authorities, developers, commissioners, funders, architects, landscape architects, engineers, contractors, communities, schools and anyone else who may be involved in the commissioning, development, creation, maintenance and decommissioning of public art.

### Why have the guidelines been produced?

The core reason why Chrysalis Arts have developed PASA is in response to the urgent need to consider and recognise sustainability in public art. Good practice already embodies much that supports sustainability: creating artwork that is site-specific for its location and reflective of local culture and identity, giving consideration to community engagement with consultation as a key ingredient to success. The process of commissioning, managing and creating public art embodies many areas of activity that encompass social, economic and environmental issues.

While public art is not a major contributor to climate change, the role of the arts has always been seen as an expression of human thought, intention and values. The increasing awareness of the global implications of climate change caused by human activity and the role each of us needs to play in arresting this process to keep the earth's ecological balance intact is a powerful motivator. Art has an ability to reflect and potentially influence our behaviour; and public art is by its nature in the public eye. In this context Chrysalis Arts believes it has a role to play in promoting responsible behaviour.

### Why should artists use PASA?

Artists' professional practice needs to be sustainable. Sustainability encompasses a broad spectrum of issues that are very relevant to any professional artist, eg in their viability as a business, their relevance to the artistic context in which they practice, their approach to collaboration with others, community participation etc. Public art exists in public and therefore impacts upon people's lives. Acceptance and support is key to public art sustainability.

PASA is intended as a method by which artists can analyse sustainability within a project, from the instigation of an idea through to the realisation of that idea as a piece of public art, to ensure that it is not done inadvertently to the detriment of the environment for future generations and is carried out from an informed position and in a sustainable way.

*"While artistic considerations should be foremost in creating public art, there is no reason why artists cannot embrace sustainable principles in the way in which they conceive and implement their ideas, as long as this is supported through the funding and commissioning process,"* Kate Maddison, Chrysalis Arts.

### What constitutes good sustainable practice?

Observance of sustainable principles goes a long way to promoting good sustainable practice when applied conscientiously and diligently (see



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Appendix 2). Adherence may be required for example when sourcing materials and resources whose production and distribution is beyond the artist's control and detailed knowledge.

There are accepted and legal standards in industry and related professions that are linked to sustainability that can and often are being applied to artists who undertake public art commissions. These can be linked to architectural or landscape schemes within the context of regeneration and involve compliance with standards within the building and construction industry.

This can range from observance of health and safety in the workplace to the inclusion of a wide range of community and/or other groups in consultation processes. There are, however, currently no set standards of behaviour specific to public art, which require compulsory observation by practitioners.

An attitude of continual questioning of one's own and others' behaviour and decision-making, particularly when this stems from habit and convention established before sustainability was considered a requirement, is a healthy approach to adopt.

### **What other guidelines, assessment methods, examples of good practice are there?**

Work on guidelines and assessment for sustainable practice has been done more extensively for the building industry, for engineering and environmental projects, but usually for specific applications at a larger scale. For example, the BRE Environmental Assessment Method (BREEAM) sets out a standard for best practice in sustainable design with a quantifiable measure used to describe a building's environmental performance (see website [www.breeam.org/](http://www.breeam.org/)). The Green Guide, available online at [www.thegreenguide.org.uk/](http://www.thegreenguide.org.uk/), also offers guidance on materials and specification – for more examples, see Appendix 3.

### **Why write specific guidelines for public art?**

These other methods and guidelines are very specific to their purpose and are presented in a way that is not easily applied directly to public art projects or a particular artist's practice. While the sustainable principles they adhere to are generally applicable, they cover a high level of technical detail about building materials and construction that is not usually appropriate to art projects, whereas the detail about good practice in the social and cultural elements of a project and the context in which it is undertaken, usually need to be covered in greater depth than these guides provide.

In summary, the assumptions about the core aims of, for example, a building or landscape project, on which some of the current assessment methods are based, are not appropriate to the core aims of the broad spectrum of creative activity undertaken in public art. The intention of this guide is to be a useful source of reference that is directly applicable to the issues surrounding sustainable practice in public art. They have been prepared to be comprehensive for use by practitioners while being easy to read, in order to encourage their use by a wide range of people involved in commissioning and implementing public art work at different scales and levels and in different contexts.

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As a public art practitioner, Chrysalis Arts has undertaken many regeneration commissions generated by local authorities, often through the 'percent for art' scheme and as a consequence, has had its work practice aligned to that of the landscape and building industry. This has been responsible, to a large extent, for the development of various project management systems<sup>4</sup> widely interpreted and practiced by public art officers and commissioning agencies. While this alliance has proved fruitful and practical for artists and commissioners, its limitations should be understood and the preparation of these sustainability guidelines is an artist-led attempt to assert a more appropriate balance of structured management to the sustainable practice of public art in its wider application.

### **What scale should the project be to use PASA?**

It is envisaged that these PASA guidelines will be in general useful for anyone gauging the sustainability of a project or activity at any scale, if 'common sense' is applied while interpreting the questions conscientiously. If a question or even a whole section of criteria is not appropriate to the intended project or activity, then practitioners are at liberty to omit it or find a way of interpreting its application with sustainable principles in mind.

However, it should be noted that leaving out a question or a section of criteria will limit the use of PASA as an assessment method.

### **Will PASA be reviewed and updated?**

It is intended that there will be a periodic review process for PASA to update it as sustainable practice changes and develops. This is subject to the limits of time and resources that Chrysalis Arts can dedicate to this, while continuing to be creative practitioners of public art, providing professional development training and being an arts development agency.

### **Disclaimer**

PASA is a sustainability tool that can be used effectively if it is approached positively and used with 'common sense'. It is not an accepted standard and makes no reference to any pre-existing method of assessing sustainability. Chrysalis Arts can therefore accept no responsibility whatsoever for the use of the Public Art Sustainability Assessment.

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<sup>4</sup> For example, see <http://www.publicartonline.org.uk/resources/practicaladvice/>

## 2. SUSTAINABLE PRINCIPLES AND PUBLIC ART

The UK government summarises sustainable principles<sup>5</sup> thus: “We want to live within environmental limits and achieve a just society, and we will do so by means of sustainable economy, good governance, and sound science.”

This statement is widely encompassing and yet readily applicable to public art, which is holistic in its approach and practice. Public artists are broadly skilled and continually move between creative roles – conceptualising, designing, engaging with audiences and communities, managing their work, and manufacturing and implementing art in public places.

Many public art projects are relatively small in scale and are mostly carried out by solo artists or small collaborative teams who maintain a significant level of control over their decision-making and planning. Artists are therefore ideally placed to lead on sustainable practice, which in any case, is in line with much of their currently accepted practice.

Where public art is undertaken as a commission or commissioned as part of a regeneration scheme or larger development project, the commissioner needs to support the artist in achieving sustainable objectives.

Public art already embraces much that is considered as sustainable practice. Artists regularly undertake public art commissions with an agenda that encompasses much more than artistic considerations. Community participation is almost always written into artist’s briefs, consultation and collaboration with key partners and promotion of local distinctiveness, where possible using local resources, is a regular element. Environmental considerations are often touched upon but mostly fall short of encouraging best practice in promoting low impact and non-polluting methods of implementation.

**Public art can encompass much that coincides with the application of sustainable principles. What is required is a conscientious approach to creativity encompassing environmental, social, economic, management and practical issues and equally applied by both artists and commissioners.**

This is an area that should provoke future discussion and debate...

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<sup>5</sup> Appendix 2: Sustainable Principles, D. UK Government Sustainable Principles

### 3. A SUMMARY OF THE GUIDELINES

PASA comprises a set of guidelines for promoting good sustainable practice in public art. They have been designed to assist Chrysalis Arts in the process of analysing and evaluating public art projects and creative practice. Other artists, creative practitioners, commissioners and those involved in public art projects may find these guidelines useful to assist their understanding of sustainable public art practice or creative activity.

The guidelines may also be useful to anyone who is involved in the commissioning, development, creation, maintenance and decommissioning of public art. They can be used as a checklist of items to be considered when planning a public artwork or assessing the sustainability of an action or choice of options within a project.

The five sections within PASA are not placed in order of importance, as this will vary from one project or activity to another. The criteria are not intended to be used as a set formula for sustainable behaviour and should not be taken as such.

The guidance that PASA offers should be seen as an assistance to improve understanding of sustainable practice within public art and an aid to avoiding the scenario of unsustainable practice through ignorance or inadvertent choice.

The PASA guidelines are divided into five sections with criteria that focus on key areas of sustainable practice. These are:

1. ARTISTIC PRACTICE AND APPROACH
2. PROJECT MANAGEMENT
3. COMMUNITY INVOLVEMENT
4. ENVIRONMENT AND RESOURCES
5. SITE AND CONTEXT

#### SECTION 1. ARTISTIC PRACTICE AND APPROACH



*"I like this place and willingly could waste my time in it." As You Like It (Act II, Scene IV), William Shakespeare.*

This section covers criteria about the artist and his/her professional practice. It can be applied to assess the artistic aspect of sustainability for a single project or it can be used to assess the overall professional practice of the artist.

It includes the artist's sustainable approach and creative practice, his/her self-monitoring, business viability, professional development and opportunities for collaboration and interaction. It also covers the appropriateness and quality of the design and production of artwork and the realising of the creative potential of a project or activity within sustainable practice.

## SECTION 2. PROJECT MANAGEMENT



*“Sustainable development meets the needs of the present without compromising the ability of future generations to meet their own needs.” World Commission on Environment and Development, 1987*

This section covers criteria about the sustainable management of artwork, art activity or an art project from initiation to completion, in order to ensure that planning and implementation are consistent with sustainable principles. It is applicable to artist and commissioner and represents the area of shared responsibility in planning and managing the creative process from conception to completion.

Project management is an area where significant sustainability gains can be made by understanding the broad implications of undertaking an activity and effectively planning work, and also of managing timetable, budget and resources appropriately. This covers everything from the clarity of the brief at the inception and the managing of public perception, through information, interactivity, site construction, maintenance, transport and travel to the maximising of the use of local resources, decommissioning and the completion of the artwork/resource life cycle.

## SECTION 3. COMMUNITY INVOLVEMENT



*“The active pursuit of community participation in public art encourages cultural expression and fosters a sense of community pride and social cohesion, which are essential ingredients to the health and well being of society.” Chrysalis Arts.*

This section covers criteria about positively engaging with the public and with the local community and where appropriate, encouraging their participation in an art project or activity. This can range from general information dissemination to proactive engagement of community groups and schools.

Community involvement includes understanding and meeting community expectations, reflecting cultural heritage and local identity, encouraging inclusion and facilitating access, participation and engagement.

**SECTION 4. ENVIRONMENT AND RESOURCES**

*"Respecting the limits of the planet's environment, resources and biodiversity – to improve our environment and ensure that the natural resources needed for life are unimpaired and remain so for future generations." UK Department for the Environment, Farming & Rural Affairs.*

This section covers criteria for 'living within environmental limits' and includes biodiversity, the use of resources and materials selection from new to reclaimed and re-used. It covers manufacture, design for decommissioning and re-use, the minimising of waste and the preference for materials with low-embodied energy, and avoiding pollution and encouraging ethical sourcing, while minimising the transport associated with materials and their production. It also covers healthy living, natural light, ventilation, renewably sourced energy and safe workspace practice.

**SECTION 5. SITE AND CONTEXT**

*"The right thing in the right place at the right time."*

This section covers criteria for the appropriate selection of a site and the context within which the artwork, project or activity takes place. It also includes the appropriate lifespan, durability, and replacement of artwork, the synergy of an artwork or activity to current events and their effects beyond the project period.

## 4. THE GUIDELINES

### SECTION 1. ARTISTIC PRACTICE AND APPROACH



*"Public art is by definition public, and therefore it needs to be appreciated and understood by the public. This can be achieved if the public is in some way aware and accepting of it, and where appropriate, involved in it, whether through decision-making or actively involved in its creation." Kate Maddison, Chrysalis Arts.*

***This section covers criteria about the artist and their professional practice. It can be applied to assess the artistic aspect of sustainability for a single project or it can be used by an artist to assess her/his own professional practice.***

***Quick checklist of questions to consider for sustainable artistic practice and approach:***

#### ***ARTISTIC PRACTICE AND APPROACH***

- *Does the activity proposed have artistic merit?*
- *Does the art activity further the development of the artist?*
- *Does it add creative value and promote sustainability?*
- *Does it justify the time, effort and resources to do it?*
- *Is it a practical and viable activity?*
- *Will the art created have a lasting legacy?*
- *Is it engaging, will it draw an audience?*
- *Is there quality in the concept and execution?*
- *Is this the best way to achieve your artistic aims?*
- *Where appropriate, has collaboration and team working been considered?*

***If the answer to any question above is no, can you change anything to make it yes and improve sustainability?***



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*Detailed Criteria For Artistic Assessment***A] ARTISTIC PRACTICE AND APPROACH****i] Artist/s' work promotes sustainability**

This covers where there is direct presentation of sustainability, where it is the subject of the artwork and is directly perceptible by the audience or where the artist's practice and approach are sustainable and become embedded in the methodology. Commissioners and/or funders support artists' work and practice in these aims.

**ii] Art practice is sustainable**

Artists' work and practice are a sustainable means of employment and encompass a breadth of activity that can economically and practically support the artist in a viable business. Commissioners and/or funders support artists' work and practice in these aims.

**iii] Professional development opportunities**

The covers where there is an opportunity for artists to challenge their awareness, capabilities and acquisition of skills, to refresh and improve their creative practice through research, training, mentoring, experience, etc. Commissioners and/or funders support artists' work and practice in these aims.

**iv] Collaboration and team working**

Within artists' individual practice and unique approach there can be collaboration and cross-fertilisation with other artists and creative professionals. This exchange of ideas can be invigorating and offer a healthy balance to the isolation of a solo career. Team working offers artists the chance to work to their strengths with others who have complementary skills and experience to match the needs of a project, activity or commission. Commissioners and/or funders support artists' work and practice in these aims.

**v] Interaction with audience and public**

This relates to the opportunity for the artist and/or the artwork to interact with the audience and engage with them. This can be through creating or locating the work in a publicly accessible space, encouraging the audience to interact with it and participate in its creation or ongoing animation, etc. (The community involvement section covers this aspect in much more detail.) Commissioners and/or funders support artists' work and practice in these aims.

**vi] Monitoring, Evaluation and Critique**

This covers any ongoing active dialogue between artist, audience, commissioner and those involved and affected by the artwork, art activity or art project. Self-initiated critique by the artist through the process of creativity, to ensure their practice and the artwork they produce is subject to an appropriate level of monitoring, critical evaluation, and ongoing development. Commissioners and/or funders support artists' work and practice in these aims.

## **B] ART ACTIVITY OR SPECIFIC PROJECT**

### **i] Creativity of concept and design**

This relates to the active pursuit of excellence in the conception of artwork, art activity or art project, the quality of design and the relationship of the artwork with its surroundings. The inherent creative potential that is realised by the artist and the appropriate use of resources and scenario presented by the opportunity at the time.

### **ii] Quality of artwork produced**

This area covers the active pursuit of excellence and quality in the implementation of artwork, art activity or an art project. It includes artwork, art activity or an art project detail and the appropriate use of materials, techniques, location, etc, and the overall quality of the creation of the artwork. Commissioners and/or funders need to support artists' work and practice in these aims.

**SECTION 2. PROJECT MANAGEMENT**

*"Neither a borrower nor a lender be; For loan oft loses both itself and friend, and borrowing dulls the edge of husbandry." Hamlet (Act I, Scene III), William Shakespeare.*

***This section covers criteria about the sustainable management of artwork, art activity or an art project from initiation to completion to ensure the work planning and implementation are consistent with sustainable principles. It is applicable to the commissioner and the artist and represents the area of shared responsibility to manage the creative process from concept to completion.***

***Project management is an area where significant sustainability gains can be made by understanding the broad implications of undertaking a public art activity and effectively planning work, and also of managing timetable, budget and resources appropriately.***

***Quick checklist of questions to consider for sustainable project management:***

**INITIATING AND COMMISSIONING**

- *Are the project objectives/brief clearly sustainable?*
- *Does everyone know their roles and what they should be doing?*
- *Can the project be done sustainably in the time allowed?*
- *Can the project be done sustainably within the budget allowed?*
- *Is there flexibility to respond to issues as they arise?*
- *Is there sufficient provision if things go wrong?*
- *Is the process of decision-making clear and inclusive?*
- *Where appropriate, is collaboration possible and supported?*
- *Can sustainable resources be obtained and their use justified?*

**CONSTRUCTION AND SITE PRACTICE**

- *Will the work be competently produced and installed?*
- *Will the work be secure and vandal resistant?*
- *Have health and safety been properly considered?*
- *Is there provision for maintenance and decommissioning?*

**TRANSPORT AND TRAVEL**

- *Is everything being done to promote low impact travel?*
- *Has the need for transport and travel been minimised?*

***If the answer to any question above is no, can you change anything to make it yes and improve sustainability?***

*Detailed Criteria For Project Management Assessment*

**A] INITIATING AND COMMISSIONING**

**i] Clarity of brief and project objectives**

The project objectives need to be supportive of sustainability and any commission brief needs to state the principles clearly enough to be understood and acted upon. Activity or artwork production that uses resources should be able to justify that use as appropriate and in support of sustainable principles.

**ii] Adequate time to achieve sustainable objectives**

Adequate time needs to be allowed to research information on best sustainable practice and the suitable practice of others associated with implementing public art projects and the feasible alternatives that exist amongst the network of current suppliers and subcontractors.

**iii] Adequate budget to achieve sustainable objectives**

The best sustainable options for implementing public art may be more expensive than less sustainable alternatives.

**iv] Supportive management, funding and commissioning process**

Sustainable objectives require supportive management to resolve issues as they transpire, particularly where there are conflicting interests, different perceptions of value and complex decision-making with a number of parties involved. This includes ensuring that sustainable practice underpins the management and, where appropriate, that this is a contractual obligation.

**v] Collaboration where appropriate and inclusive team management**

Where an art activity includes more than one artist or creative practitioner, collaboration offers a greater opportunity for success. Inclusive management with key stakeholders is a recipe for acceptance of the decision-making process and shared ownership and pride in the results.

**B] CONSTRUCTION AND SITE PRACTICE**

**i] Secured by Design – inherently safe, vandal resistant and secure for the public and users**

‘Secured by Design’ is a police-led initiative that focuses on crime prevention at the design, layout and construction stages of a project. The principles of inherent safety, vandal resistance and security for the public and users practised in the construction industry can be useful and may be necessary in the context of public art.

**ii] Construction, site management, health and safety**

The construction industry should conform to widely accepted standards in construction, site management, health and safety and adherence to these standards is appropriate, necessary and often a legal requirement in the context of public art.

**iii] Sustainable briefing, management and audit policy**

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The sustainable briefing, management and audit policy all need to be at an appropriate level to match the scale and nature of site activity and the number of people involved.

### **iv] Maintenance and decommissioning**

Maintenance and decommissioning should be appropriate to the requirements and lifespan of the artwork installation. They need to be identified, addressed and undertaken with regard to sustainable principles.

## **C] TRANSPORT & TRAVEL**

### **i] Cycling and walking encouraged and cycle storage available**

Where practical and possible, cycling and walking should be encouraged to promote healthy living and low impact travel. The travel time allowed, washing and changing facilities and available secure cycle storage will facilitate this.

### **ii] Transport – active pursuit of low impact travel**

Journeys should be justifiable, with the use of public transport where practicable and car sharing when vehicle use is necessary. Basic guidance would be always to choose the lowest impact travel alternatives. Minimise the need for travel and transport associated with the activity or project and transport items efficiently and as little as possible.

### SECTION 3. COMMUNITY INVOLVEMENT



*"I was very tentative about my capacity to successfully work on community involvement so its success was a confidence booster. But it was more than that ... there was inspiration in knowing how much Woodstock meant to local children and to the visitors." Carmel Cummins.*

***This section covers criteria about positively engaging with the public and the local community and, where appropriate, encouraging their participation in an art project or activity. This can range from general information dissemination to proactive engagement of community groups and schools. The active pursuit of community involvement and participation in art initiatives encourages cultural expression and fosters a sense of community pride and social cohesion, which are essential ingredients to the health and well-being of society and therefore support sustainable objectives.***

***Quick checklist of questions to be considered for sustainable community involvement:***

#### ***PUBLIC PERCEPTION AND INFORMATION DISSEMINATION***

- *Where it matters to them, does the public know what's going on?*
- *Is it being promoted in the best ways to let them know?*
- *Where appropriate, should public interaction be a part of the process?*
- *Where appropriate, should community groups be consulted?*
- *Will local media be kept positively informed?*
- *Are community facilities & resources being used to best advantage?*

#### ***INCLUSION***

- *Is access available to everyone who should be involved?*
- *Will everyone who should be, feel included in the creative process?*
- *Does the project reflect the local cultural heritage and diversity?*

#### ***FACILITATION***

- *Where possible is there an education aspect to the project?*
- *Where appropriate, will there be a steering group with community representatives?*
- *Where appropriate, will there be community workshops?*
- *Where appropriate, will community workshops encourage wide participation?*
- *Where appropriate, have local businesses been consulted or involved in any way?*

***If the answer to any question above is no, can you change anything to make it yes and improve sustainability?***

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### *Detailed Criteria For Community Involvement Assessment*

#### **A] PUBLIC PERCEPTION AND INFORMATION**

##### **i] Promotion and Publicity – public informed about project**

This requires a proactive approach to managing the generation and dissemination of information to inform and engage the public and consider their expectations, as well as a method of gauging audience response to inform and assist the process.

##### **ii] Local community engagement**

In tandem with managing the public profile of the artwork, art activity or art project, where appropriate the community needs to be informed of the opportunities for their involvement. This can range from posters and flyers to articles in local papers, local radio/TV, etc, and should be at a level appropriate to the scale and extent of the project.

##### **iii] IT/Community web – art information integrated with local community web**

Information about the artwork, art activity or art project could be posted on existing websites and/or could be the subject of a new website or interactive social network. Social technologies can be used to disseminate information, generate comment and interaction.

##### **iv] Facility for community interaction**

Artists' residencies offer the opportunity for face-to-face discussion and interaction. Café, library display or public exhibition with comments book or suggestion box are some examples and feedback can be sought from community representatives and group leaders.

##### **v] Community groups**

This involves a proactive approach to engaging with local organisations, schools and groups at an appropriate level, in appropriate ways and managing the process of community consultation and involvement.

##### **vi] Interaction and evaluation**

This relates to a system of ongoing dialogue with the public to inform and develop the process, including methods of feedback and evaluation with participants to gather information about the process retrospectively.

#### **B] INCLUSION**

##### **i] Access – proactively encourage use and provision for the less able**

Facilitate access through Disability Discrimination Act compliance and provision to ensure that people are not excluded who might reasonably expect to be involved, to participate or to visit or view the project. The location for artwork, art activity or art projects can be crucial to facilitating access.

##### **ii] Support social cohesion, inclusion and equal opportunities**

The artwork, art activity or art project should support social cohesion and not be overtly confrontational or divisive in subject or presentation. It should



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encourage inclusion by facilitating participation, be aware of and sensitive to diversity, and observe equal opportunities.

### iii] Cultural heritage and Identity

The artwork, art activity or art project should be sympathetic to the cultural heritage of the area, the diversity of the community/ies and the context of its surroundings and, where possible and appropriate, it should reflect the appropriate identity/ies.

## C] FACILITATION

*The level to which a project or art activity should encourage active community participation will vary according to the situation and circumstances and a range of approaches may be necessary. This section can be used as a checklist of options to facilitate this.*

### i] Community Consultation – actively sought/establishing a steering group/exhibition and feedback

The active pursuit of community consultation as part of the creation process can generate participation in brainstorming ideas and in the decision-making process. This can also increase community understanding of the artist and their work and create a responsive dialogue that results in appropriate change, greater appreciation and shared ownership of the finished work.

### ii] Community Workshops and Education– programme with wide participation

The generation of community workshop sessions to encourage participation in the creation process can include the expression of community ideas, text, imagery etc in the artwork. An exhibition and display of community art can also be part of the workshop programme and where appropriate, a presentation of related subjects, heritage or craft.

Education can be directly through gaining experience and learning skills with the artist or, indirectly, through running a related activity can be a bridge to community understanding and appreciation of the artist and their work. Through education, the project can leave a lasting legacy and encourage further art activity and community development.

### iii] Engagement with local businesses

Local businesses can be consulted about the artwork, art activity or art project. They may sponsor the artwork, activity or project. They may be involved directly in creating or fabricating the artwork and can be represented in the artwork, art activity or art project. Local businesses can also gain skills or profile through participation in the artwork, activity or project.

**SECTION 4. ENVIRONMENT AND RESOURCES**

*"We need to love and respect the Earth with the same intensity that we give to our families and our tribe" Gaia Preface, James Lovelock.*

*This section covers criteria for 'living within environmental limits' and includes biodiversity, the use of resources and materials selection, from new to reclaimed and re-used. It covers manufacture, design for decommissioning and re-use, the minimising of waste and the preference for materials with low-embodied energy, and avoiding pollution and encouraging ethical sourcing, while minimising the transport associated with materials and their production. It also covers healthy living, natural light, ventilation, renewably sourced energy and safe workspace practice.*

**Quick checklist of questions to be considered for sustainable environment and resources:**

**BIODIVERSITY**

- *Does the artwork provide a habitation at any time in its life cycle?*
- *Does any aspect of the project encourage or promote biodiversity?*

**RESOURCES**

- *Can materials and resources be sourced locally and sustainably?*
- *Is the choice of materials and production appropriate to the lifespan?*
- *Is the design efficient and effective?*
- *Will materials and resources be ethically sourced?*
- *Does the design allow for re-use or deconstruction?*
- *Where appropriate, have reclaimed materials been considered?*
- *Will the artwork be decommissioned in a sustainable way?*

**MINIMISE POLLUTION**

- *Will manufacture use low energy and be low impact on the environment?*
- *Will any part of the activity or material used cause pollution?*
- *Will all materials and processes used be low toxicity?*

**HEALTHY LIVING – WORKSPACE – PRACTICE**

- *Will unhealthy or nuisance noise levels adversely effect anyone?*
- *Will the workspace be healthy and attractive, with good daylight, natural ventilation, heating/cooling and require low energy input to maintain?*
- *Will activities that require specific provision be properly catered for?*

***If the answer to any question above is no, can you change anything to make it yes and improve sustainability?***



*Detailed Criteria For Environment and Resources Assessment*

**A] BIODIVERSITY**

**i] Promoting biodiversity of plants and habitat types and/or sculpture designed to provide habitation**

This relates to the artwork encouraging biodiversity through its subject, presence, planting, decomposition etc. It could be a habitation or become one during its life cycle or as part of decommissioning.

**B] RESOURCES**

**i] Use of local materials and resources**

Materials sourced locally from renewable sources that do not have adverse effects on communities, local economies or depleting effects on the environment are preferable.

**ii] Manufacture/Processing – minimal amount of energy and process required to produce artworks**

The use of materials and manufacturing techniques that favour low embodied energy, low transport distances and support local economies are preferable.

**iii] Maintenance**

The choice of materials and techniques should be inherently low maintenance and appropriate to the design and lifespan of their application.

**iv] Efficient design and material use**

Actively assessing the design to ensure it is the most efficient to achieve the objectives, that the use of resources are the most effective and that the materials are sourced sustainably.

**v] Design for re-use/deconstruction – reclaimable/recyclable materials used**

There should be consideration in the design process for decommissioning and re-use and for recycling of parts and materials. Reclaimed materials should be considered for use where appropriate, practical and possible.

**vi] Waste plan, use local eco-station for recycling**

This covers the responsibility for planning and organising the decommissioning of an artwork, the re-use of any by-products of manufacture of the artwork and removal of waste from art activity or project to a local eco-station for recycling.

**v] Ethically Sourced Labour and Materials**

Avoid materials and resources that cannot be sourced ethically, that are produced with exploitation of labour or made of limited and non-renewable resources whose extraction threatens the natural environment or the well-being of a community.

**C] MINIMISE POLLUTION****i] Avoidance of high-embodied energy and use of low alternatives**

Prioritise the use of natural materials and renewable resources with inherently low energy processing. Avoid the use of high energy, processed materials and those with pollution inherent in their extraction or manufacture.

**ii] No ozone depleting materials – CFCs/HCFCs**

Avoid the use of chlorofluorocarbons (CFCs) and hydrochlorofluorocarbons (HCFCs), which are commonly used as refrigerants, propellants and solvents.

**iii] Low toxicity materials and the avoidance of halogens and allergens<sup>6</sup>**

Use of materials with inherently low toxicity should be prioritised as should the avoidance of materials that are toxic, contain halogens, allergens or technical processes that involve the use of allergens should be avoided.

Use locally sourced appropriate low toxicity materials, ie timber that is species or type selected for its inherent properties is preferable. Timber treatment should be minimised and only beech distillates or CKB-salts (chromate/potassium/boric acid) used.

**D] HEALTHY LIVING – WORK SPACE – PRACTICE**

*The covers the environment in which the artwork, art activity or art project will take place, including artists' studios, workshop spaces and meeting rooms etc.*

**i] Low noise, low energy use: natural ventilation, daylight, heating, cooling.**

Where any activity is undertaken indoors, people should be accommodated in well-insulated and designed spaces, naturally well-lit, well-ventilated spaces supportive of health and well-being. Minimum energy artificial lighting, ventilation, heating/cooling should be used only when natural energy sources are impractical or unavailable or when necessary for specific activities or effects using specialist equipment that can be justified overall in sustainable terms. People should not be subject to high noise levels or any prolonged sensory nuisance or deprivations that are damaging to health and well-being.

Safety wear should be used where necessary for specific activities and light and ventilation should be controlled so that no damaging light, dust, gas or airborne pollutant escapes beyond controlled work areas. Pollutants should be dealt with safely, with minimal energy use and with no environmental pollution.

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<sup>6</sup> Halogens are present in industrially created compounds and many of them are very toxic, bio-accumulate in humans and have a very wide application range. They include PCBs, PBDEs, and PFCs, as well as numerous other compounds. Flexible PVC polyvinyl chloride and rigid uPVC, with their emissions from manufacturing and disposal, and the plasticizers in PVC should all be avoided. PVC insulation on electric wiring is included (but currently there is no viable replacement).

**SECTION 5. SITE AND CONTEXT**

*"Recognize interdependence. The elements of human design interact with and depend upon the natural world, with broad and diverse implications at every scale. Expand design considerations to recognizing even distant effects..." extract from The Hannover Principles by William McDonough and Michael Braungart.*

***This section covers criteria for the appropriate selection of a site and the context within which the artwork, project or activity takes place. It also includes the appropriate lifespan, durability and replacement of artwork, the synergy of an artwork or activity to current events and their effects beyond the project period.***

***Quick checklist of questions on site and context to be considered for sustainability:***

**APPROPRIATENESS**

- *Is the right site being used for the artwork?*
- *Is the artwork proposed the best for the site?*
- *Is the proposed lifespan right for the artwork and the location?*
- *Will the artwork last for its proposed lifespan?*
- *Is the site accessible enough for everyone who needs to work there or get there?*
- *Does the location offer enough necessary facilities?*
- *Will this location be right for the creative activity planned for it?*

**RELEVANCE**

- *Is there anything else happening that could be linked to the project to increase its success?*
- *Is there anything else sited or happening nearby that may adversely affect the project that you have not taken into account?*
- *Will the artwork still be relevant in the future and if not, can it be changed to keep it relevant?*
- *Does the project have a legacy and will it open doors to any more opportunities in the future?*

***If the answer to any question above is no, can you change anything to make it yes and improve sustainability?***

*Detailed Criteria For Site and Context Assessment*

**A] APPROPRIATENESS**

**i] Site**

The chosen location for artwork, art activity or art project should be the most appropriate available and support the use to which it will be put. It should be the right size and close to necessary transport and amenities and not create problems or present issues that can be solved in a more sustainable way by another site. The artwork, art activity or art project should take local character into account and be in support of any site distinctiveness.

**ii] Lifespan**

The lifespan for the artwork, art activity or art project should be the most appropriate to support its objectives and to support sustainable practice.

**iii] Durability – easily maintained**

The durability of the artwork, art activity or art project should be the most appropriate to support its objectives and to support sustainable practice, maintenance, decommissioning and recycle-ability.

Work that is easily maintained is inherently more likely to be looked after during its lifespan. Work that is constructed in a way that discourages tampering is more likely to remain untouched. The inherent durability of materials, their detailing and finish should be appropriate to their lifecycle.

**iv] Potential of the site to support the creative activity**

The chosen site should be an appropriate location for the creative activity planned to take place or be displayed there.

**v] Potential of the context to support those involved in the creative activity**

The artwork, art activity or art project should be ‘the right thing in the right place at the right time’. The context within which the creative activity is carried out should be supportive, rather than present obstacles in the way of, a successful outcome.

**B] RELEVANCE**

**i] Renewable artworks can be developed, changed or replaced**

Where appropriate, the artwork, art activity or art project should be able to be developed, changed or replaced in the future to reflect change on the site or change in the context in which it was created.

**ii] Synergy to current events and other relevant initiatives**

Where possible and appropriate, the artwork, art activity or art project should be carried out with other people or organisations and in tandem with other relevant initiatives to achieve wider impact and effectiveness.

**iii] Economic and creative opportunities beyond the project period**

Where possible and appropriate, the artwork, art activity or art project should consider the impact beyond the project period and seek to open doors to new economic opportunities and creative activities for local people.



## Public Art Sustainability Assessment

### 5. THE ASSESSMENT PROCESS

**To carry out a quick PASA Assessment** of an artwork, project or activity, you can go through the checklist of questions at the start of each of the five sections of the guidelines to determine whether you have considered the issues and whether your practice or planned activity is as sustainable as it could be.

**To carry out a full PASA Assessment** of an artwork, project or activity, use the PASA Template in APPENDIX 4: Case Studies and with reference to the PASA guidelines five sections, give each criterion listed a score: 1=Low sustainability; 2=Medium sustainability; 3=High sustainability.

**Fill in the score tables on the PASA Template in Appendix 4**

Example score table:

| ARTISTIC PRACTICE & APPROACH                | LOW   | MEDIUM | HIGH      |
|---|-------|--------|-----------|
| CRITERIA                                    | 1=low | 2= med | 3= high   |
| A] OVERALL                                  |       |        |           |
| i. Artists' work promotes sustainability    |       |        | 3         |
| ii. Art practice is sustainable             |       | 2      |           |
| iii. Professional development opportunities | 1     |        |           |
| iv. Collaboration and team working          |       | 2      |           |
| v. Interaction with audience/public         |       |        | 3         |
| vi. Monitoring, evaluation and critique     | 1     |        |           |
| B] ACTIVITY OR SPECIFIC PROJECT             |       |        |           |
| i. Creativity of concept and design         |       |        | 3         |
| ii. Quality of artwork produced             |       | 2      |           |
| <b>SUB TOTAL SCORE</b>                      |       |        | <b>17</b> |

By adding up the scores and referring to the CRITERIA SCORE TABLE below, you can determine if sustainability for each section is LOW, MEDIUM or HIGH.

To complete the first section of the example PASA summary, fill it in like this:

| PASA SUMMARY EXAMPLE         | Score      |       |
|------------------------------|------------|-------|
| CRITERIA                     | CALCULATOR |       |
| ARTISTIC PRACTICE & APPROACH | 17         | MED   |
| PROJECT MANAGEMENT           | 0          | L/M/H |
| COMMUNITY INVOLVEMENT        | 0          | L/M/H |
| ENVIRONMENT & RESOURCES      | 0          | L/M/H |
| SITE & CONTEXT               | 0          | L/M/H |
| OVERALL PASA Benchmark       | 0          | L/M/H |

| CRITERIA | SCORE     | TABLE      |
|----------|-----------|------------|
| LOW      | MEDIUM    | HIGH       |
| up to 11 | 12 to 19  | 20 to 24   |
| up to 14 | 15 to 24  | 25 to 30   |
| up to 17 | 18 to 29  | 30 to 36   |
| up to 17 | 18 to 29  | 30 to 36   |
| up to 11 | 12 to 19  | 20 to 24   |
| OVERALL  | OVERALL   | OVERALL    |
| Up to 74 | 75 to 124 | 125 to 150 |

Carry on scoring through all the criteria until you have an overall score filled in for each of the five sections.

The criteria scores can be used to indicate where changes could be made to improve sustainability and measure improvements when the assessment is repeated.

## Public Art Sustainability Assessment

The sum of all the criteria scores for each section gives a numerical PASA Benchmark. Use this number to check on the CRITERIA SCORE TABLE what the OVERALL sustainability score is, it will be either: LOW, MEDIUM or HIGH (The higher the score the more sustainable the project).

### PASA Benchmark

At present there is no standard comparison for any benchmark created by using PASA. Its main purpose is to provoke users to question whether they can improve their sustainability by altering or adjusting their practice or by planning their artwork differently. The repeated use of PASA will generate benchmark references<sup>7</sup> and these could be used to reference specific project and may be cross-referenced between projects and activities in the future.

### PASA %

Once you have a PASA Benchmark, it can also be represented a percentage

### To calculate the overall PASA %

$$\frac{\text{PASA Benchmark Score}}{150} \times 100 = \text{PASA percentage}$$

Use the **PASA Template** in APPENDIX 4 to include relevant detail about the project or art activity and explain the reasoning behind the scoring and anything that seems appropriate to the issue of sustainability.

### Example Project: Case Study – The Art Depot

The PASA Benchmark is at the top end of the MEDIUM category overall, the score for sustainability is 122/150 or 81% with three high criteria scores and two medium.

| PASA SUMMARY: ART DEPOT      |            | Score |
|------------------------------|------------|-------|
| CRITERIA                     | CALCULATOR |       |
| ARTISTIC PRACTICE & APPROACH | 22         | HIGH  |
| PROJECT MANAGEMENT           | 22         | MED   |
| COMMUNITY INVOLVEMENT        | 33         | HIGH  |
| ENVIRONMENT & RESOURCES      | 26         | MED   |
| SITE & CONTEXT               | 20         | HIGH  |
| OVERALL PASA Benchmark       | 122        | MED   |

| CRITERIA | SCORE     | TABLE      |
|----------|-----------|------------|
| LOW      | MEDIUM    | HIGH       |
| up to 11 | 12 to 19  | 20 to 24   |
| up to 14 | 15 to 24  | 25 to 30   |
| up to 17 | 18 to 29  | 30 to 36   |
| up to 17 | 18 to 29  | 30 to 36   |
| up to 11 | 12 to 19  | 20 to 24   |
| OVERALL  | OVERALL   | OVERALL    |
| Up to 74 | 75 to 124 | 125 to 150 |

$$(\text{PASA benchmark } 122/150) \times 100 = \text{PASA percentage } 81 \%$$

The Art Depot: PASA 81%

<sup>7</sup> See Appendix 4: Case Studies

## 6. APPENDIX 1: CHRYSALIS ARTS – STEPS TO SUSTAINABILITY

Chrysalis Arts is an artist-led public art company, training and arts development agency based in the North Yorkshire village of Gargrave in northern England. The company combines the skills of artists and other design professionals with those of project managers and work with a range of highly skilled makers and specialist manufacturers. Chrysalis has extensive experience in producing work to commission for a wide range of clients, from local authorities to health bodies and regeneration agencies.

Besides working in close collaboration with architects, landscape architects, planners and developers, Chrysalis is also nationally known for pioneering techniques for facilitating community involvement in the public art process, and is responsible for a number of award-winning regeneration schemes. The company's diverse experience in the design, development, management and implementation of public art schemes and commissions has gained Chrysalis an outstanding reputation for high calibre artwork, combined with professionalism in all aspects of project delivery.

### Chrysalis ethos and methods

Fundamental to the company's artistic practice is the belief that artists can transform places and regenerate communities, by working in harmony with local people and encouraging community involvement through consultation and workshop processes to foster pride and a sense of ownership.

In parallel with this, Chrysalis has developed a philosophy of sharing knowledge with other artists and building their capacity, thereby expanding the economic potential of the arts sector by providing:

- Professional development training
- Mentoring and support
- Training "for real" on public art projects

For previous projects and further information see [www.chrysalisarts.org.uk](http://www.chrysalisarts.org.uk)

### Background

Chrysalis Arts was founded by Kate Maddison and Rick Faulkner in 1985 following their involvement in an association of freelance artists specialising in celebratory events and performance, live art and temporary installations, and community art projects. After three years in Cheshire they moved to Gargrave, at a time when the company was beginning to have more of a public art focus.

When Christine Keogh joined the directors of Chrysalis, the company began to develop an arts development strand to its work, providing training and professional development for artists and makers and in 1996 they were able to open the Art Depot as a permanent base for the company's activities.

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### The beginnings of a sustainable approach



In its early years, the company's relationship to sustainable behaviour was driven mainly by economics and a "waste not, want not" philosophy. At that time, Chrysalis was doing one project at a time and, literally, moving from one project – temporary installation, event based, community celebration<sup>8</sup> or performance<sup>9</sup> to the next.

A way of working evolved that was based substantially on self-sufficiency but also supporting local economies and local artists – based where the projects were taking place – and the sharing of resources. Often this would involve the re-using and reclaiming of materials and items from previous projects, sometimes "scrounging" materials – like card, newsprint and wire – from local industry and scrap merchants. This approach began on an *ad hoc* basis and developed into the company becoming members of collective warehousing schemes and purchasing materials as cheaply as possible.

This practice would include using old delivery vans and vintage vehicles as mobile workshops and transport, being resident temporarily in boats, warehouses, caravans, industrial estates and tents, and accepting the production of art works as a lifestyle, with basic accommodation, long hours and the ability to manage with minimum resources.

Over the eight years from 1988 to 1996, the company became generally more aware of the environment as an issue and was able to adapt its "waste not, want not" approach to a developing context of larger commissions and bigger budgets, higher profile activity<sup>10</sup>, more diverse roles and the development of a more thorough-going system of management and administration.

### Becoming fully conscious of sustainability

Environmental awareness informed the development of the Art Depot<sup>11</sup>, the design of which was a collaborative process with local architects, and the construction involved local skilled trades people and resources.

Consciousness of sustainability was consolidated over time through the completion of mainly permanent public art projects, where a broad spectrum of commissions was successfully completed in response to commissioners requiring durability and low maintenance, sometimes specifying particular materials and techniques and requiring exacting standards for the process

<sup>8</sup> Community procession, Stockton Riverside Festival, 1991

<sup>9</sup> Finale Performance, Stockton Riverside Festival, 1992

<sup>10</sup> St Philips School, Salford – RTPI award 1994

<sup>11</sup> The Art Depot received the RIBA White Rose Award in 1998.

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and delivery of the commissions. On some projects, the combination of pressure from commissioners, tight budgets and timescales, and project parameters made the company more aware of how project decisions might not be in the best interest of the environment and sustainability.

Confronting these contradictions and developing a more sustainable form of practice emerged through a series of projects over which Chrysalis had more control. In 2001 a Gargrave-based project, *Artists in Transition*<sup>12</sup>, substantially funded by the Arts Council, took place in the aftermath of the foot and mouth outbreak which had affected North Yorkshire, and brought environmental issues to the fore. This was followed, in 2005, by an allotments project at Kersal Vale<sup>13</sup> in Greater Manchester, when Chrysalis was able to link allotment growers with a Manchester city centre hotel through the supply of home-grown fruit and vegetables for a special meal to raise the profile of healthy eating and local produce.

Then, in 2007, the company received a commission from Staffordshire County Council for a project about climate change at Apedale Community Country Park. The flagship project, 'A Change in the Weather',<sup>14</sup> was funded by 'Greening for Growth' to increase environmental awareness in the region. This forced Chrysalis to examine the environmental implications of its own practice in a concerted way and helped the company to establish a self-developed and self-imposed code of conduct to ensure some measure of sustainability.

The architects with whom Chrysalis worked on the Apedale project introduced the company to Gaia Research, an agency based at the University of Edinburgh, and the company subsequently collaborated with Gaia to explore the development of a more sustainable practice and develop a code of conduct that could be applied experimentally to a pilot public art project. The 'Slow Art Trail'<sup>15</sup> was funded by Arts Council England, the Calouste Gulbenkian Foundation, Craven District Council and the Yorkshire Dales Millennium Trust, and undertaken in partnership with Bolton Abbey Estates in the Yorkshire Dales National Park.

The project connected with the slow food concept of taking more time to appreciate quality and sourced materials locally where possible, used natural and non-toxic materials and aimed to highlight issues such as re-using and recycling, sustainable transport and responsible travel. A team of established local artists was involved in a collaborative process to create artwork and poetry that explored the theme of sustainability in the context of the site at Bolton Abbey and encouraged local community participation in the Slow Art Trail through a programme of creative writing and visual arts workshops.

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<sup>12</sup> 'Artists in Transition', Gargrave-based international project, Year of the Artist, 2001

<sup>13</sup> Kersal Vale Allotments, arts-based research residency, April to October 2004

<sup>14</sup> 'A Change in the Weather' community based environmental awareness raising project to create temporary and permanent public art for Apedale Community Country Park, Staffordshire, 2007-8.

<sup>15</sup> 'Slow Art Trail', pilot public art project exploring sustainable art practice, 2008

## **Public Art Sustainability Assessment**

Artists' work practice was shaped by the sustainable parameters of the project and their collective experience has informed the production of PASA.

This has brought Chrysalis to where it is now, keen to embrace the principles of sustainability in creating public artwork, promoting both responsible professional practice and conscientious use of materials and resources, in line with a fully developed environmental policy.

## 7. APPENDIX 2: SUSTAINABLE PRINCIPLES

*“Sustainable development meets the needs of the present without compromising the ability of future generations to meet their own needs.”* – World Commission on Environment and Development, 1987

### BACKGROUND

#### A. Universal Declaration of Human Rights (key principle 27.1.

1948) states that: Everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits – see

[www1.umn.edu/humanrts/instree/b1udhr.htm](http://www1.umn.edu/humanrts/instree/b1udhr.htm)

#### B. The Brundtland Report

In 1987 the Brundtland Report, *Our Common Future*, alerted the world to the urgency of making progress toward economic development that could be sustained without depleting natural resources or harming the environment. Published by an international group of politicians, civil servants and experts on the environment and development, the report provided a key statement on sustainable development, defining it as:

*development that meets the needs of the present without compromising the ability of future generations to meet their own needs.*

The Brundtland Report was primarily concerned with securing a global equity, redistributing resources towards poorer nations whilst encouraging their economic growth. The report also suggested that equity, growth and environmental maintenance are simultaneously possible and that each country is capable of achieving its full economic potential, whilst at the same time enhancing its resource base. The report also recognised that achieving this equity and sustainable growth would require technological and social change.

The report highlighted three fundamental components to sustainable development: environmental protection, economic growth and social equity. The environment should be conserved and our resource base enhanced, by gradually changing the ways in which we develop and use technologies. Developing nations must be allowed to meet their basic needs of employment, food, energy, water and sanitation. If this is to be done in a sustainable manner, then there is a definite need for a sustainable level of population. Economic growth should be revived and developing nations should be allowed a growth of equal quality to the developed nations.

#### C. Agenda 21

Agenda 21, established at the 1992 United Nations Conference on Environment and Development, or "Earth Summit", in Rio de Janeiro, Brazil, is the blueprint for sustainability in the 21st century. Agenda 21 represented a commitment to sustainable development agreed by many of the world's governments. Nations that have pledged to take part in Agenda 21 are monitored by the International Commission on Sustainable Development, and are encouraged to promote Agenda 21 at the local and regional levels



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within their own countries. Agenda 21 addresses the development of societies and economies by focusing on the conservation and preservation of our environments and natural resources.

Agenda 21 is a blueprint on how to make development socially, economically and environmentally sustainable in the 21st century. Governments, non-governmental organisations (NGOs), industry and the general public are all encouraged to become involved. Agenda 21 provides a framework for tackling today's social and environmental problems, including air pollution, deforestation, biodiversity loss, health, overpopulation, poverty, energy consumption, waste production and transport issues.

### D. UK Government Sustainable Development

The UK Government's Department for the Environment, Farming & Rural Affairs sets out the Government's shared principles of sustainable development as they apply to the Government itself, the Scottish Executive, the Welsh Assembly Government and the Northern Ireland Administration on its website.

<http://www.defra.gov.uk/sustainable/government/what/principles.htm>

According to this interpretation, for a policy to be sustainable, it must respect all five of the identified principles for sustainability, namely:

- Living within environmental limits
- Ensuring a strong, healthy and just society
- Achieving a sustainable economy
- Using sound science responsibly
- Promoting good governance

An accompanying statement summarises this as follows: "We want to live within environmental limits and achieve a just society, and we will do so by means of sustainable economy, good governance, and sound science." The following diagram expands on each of the five principles of sustainability.

Official UK Government Website –

<http://www.defra.gov.uk/sustainable/government/index.asp>

DEFRA Sustainable Development Indicators –

<http://www.defra.gov.uk/sustainable/government/progress/data-resources/sdiyp.htm>

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**D. The Hannover Principles**

The Hannover Principles comprise a set of statements about designing buildings and objects with forethought about their environmental impact, their effect on the sustainability of growth, and their overall impact on society. They were first formulated by William McDonough and Michael Braungart for planning Expo 2000 in Hannover and are presented in a copyrighted 1992 document (with permission granted on 3/9/09 to reproduce them here).

The Hannover Principles do the following:

- 1 **Insist on rights of humanity and nature to co-exist** in a healthy, supportive, diverse and sustainable condition.
- 2 **Recognize interdependence.** The elements of human design interact with and depend upon the natural world, with broad and diverse implications at every scale. Expand design considerations to recognizing even distant effects.
- 3 **Respect relationships between spirit and matter** – consider all aspects of human settlement including community, dwelling, industry and trade in terms of existing and evolving connections between spiritual and material consciousness.
- 4 **Accept responsibility for the consequences of design** decisions upon human wellbeing, the viability of natural systems, and their right to co-exist.
- 5 **Create safe objects of long-term value** and not burden future generations with requirements for maintenance of vigilant administration of potential danger due to the careless creation of products, processes or standards.
- 6 **Eliminate the concept of waste** and evaluate and optimize the full life-cycle of products and processes, to approach the state of natural systems, in which there is no waste.
- 7 **Rely on natural energy flows** so that human designs should, like the living world, derive their creative forces from perpetual solar income. Incorporate the energy efficiently and safely for responsible use.
- 8 **Understand the limitations of design**, acknowledging that no human creation lasts forever and design cannot solve all problems. Those who create and plan should practise humility in the face of nature. Treat nature as a model and mentor, not an inconvenience to be evaded or controlled.
- 9 **Seek constant improvement by the sharing of knowledge**, to encourage direct and open communication between colleagues, patrons, manufacturers and users to link long-term sustainable considerations with ethical responsibility, and re-establish the integral relationship between natural processes and human activity.

The Hannover Principles should be seen as a living document committed to the transformation and growth in the understanding of our interdependence with nature, so that they may adapt as our knowledge of the world evolves. They can be consulted at <http://repo-nt.tcc.virginia.edu/classes/tcc315/Resources/ALM/Environment/hannover.html>

(sourced 30/4/09, reproduced by permission 2/9/09)

**C. THE EARTH CHARTER**

The Earth Charter was created by the independent Earth Charter Commission which was convened as a follow-up to the 1992 Earth Summit in order to produce a global consensus statement of values and principles for a sustainable future. The document was developed over nearly a decade through an extensive process of international consultation, to which over five thousand people contributed. The Charter has been formally endorsed by thousands of organizations, including UNESCO and the IUCN (World Conservation Union). Sourced on 23/11/09 from the website: <http://www.earthcharterinaction.org/content/pages/Read-the-Charter.html>

**THE EARTH CHARTER****Preamble**

We stand at a critical moment in Earth's history, a time when humanity must choose its future. As the world becomes increasingly interdependent and fragile, the future at once holds great peril and great promise. To move forward we must recognize that in the midst of a magnificent diversity of cultures and life forms we are one human family and one Earth community with a common destiny. We must join together to bring forth a sustainable global society founded on respect for nature, universal human rights, economic justice, and a culture of peace. Towards this end, it is imperative that we, the peoples of Earth, declare our responsibility to one another, to the greater community of life, and to future generations.

**Earth, Our Home**

Humanity is part of a vast evolving universe. Earth, our home, is alive with a unique community of life. The forces of nature make existence a demanding and uncertain adventure, but Earth has provided the conditions essential to life's evolution. The resilience of the community of life and the well-being of humanity depend upon preserving a healthy biosphere with all its ecological systems, a rich variety of plants and animals, fertile soils, pure waters, and clean air. The global environment with its finite resources is a common concern of all peoples. The protection of Earth's vitality, diversity, and beauty is a sacred trust.

**The Global Situation**

The dominant patterns of production and consumption are causing environmental devastation, the depletion of resources, and a massive extinction of species. Communities are being undermined. The benefits of development are not shared equitably and the gap between rich and poor is widening. Injustice, poverty, ignorance, and violent conflict are widespread and the cause of great suffering. An unprecedented rise in human population has overburdened ecological and social systems. The foundations of global security are threatened. These trends are perilous—but not inevitable.

**The Challenges Ahead**

The choice is ours: form a global partnership to care for Earth and one another or risk the destruction of ourselves and the diversity of life. Fundamental changes are needed in our values, institutions, and ways of living. We must realize that when basic needs have been met, human development is primarily about being more, not having more. We have the knowledge and technology to provide for all and to reduce our impacts on the environment. The emergence of a global civil society is creating new opportunities to build a democratic and humane world. Our environmental, economic, political, social, and spiritual challenges are interconnected, and together we can forge inclusive solutions.

**Universal Responsibility**

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To realize these aspirations, we must decide to live with a sense of universal responsibility, identifying ourselves with the whole Earth community as well as our local communities. We are at once citizens of different nations and of one world in which the local and global are linked. Everyone shares responsibility for the present and future well-being of the human family and the larger living world. The spirit of human solidarity and kinship with all life is strengthened when we live with reverence for the mystery of being, gratitude for the gift of life, and humility regarding the human place in nature.

We urgently need a shared vision of basic values to provide an ethical foundation for the emerging world community. Therefore, together in hope we affirm the following interdependent principles for a sustainable way of life as a common standard by which the conduct of all individuals, organizations, businesses, governments, and transnational institutions is to be guided and assessed.

### Principles

#### I. RESPECT AND CARE FOR THE COMMUNITY OF LIFE

##### 1. Respect Earth and life in all its diversity.

- a. Recognize that all beings are interdependent and every form of life has value regardless of its worth to human beings.
- b. Affirm faith in the inherent dignity of all human beings and in the intellectual, artistic, ethical, and spiritual potential of humanity.

##### 2. Care for the community of life with understanding, compassion, and love.

- a. Accept that with the right to own, manage, and use natural resources comes the duty to prevent environmental harm and to protect the rights of people.
- b. Affirm that with increased freedom, knowledge, and power comes increased responsibility to promote the common good.

##### 3. Build democratic societies that are just, participatory, sustainable, and peaceful.

- a. Ensure that communities at all levels guarantee human rights and fundamental freedoms and provide everyone an opportunity to realize his or her full potential.
- b. Promote social and economic justice, enabling all to achieve a secure and meaningful livelihood that is ecologically responsible.

##### 4. Secure Earth's bounty and beauty for present and future generations.

- a. Recognize that the freedom of action of each generation is qualified by the needs of future generations.
- b. Transmit to future generations values, traditions, and institutions that support the long-term flourishing of Earth's human and ecological communities.

In order to fulfill these four broad commitments, it is necessary to:

#### II. ECOLOGICAL INTEGRITY

##### 5. Protect and restore the integrity of Earth's ecological systems, with special concern for biological diversity and the natural processes that sustain life.

- a. Adopt at all levels sustainable development plans and regulations that make environmental conservation and rehabilitation integral to all development initiatives.
- b. Establish and safeguard viable nature and biosphere reserves, including wild lands and marine areas, to protect Earth's life support systems, maintain biodiversity, and preserve our natural heritage.
- c. Promote the recovery of endangered species and ecosystems.
- d. Control and eradicate non-native or genetically modified organisms harmful to native species and the

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environment, and prevent introduction of such harmful organisms.

e. Manage the use of renewable resources such as water, soil, forest products, and marine life in ways that do not exceed rates of regeneration and that protect the health of ecosystems.

f. Manage the extraction and use of non-renewable resources such as minerals and fossil fuels in ways that minimize depletion and cause no serious environmental damage.

### **6. Prevent harm as the best method of environmental protection and, when knowledge is limited, apply a precautionary approach.**

a. Take action to avoid the possibility of serious or irreversible environmental harm even when scientific knowledge is incomplete or inconclusive.

b. Place the burden of proof on those who argue that a proposed activity will not cause significant harm, and make the responsible parties liable for environmental harm.

c. Ensure that decision making addresses the cumulative, long-term, indirect, long distance, and global consequences of human activities.

d. Prevent pollution of any part of the environment and allow no build-up of radioactive, toxic, or other hazardous substances.

e. Avoid military activities damaging to the environment.

### **7. Adopt patterns of production, consumption, and reproduction that safeguard Earth's regenerative capacities, human rights, and community well-being.**

a. Reduce, reuse, and recycle the materials used in production and consumption systems, and ensure that residual waste can be assimilated by ecological systems.

b. Act with restraint and efficiency when using energy, and rely increasingly on renewable energy sources such as solar and wind.

c. Promote the development, adoption, and equitable transfer of environmentally sound technologies.

d. Internalize the full environmental and social costs of goods and services in the selling price, and enable consumers to identify products that meet the highest social and environmental standards.

e. Ensure universal access to health care that fosters reproductive health and responsible reproduction.

f. Adopt lifestyles that emphasize the quality of life and material sufficiency in a finite world.

### **8. Advance the study of ecological sustainability and promote the open exchange and wide application of the knowledge acquired.**

a. Support international scientific and technical cooperation on sustainability, with special attention to the needs of developing nations.

b. Recognize and preserve the traditional knowledge and spiritual wisdom in all cultures that contribute to environmental protection and human well-being.

c. Ensure that information of vital importance to human health and environmental protection, including genetic information, remains available in the public domain.

## **III. SOCIAL AND ECONOMIC JUSTICE**

### **9. Eradicate poverty as an ethical, social, and environmental imperative.**

a. Guarantee the right to potable water, clean air, food security, uncontaminated soil, shelter, and safe sanitation, allocating the national and international resources required.

b. Empower every human being with the education and resources to secure a sustainable livelihood, and provide social security and safety nets for those who are unable to support themselves.

c. Recognize the ignored, protect the vulnerable, serve those who suffer, and enable them to develop their capacities and to pursue their aspirations.

### **10. Ensure that economic activities and institutions at all levels promote human development in an equitable and sustainable manner.**

a. Promote the equitable distribution of wealth within nations and among nations.

b. Enhance the intellectual, financial, technical, and social resources of developing nations, and relieve

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them of onerous international debt.

- c. Ensure that all trade supports sustainable resource use, environmental protection, and progressive labor standards.
- d. Require multinational corporations and international financial organizations to act transparently in the public good, and hold them accountable for the consequences of their activities.

### **11. Affirm gender equality and equity as prerequisites to sustainable development and ensure universal access to education, health care, and economic opportunity.**

- a. Secure the human rights of women and girls and end all violence against them.
- b. Promote the active participation of women in all aspects of economic, political, civil, social, and cultural life as full and equal partners, decision makers, leaders, and beneficiaries.
- c. Strengthen families and ensure the safety and loving nurture of all family members.

### **12. Uphold the right of all, without discrimination, to a natural and social environment supportive of human dignity, bodily health, and spiritual well-being, with special attention to the rights of indigenous peoples and minorities.**

- a. Eliminate discrimination in all its forms, such as that based on race, color, sex, sexual orientation, religion, language, and national, ethnic or social origin.
- b. Affirm the right of indigenous peoples to their spirituality, knowledge, lands and resources and to their related practice of sustainable livelihoods.
- c. Honor and support the young people of our communities, enabling them to fulfill their essential role in creating sustainable societies.
- d. Protect and restore outstanding places of cultural and spiritual significance.

## **IV. DEMOCRACY, NONVIOLENCE, AND PEACE**

### **13. Strengthen democratic institutions at all levels, and provide transparency and accountability in governance, inclusive participation in decision making, and access to justice.**

- a. Uphold the right of everyone to receive clear and timely information on environmental matters and all development plans and activities which are likely to affect them or in which they have an interest.
- b. Support local, regional and global civil society, and promote the meaningful participation of all interested individuals and organizations in decision making.
- c. Protect the rights to freedom of opinion, expression, peaceful assembly, association, and dissent.
- d. Institute effective and efficient access to administrative and independent judicial procedures, including remedies and redress for environmental harm and the threat of such harm.
- e. Eliminate corruption in all public and private institutions.
- f. Strengthen local communities, enabling them to care for their environments, and assign environmental responsibilities to the levels of government where they can be carried out most effectively.

### **14. Integrate into formal education and life-long learning the knowledge, values, and skills needed for a sustainable way of life.**

- a. Provide all, especially children and youth, with educational opportunities that empower them to contribute actively to sustainable development.
- b. Promote the contribution of the arts and humanities as well as the sciences in sustainability education.
- c. Enhance the role of the mass media in raising awareness of ecological and social challenges.
- d. Recognize the importance of moral and spiritual education for sustainable living.

### **15. Treat all living beings with respect and consideration.**

- a. Prevent cruelty to animals kept in human societies and protect them from suffering.
- b. Protect wild animals from methods of hunting, trapping, and fishing that cause extreme, prolonged, or avoidable suffering.
- c. Avoid or eliminate to the full extent possible the taking or destruction of non-targeted species.

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### **16. Promote a culture of tolerance, nonviolence, and peace.**

- a. Encourage and support mutual understanding, solidarity, and cooperation among all peoples and within and among nations.
- b. Implement comprehensive strategies to prevent violent conflict and use collaborative problem solving to manage and resolve environmental conflicts and other disputes.
- c. Demilitarize national security systems to the level of a non-provocative defense posture, and convert military resources to peaceful purposes, including ecological restoration.
- d. Eliminate nuclear, biological, and toxic weapons and other weapons of mass destruction.
- e. Ensure that the use of orbital and outer space supports environmental protection and peace.
- f. Recognize that peace is the wholeness created by right relationships with oneself, other persons, other cultures, other life, Earth, and the larger whole of which all are a part.

### **The Way Forward**

As never before in history, common destiny beckons us to seek a new beginning. Such renewal is the promise of these Earth Charter principles. To fulfill this promise, we must commit ourselves to adopt and promote the values and objectives of the Charter.

This requires a change of mind and heart. It requires a new sense of global interdependence and universal responsibility. We must imaginatively develop and apply the vision of a sustainable way of life locally, nationally, regionally, and globally. Our cultural diversity is a precious heritage and different cultures will find their own distinctive ways to realize the vision. We must deepen and expand the global dialogue that generated the Earth Charter, for we have much to learn from the ongoing collaborative search for truth and wisdom.

Life often involves tensions between important values. This can mean difficult choices. However, we must find ways to harmonize diversity with unity, the exercise of freedom with the common good, short-term objectives with long-term goals. Every individual, family, organization, and community has a vital role to play. The arts, sciences, religions, educational institutions, media, businesses, nongovernmental organizations, and governments are all called to offer creative leadership. The partnership of government, civil society, and business is essential for effective governance.

In order to build a sustainable global community, the nations of the world must renew their commitment to the United Nations, fulfill their obligations under existing international agreements, and support the implementation of Earth Charter principles with an international legally binding instrument on environment and development.

Let ours be a time remembered for the awakening of a new reverence for life, the firm resolve to achieve sustainability, the quickening of the struggle for justice and peace, and the joyful celebration of life.

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