

MANIFESTO

XPO ECO-DESIGN MANIFESTO FOR PERMANENT AND TEMPORARY EXHIBITIONS

xpo

Fédération des concepteurs d'expositions



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XPO Eco-Design Manifesto for Permanent and Temporary Exhibitions

50 suggestions for socially and environmentally responsible approaches.

A call to action by and for all players involved in the creation of cultural exhibitions...

Eco-design is a shared responsibility, requiring a collective effort on the part of project management teams, stakeholders, creatives^[1], fabricators, contractors and audiences.

...Advocating dialogue and collaboration throughout the full lifecycle of an exhibition project.

With this manifesto, the French Federation of Exhibition Creatives XPO^[2] invites all stakeholders to bring together all their shared expertise to create a joint vision to promote and standardize best practices.

...And communicating our shared expectations of eco-design and promoting innovative solutions to contemporary challenges. We must revolutionize our approach to exhibition making. This manifesto promotes the

creation of interdisciplinary, agile teams, the overhaul of public procurement procedures, the systematization of sustainable and socially responsible approaches, and training for all current and future players in our projects.

Each exhibition project is unique, and it is essential to take each exhibition's specific features into account when defining the most appropriate approach to eco-design. Asking the right questions at the right time to ensure the best solutions.

This manifesto advocates a holistic, collaborative approach that covers the entire life cycle of an exhibition. The process is explained below, broken down by project phase, as shown in the diagram.

[1] Such as architects, curators, scenographers, designers, audio visual hardware and software consultants, lighting designers...

[2] For more info, see the website of the Federation : xpofederation.org

Exhibition & Eco-design

Definitions

With 12,300 exhibitions a year in France, exhibitions are now a cultural product in their own right. Studies show how they play a growing role in the dissemination of knowledge, welcoming 117 million visitors in 2019, in France alone^[1].

Creating new exhibitions has an impact. Until now there has not been enough consideration of the lifecycle of the materials used. Exhibitions often involve practices that are environmentally and socially unsustainable.

Knowledge sharing, conservation, accessibility and inclusion are central to exhibition creation. They are integral to the challenges of sustainability and therefore eco-design.

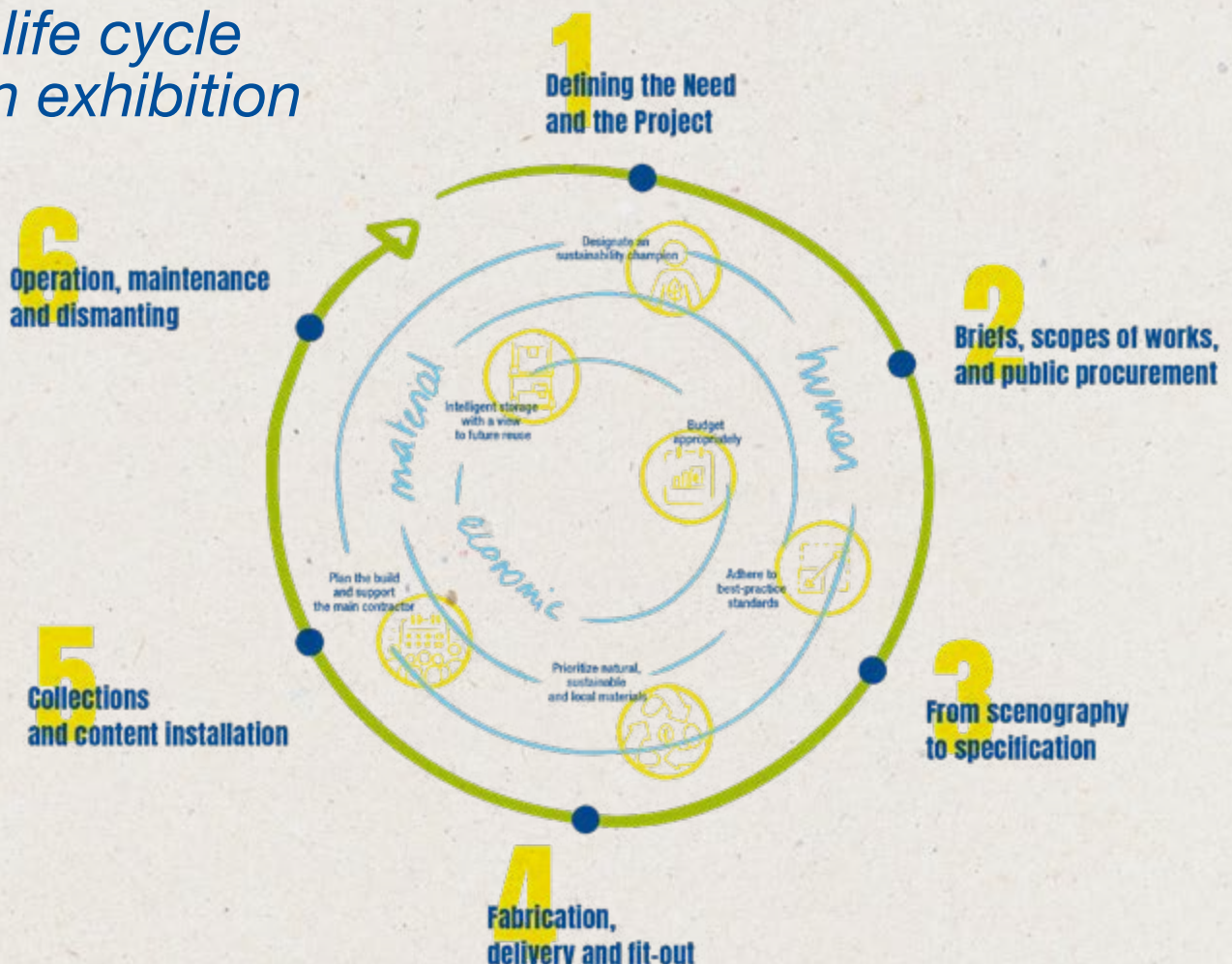
Eco-design integrates environmental and social sustainability into the design of goods and services. The strength of eco-design lies in its consideration of the relationships and co-dependencies that go into making something new.

Eco-design involves everyone who is part of the conception, design and fabrication and build process and beyond, into disassembly, reuse and/ or disposal. It is a collaborative effort that must be approached holistically.

Eco-design requires that all the actors in the sector commit to environmentally and socially sustainable practices.

[1] Study on the specialisms involved in the design and follow-up of cultural exhibitions: <https://www.xpofederation.org/copie-de-les-m%C3%A9tiers-de-l-exposition>

The life cycle of an exhibition



Sustainable practice for permanent and temporary exhibitions

50 strategies for socially and environmentally responsible approaches.

XPO is the Federation of Exhibition Creatives. We are made up of over 500 professionals and unite ten professional associations and unions, as well as partner organizations, and funders.

Since our establishment in 2019 in Paris, we have been committed to environmentally and socially sustainable practices. This manifesto is the fruit of cross-disciplinary reflection by our members.

Phase 1 Defining the Need and the Project

The project definition phase is crucial to the success of any project. Even more so when employing an eco-design approach.

Phase 1 encompasses the definition of curatorial, interpretive, design and marketing objectives, that together determine the impact of the exhibition.

Each decision must be carefully considered, from an individual and a holistic perspective. The outcome of this initial thinking process must be captured in a clear brief that outlines project objectives and constraints from the outset:

- 1.** Define success criteria as the basis for evaluating the project and creating opportunities for future learning. Consider for example:
 - What are the project's objectives, duration, targeted budget?
 - How does the project fit within the project sponsor overall program?
 - Does the project optimize use of the institution's existing collections and facilities?

- 2.** Consider the entire lifecycle of the exhibition and all its parts. Plan for each phase and assess opportunities to reduce, adapt, or recycle.

- 3.** Allow for a preliminary analysis of the host institution's facilities and infrastructure. Consider the space available, visitor flow, environmental conditions, daylight, acoustics, power and data, etc, in order to capitalize on the building's intrinsic qualities, and existing materials to reduce the project's carbon footprint.

- 4.** Anticipate the future needs and constraints of the exhibition to ensure longevity (eg: updating content and collections) and integrate them into the specifications.

- 5.** Appoint a sustainability coordinator to oversee this work, raise team awareness, and align operational efficiency with environmental sustainability, never losing sight of the project's specificities and constraints (schedule, budget, human resources, etc.).

- 6.** Ensure everyone is committed to eco-design principles.

- 7.** Raise awareness of eco-design related issues and train employees, whatever their level of experience and previous training.

- 8.** Re-examine interpretation and marketing models in line with the project's commitments and values such as target audiences and community involvement, object loans, the role of digital technology, live interpretation/ tour guides.

9. Question the role and type of digital content being used: each device must be relevant in terms of content, form and technology.

10. Analyze the sustainability of digital content and production: some technologies are more sustainable than others. Plan updates and maintenance and anticipate copyright issues.

11. Include a diagnostic phase to identify and assess resources and analyze their possible adaptation and reuse. Identify local and regional organizations with which you can share resources. Consider the opportunities for doing the same internally – can departments work together more effectively?

12. Implement responsible preventive conservation strategies for loan requirements, targeted climate instructions, in line with evolving best practice.

13. Include removal, repair and maintenance early when planning budgets and resources.

14. Collaborate with fire departments to verify the feasibility of re-use.

15. Compile a local or regional overview of projects planned for each 'season' to rationalize activities in each geographic area.

Phase 2 Briefs, scopes of works, and public procurement

It is vital to rethink the way in which exhibitions are put out to tender, and to find solutions that guarantee fair pay for the work of all involved. Developing a proposal requires a significant investment in terms of time and human resources for bidders.

If it is not an invited tender, then bidders must monitor tender platforms to find opportunities, then build a team, develop resource and cost plans, undertake research. Often, they are required to formulate a creative response, and they must always define their methodology, and calculate their fees.

16. Raise awareness and train teams in eco-design principles and practices, particularly in the procurement, legal and financial departments, so that these principles can be integrated into project management and public procurement.

17. Describe the environmental and social objectives and the commitment to eco-design solutions in the brief, and initiate a discussion to question the idea of a new model for exhibitions.

18. Include sufficient time for sustainable design and procurement when defining the budget and timeline.

19. Draw up open specifications that encourage innovative eco-design solutions.

20. Specify in the brief to options for reuse, as well as the legal, technical and economic clauses relating to the repurposing and/ or adaptation of the scenography over several years or for different exhibitions.

21. Pay a fee for creative responses to a brief, as stipulated by law, to ensure the survival of creative agencies.

22. Include clauses on eco-design in the copyright assignment contract. Pay for exhibition services based on time taken rather than as a percentage of project value. For digital productions, integrate the transfer of rights in ways that are compatible with Intellectual Property law.

23. Involve digital producers in exhibition design as part of design and build contracts, so that digital devices are fully integrated with the scenography and sustainable choices can be made in a timely way.

24. Specify in the brief all collections care considerations as well as the environmental conditions required.

25. Encourage dialogue between the various players involved in the project to initiate a sustainable co-design process. Include more time for exchanges during the phases of the project.

26. Define selection criteria that promote sustainable choices and give sustainable approaches greater weight when scoring tenders.

Phase 3 From scenography to specification

The design phases are key to realizing the ambitions of a project. They enrich the eco-design process in concrete ways.

27. Take a creative approach to every aspect of the project, making sure the process and the project are both positive for all involved.

28. Encourage the pooling of resources by providing contractors with the list of potential local collaborators, eg recycling centers or other available shared resources.

29. Provide contractors with an up-to-date catalogue of existing and reusable fit-out, audiovisual and lighting equipment, with their location, taking care to respect the copyright of the works.

30. Encourage project owners to invest in the traceability of their actions and those of their service providers, to ensure better management of resources and greater transparency in production processes.

31. Plan for exhibition maintenance from the start of the design stage. Favor repairing devices, rather than remanufacturing, to extend lifespan and reduce waste.

32. Allow sufficient time for a complete and coherent project, to avoid modifications in subsequent phases.

33. Be frugal: minimize, through design, the quantity of materials needed for a fit-out. Do more and better with less.

34. Choose higher quality in materials – use eco-sourced, recycled or recyclable materials, considering available resources. Think long term: build in flexibility.

35. Use Computer Aided Design (CAD) to work collaboratively and remotely on 3D models with lighting designers, equipment engineers and designers, and producers of audiovisual, multimedia and digital content.

36. Design exhibition elements to standard dimensions, keeping production and transport in mind. Establish a virtuous circle in which the entire design, delivery and build process is planned from the outset.

Phase 4 Fabrication, delivery and fit-out

37. Remain open to proposals for reuse. Don't be too specific in your requests and remain flexible.

38. Give preference to natural, sustainable and locally available materials. Avoid materials that are toxic or harmful to the environment. Use wood with a "sustainable" label containing little or no formaldehyde.

39. Calculate the carbon footprint of materials and manufacturing processes, to guide choices towards low-impact solutions.

40. Prioritise local companies, or suppliers that can rationalize transport or use sustainable means of transportation for deliveries.

41. Design for flexibility and reuse, favor structures that can be adapted and combined. Use reversible assemblies and bolted joints to facilitate disassembly and repurposing.

42. Take the time to carry out the necessary tests on equipment to ensure that it meets operational needs in terms of conservation of collections and safety of visitors and staff.

43. When writing specifications for digital content and devices, require easy updates and maintenance to ensure that equipment and software can continue to be used, even if teams change.

Phase 5 Collections and content installation

44. Plan the installation of collections and content during phases 1 to 4 to optimize material and human resources, travel and waste during installation.

45. Support employees and consultants during the highly stressful period of receiving loans and installing collections and during the handover phase. Consider engaging a wellbeing champion or coach.

Phase 6 Operation, maintenance and dismantling

46. Make the eco-design approach visible to visitors. Share with them the efforts being made. Invite visitors to make practical sustainable choices of their own, such as traveling to an exhibition on public transport, by bike or on foot where possible.

47. Inform designers and other creatives of the decommissioning and future of their designs and coordinate the planning of the deinstallation phases between local institutions to optimize the use of resources.

48. During deinstallation, break down elements into reusable materials such as modular flooring and generic architectural elements. Draw up a Completion Report, including all working drawings, to facilitate the adaptation of exhibition elements and make an inventory of materials, listing their source, to facilitate their reuse. Include information such as execution plans, product data sheets, certifications, clear maintenance instructions.

49. Prioritize the original creator when commissioning new scenography that reuses their original work. Store the elements in a durable and accessible way for future projects (cf. Declaration of eco-scenography for a deontology of eco-design practices by Union des Scénographes) ^[1]

50. Make an inventory of materials, listing the source of all materials, with all relevant information to facilitate their subsequent reuse. Call on companies specializing in recovery if in-house storage is not possible.

[1] <https://www.uniondesscenographes.fr/category/documentation/eco-conception/>

The XPO Federation, committed to sustainable practices

Founded in 2019 in Paris, the «Federation of exhibition creatives» is an umbrella organization that brings together over ten French professional associations and unions in the cultural exhibition sector. XPO represents over 500 companies in the exhibition sector in France.

The evolving list of professions involved in XPO includes: museographers, preventors, scenographers, lighting designers, graphic artists, designers, audiovisual, multimedia and digital producers, curators, mediators, layout designers, etc.

Exhibitions are at the heart of the tourism, economic, scientific and social issues. With an average of 12,300 cultural exhibitions a year in France, the exhibition sector attracted almost 117 million visitors in 2019. Exhibitions are a cultural product in their own right.

The Federation is committed to sustainable and responsible practices. With its Manifesto for the Eco-design of Exhibitions, XPO invites all players in the sector to reflect on responsible, sustainable practices.

XPO is a forward-looking forum for reflection, exchange and dissemination. Its main missions are to :

Represent, promote and support the various professions and trade involved in exhibition design

Advocate for a collaborative and sustainable approach to exhibition design and production.

Act as a point of contact for local authorities and cultural institutions to optimize public and private commissioning.

Identify and share best practice examples in Europe and beyond.

Contribute to the teaching of exhibition-related skills and methods.

Contribute to raising public awareness of the value of exhibitions.

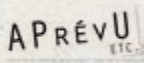
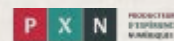
More information :
www.xpofederation.org

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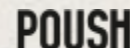


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