



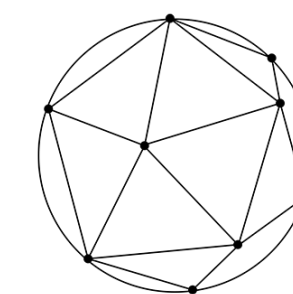
# REMA in Transition

## *Feedback on the REMA's sustainability scheme Second Workshop*

Cologne | October 26, 2022

Feec

FLO  
RÈS



GALATEA  
CONSEIL

# Summary

---

Introduction	3
Methodology	9
Redefining success	11
Implementing concrete actions	14
Conclusion	18



# *Introduction*



# Introduction

*A reflection initiated by the REMA members in Krakow last spring*

- What could be the role of early music actors in the transition process?
- What could be the role of REMA?
- How do REMA members take the question of sustainability and ecological transition into account?
- What are their main concerns? What guidelines and actions should they focus on?

Transition?

*“A process of transformation during which a system moves from one dynamic balance regime to another.”*

Dominique Bourg

A movement away from one situation (A) to another one (B).

Sustainability / sustainable?

A sustainable practice is a practice which can be sustained over a longer period.

→ A sustainable transition: a movement away from an unsustainable situation to a more sustainable one.



# An overview of the Krakow workshop...

General introduction / opening speech:

What is the role of performing arts in the 'green' transition process? And specifically, how could Early Music professionals act in favour of a fairer and more sustainable world?

Presentation of the issues at stake by Sophie Lanoote and Nathalie Moine, inspired by their white paper *Le Spectacle et le Vivant* (2021).

Part 1 of the workshop: stimulating reflection & discussion between the attendees

« Imagine a world where early music is one of the most inspiring actors in sustainability and social responsibility. What would this world look like? »

Part 2 of the workshop: questioning the attendees' needs & expectations regarding the REMA

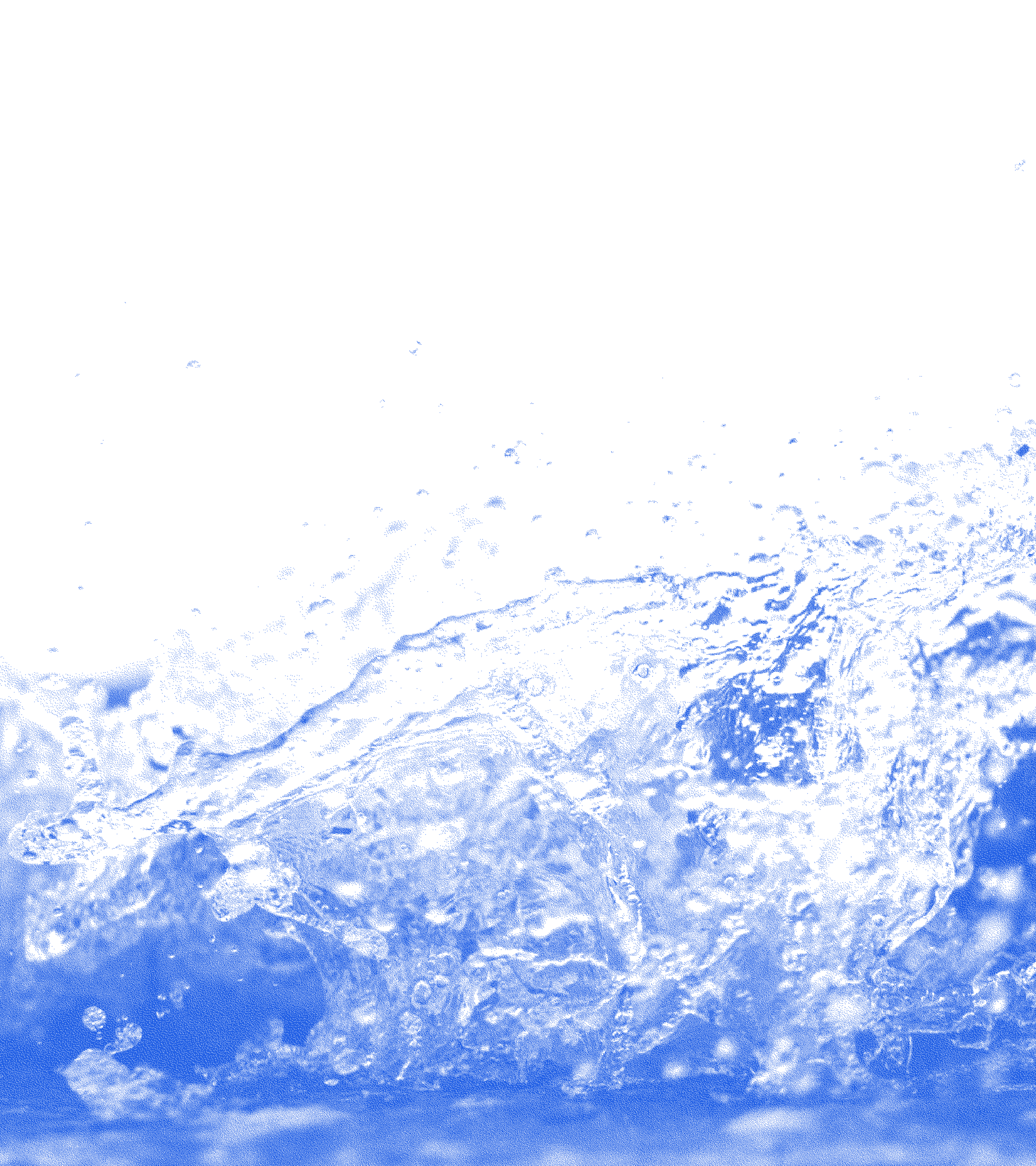
« How can REMA achieve those goals? How can it take up this issue? What role(s) could the members play? »

Conclusions & next steps

Regarding the REMA's sustainability scheme on the one hand + the actions to be taken in the following months on the other hand:

- The responsible REMA « Checklist »
- The REMA members « Code of Good Practice »
- The project to comply with / implement the SHIFT guidelines (action plans, networks certification processes...)
- The REMA is consulted on this sustainability matter: views have been shared with the French non-profit organization ARVIVA – Arts vivants, arts durables, as well as European professional networks in the context of Creative Europe, such as EMC, IETM, Centre National de la Musique...





# Lessons learned

## *First lines of thought after Krakow*

### **Iteration**

To make a start with all REMA members, it is necessary to deal with the issue of social and environmental responsibility on a regular basis, and therefore to put it on the agenda of each and every REMA meeting.

We are talking about short sessions (10 min.) serving a dual purpose:

- Raising awareness about sustainability
- Reviewing the progress made on this matter

### **Resources**

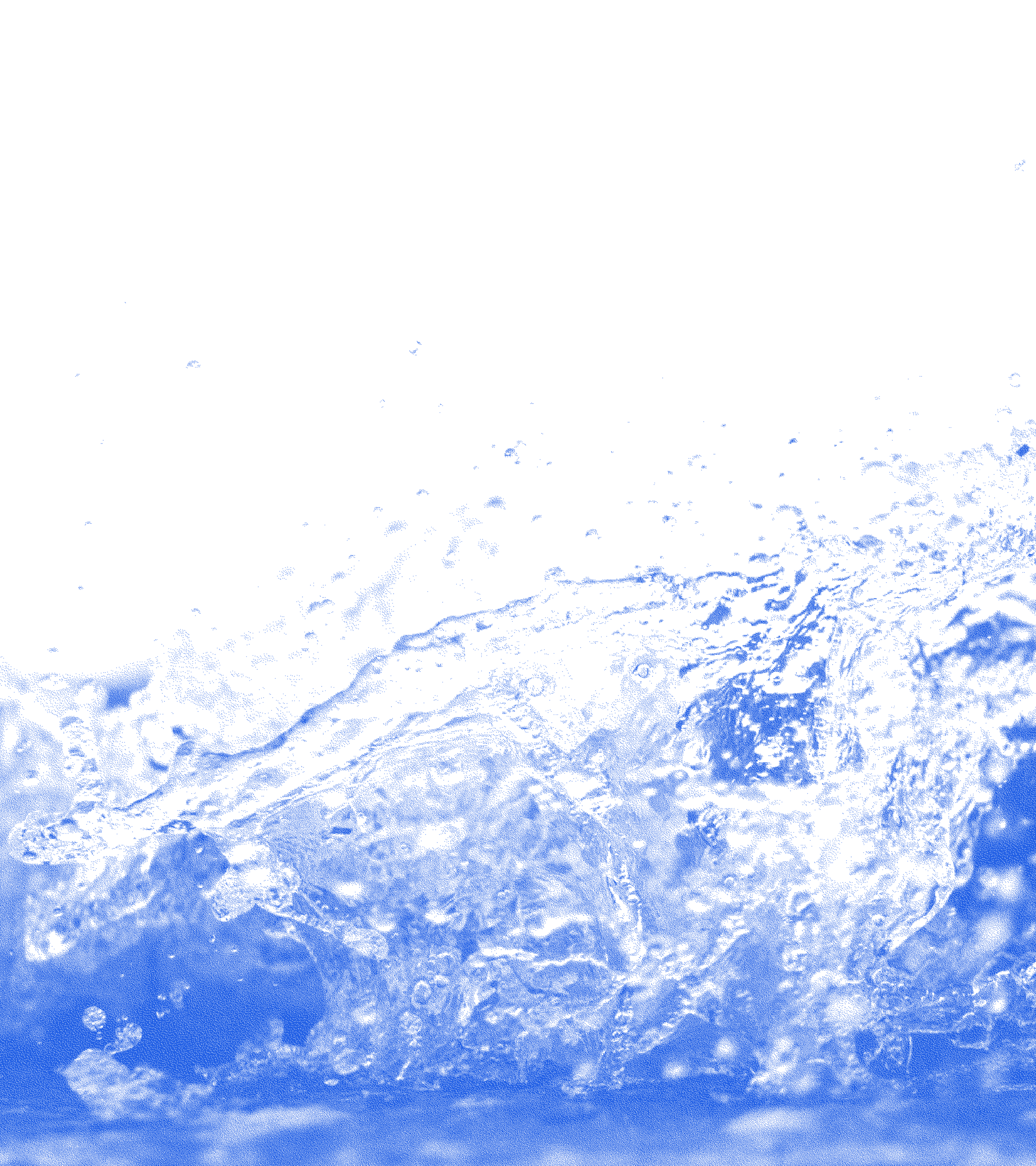
Following Krakow testimonies and thanks to a diversity of contents, it occurs that REMA has the will and ability to become a resource centre.

All relevant tools will be pooled in this “hub”, so that REMA members find all they need, whatever their state of progress in terms of social and environmental responsibility.

### **Congruence**

Congruence is about promoting the subject of sustainability in the very way the measures are implemented, in order to achieve maximum consistency between speech and action.





# Further inquiries... with your support!

*Feeding into the ongoing reflection,  
along with the early music ecosystem*

One specific question has been raised in Krakow.  
We are thrilled to ask it again in Cologne!

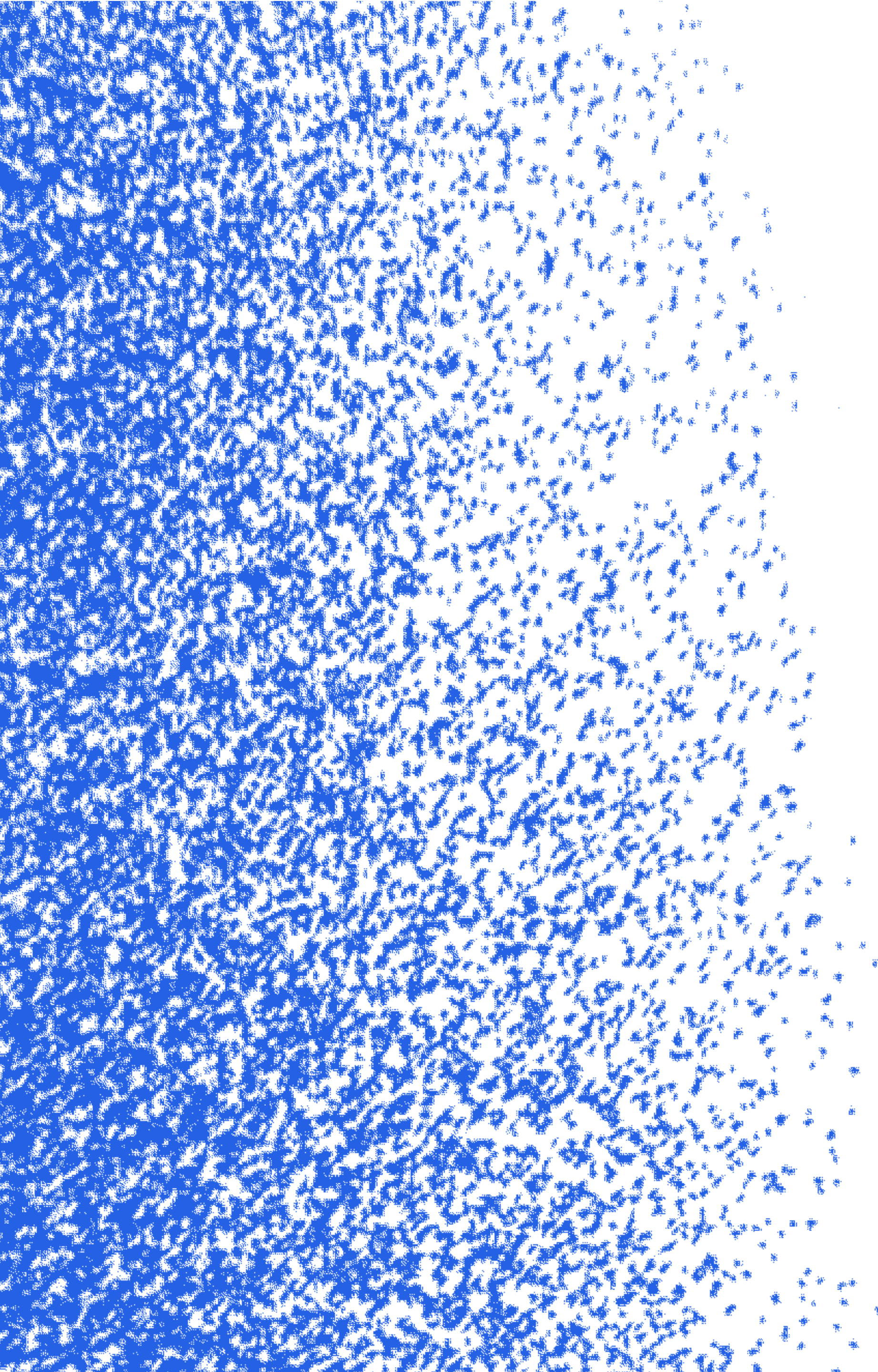
But before entering the Part 1 of this Cologne workshop, a few words about the context in which this question has emerged...

As the REMA members said in Krakow, « *the more cooperation we have, the better our positive impact* ».

The attendees have established a strong link between sustainability and cooperation - rather than competition, which usually prevails in the musical sector.

REMA members want to explore and promote new ways of working together. They started to foresee a network that would not be exclusively focused on its members, but open to the whole early music ecosystem...





## *Second workshop of the REMA's sustainability scheme: a dialog with German early music actors*

Following the inaugural workshop in Krakow, the aim of this working session was to extend the reflection with the actors of early music in Germany.

The discussion was based on one of the questions that had emerged from the first workshop:

### **how to define success in a time of transition?**

How social and environmental responsibility change one's vision of a successful artistic career?





# *Methodology*

Involving early music actors beyond REMA  
A workshop to express every sensibility



# Methodology

## *How the workshop was run*

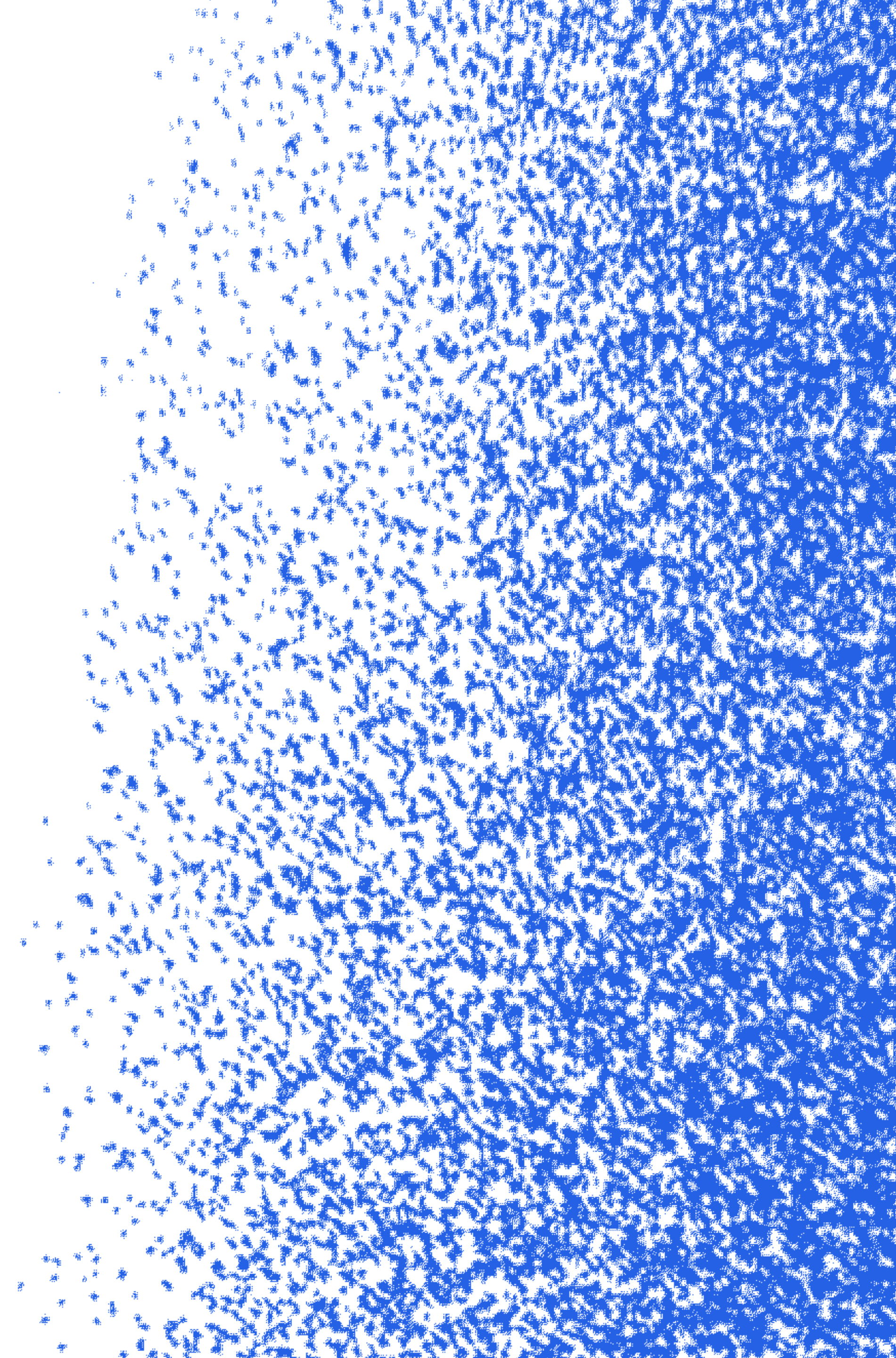
Introduction / opening speech: presentation of the learnings of the first workshop by Sophie Lanoote and Nathalie Moine, after the morning talks.

Part 1 of the workshop: reflection about a new definition of success

Groups of 5-6 persons were asked to define success

Part 2 of the workshop: questioning the ways to make it possible

Groups of 5-6 persons were asked to define concrete solutions to make this new definition possible





# I. Redefining success



- How could we redefine success in today's world?
- How could we recognize a successful artist or ensemble of the Anthropocene?
- What, in this renewed definition, could evolve? What should be preserved?



- A referent is to present each work group's conclusions on these questions



Duration: 20 minutes



Duration: 3 minutes per referent



# A. New senses of « success »

## Social responsibility

« For the artists, success is **achieving a change in society** »

« Thinking about success in **building communities, resonances**. Shift from a small community to more involvement, to bring a new type of audiences. »

« Give answers to a total change of society, there are so many groups which do not speak together: music could **bring people together** again. »

## Artistic accomplishment

« For the managers, success means that artist and public meet **artistic epiphany**. What is the right set up for this, the right balance we need between stage and good education system? »

## Meaning

« To attract audience the way to sustain the actual formation and not to abolish it. Approaching new audiences by historical musical but also adding new **meaning**. The difficulty finding a new meaning of what we do, and a new format of concerts. »

« We must provide the **framework** for the sector to embrace new dimensions of success for the future »



## B. Different ways of measuring success

### Change in methods of evaluation

« The economic evaluation system for artists and ensembles is not effective at that level. Exemple: sold out concerts, you could put a number to it. On the other hand, who much happiness worth? »  
« How can we measure that an ensemble builds a community? »  
« The idea is to create a non economic value system. » « We have to **find ways to evaluate** what can't be economically evaluated. »

### Taking the process into account

« Creating groups where everybody is **participating**, expressing themselves. Renewing democratic structures. Something that provides an alternative vision to capitalism. »  
« About the question of **touring**: It is important to present artists abroad. It is not everything or nothing. We have to take that in consideration. Two aspects : something that creates added value, and only invite artist not for a short term but for long foreign location. »

### The art of cooperation

« Enhance work cooperation. »  
« To position oneself not only as an end in itself but as a **tool**: Do something which leaves a mark and an experience more than just watch something. How do we do that? Cooperation between styles, genres throughout that **new formats**. »



## II. Implementing concrete actions



- How could we act as of today, in order to make these new success criteria efficient?



Duration: 20 minutes



- A referent is to present each work group's conclusions on these questions



Duration: 3 minutes per referent



# Implementing concrete actions

## KEYWORDS RESULTING FROM THE WORKSHOP / PART #1: **Relation / Meaning / Long term impact**

Those are the **3 essential criteria** which underlie a renewed approach for success, and therefore underlie the **3 levers for action** mentioned by the 6 work groups during Part #2

## Lever for action #1: CONCEIVING / IMPLEMENTING THE BEST POSSIBLE CONCERT COLLECTIVE EXPERIENCE

### A demanding offer

#### **New formats**

“Moderated concerts”  
“Innovative formats”

#### **Hybridization**

“How Early Music contributes to the subject? With hybrid projects!”  
“Breaking boundaries with the Early Music scene.”  
“What about one half baroque (historically informed performance) and one half of another genre?”

#### **Quality & emotion**

“Because success also goes with another idea of what artistic excellence is.”  
“An audience should be moved.”

### A various range of places

#### **Indoor / Outdoor**

“Not only concert halls or churches... but bringing the music to them”  
[moving towards the audiences]

### Audiences to consider

#### **Larger audiences**

Education is the key: “In Eastern Europe, audiences are made of younger people. In Germany, there are many more grey hair, and more educated people.”

#### **New audiences**

“Managing to reach new audiences.”

#### **With new habits**

“We have to find ways to stay connected with them. Good communication is important.”  
“Young people experts in not-coming-people, contributing and bringing their own music”



# Implementing concrete actions

## Lever for action #2: HAVING THE MEANS TO PREPARE, PLAN & ORGANIZE IN THE LONG RUN

### Financial means

#### Funds

“Financial support of long term helps planning long term vision, actions and having a growing impact.”

#### Employment

“Employing more people” [because of bigger financial support]

#### Professional training

“Having more possibilities for further training, in different areas”

### Economic model(s)

#### Decent & reasonable fees

“The question of irrational fees, sometimes higher for the soloist than the whole orchestra...”

#### A balanced system

“...but one must acknowledge the balance it might create at a seasonal scale: the money earned with stars funds the rest of the programming.”

### The divisive issue of touring

Should Early Music actors **renounce** to plan tours, **adapt** their touring practices (planification, organization, etc.), or **keep on** touring as they are used to?

“There was no agreement among us on that point...”



# Implementing concrete actions

## Lever for action #3: REVIEWING THE EXISTING OPERATIONAL PROCEDURES

### Professional training

As for Early Music professionals:  
“Having more possibilities for further **training**, in different areas”

As for audiences: “Building and proposing educational projects”

### Work practices

#### Cooperation

Visible when different kinds of people are involved in the process:

- experts (artists, professionals)
- non-experts (“young musicians”, “young people at school”, “families”, “friends”...)

All of them building a “community”.

### Evaluation

#### Collective reassessment

Implying “to collectively define our aims and values”

Not focusing on success in its traditional understanding: “It is not about the results, but about the process.”



# Conclusion

*The words the participants will bring home...*

- Democracy
- Education
- Awareness
- Community
- [Desire] What do you want from us?
- Going out of the Early Music bubble
- Quality
- Common values
- Tools [a concrete approach]
- Audience (as part of the creative process)
- Relevance
- Roots
- Process
- Cooperation
- Audacity (we have to dare to re-think/ re-connect)



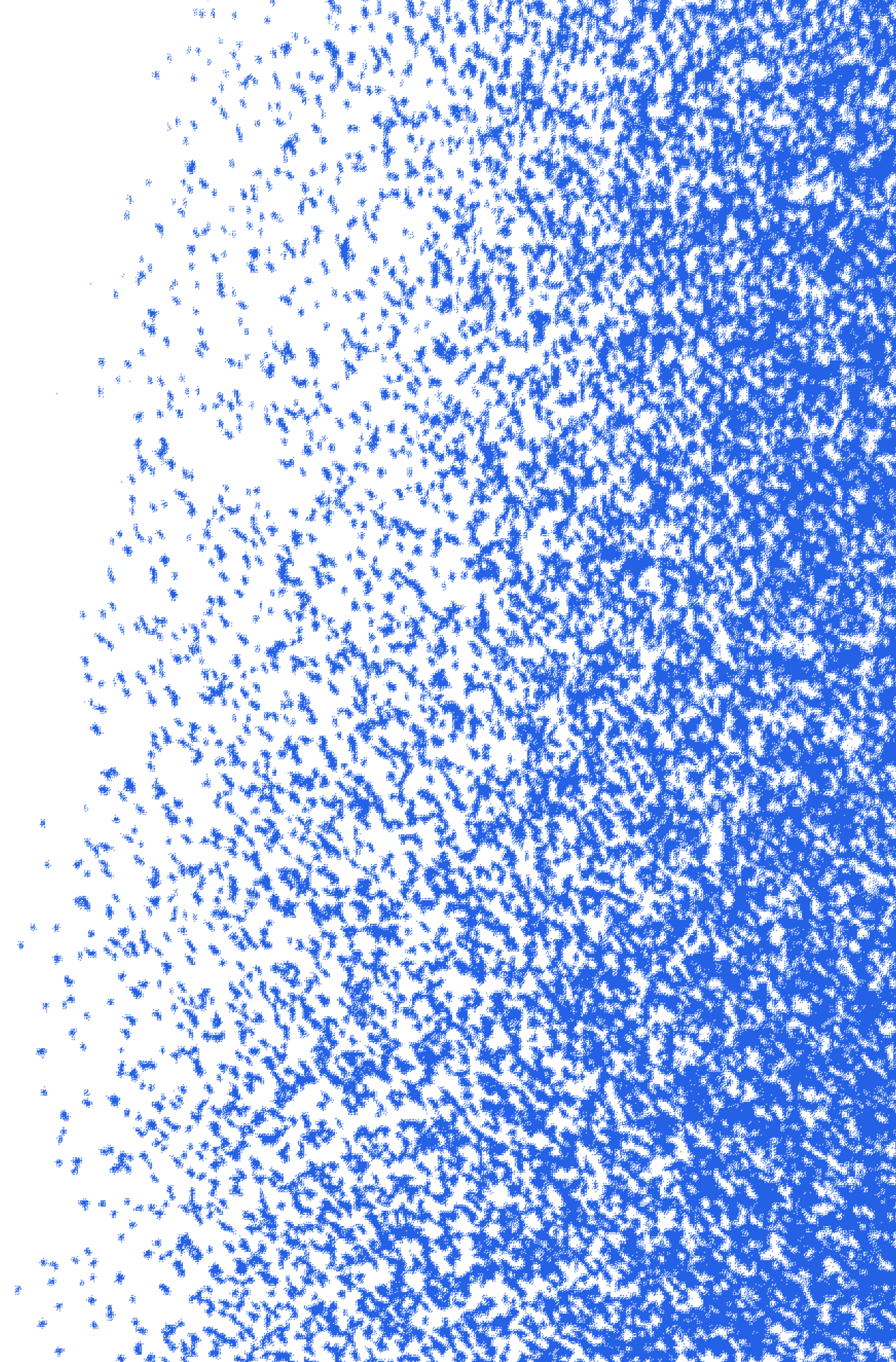


# Conclusion

*An example  
of what cooperation can be*

The reflection was conducted with sincerity and commitment by participants from diverse backgrounds. This workshop was a great illustration of the benefits of cooperation, to face common challenges. Beyond the differences between the professions, the actors came together around values and the desire to build a sustainable future for early music. To be continued...

REMA appears as a change maker and a purpose driven network. Its added value is underlined by this workshop: the ability to engage other actors of the early music sector in a transition process is confirmed.

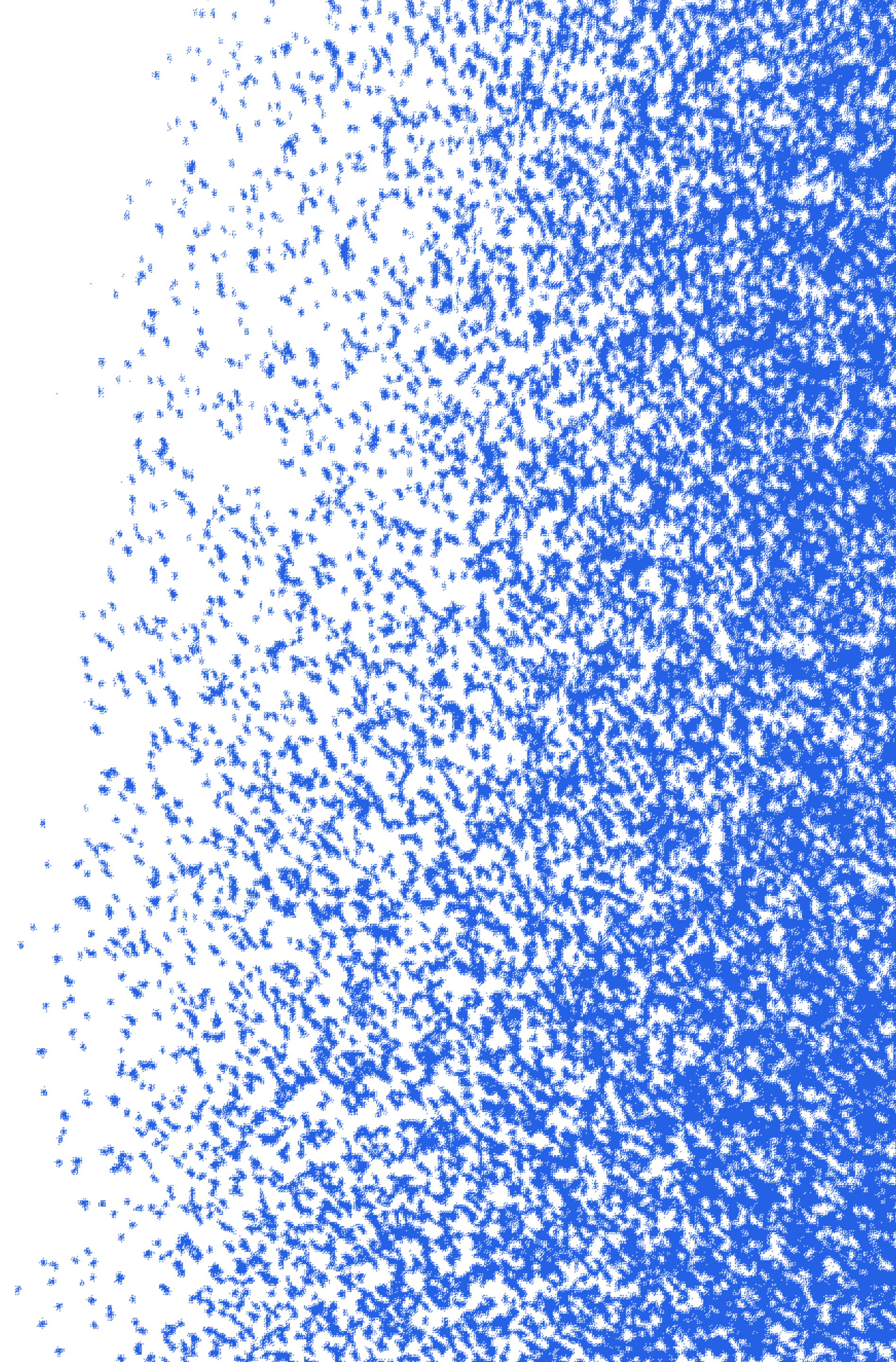




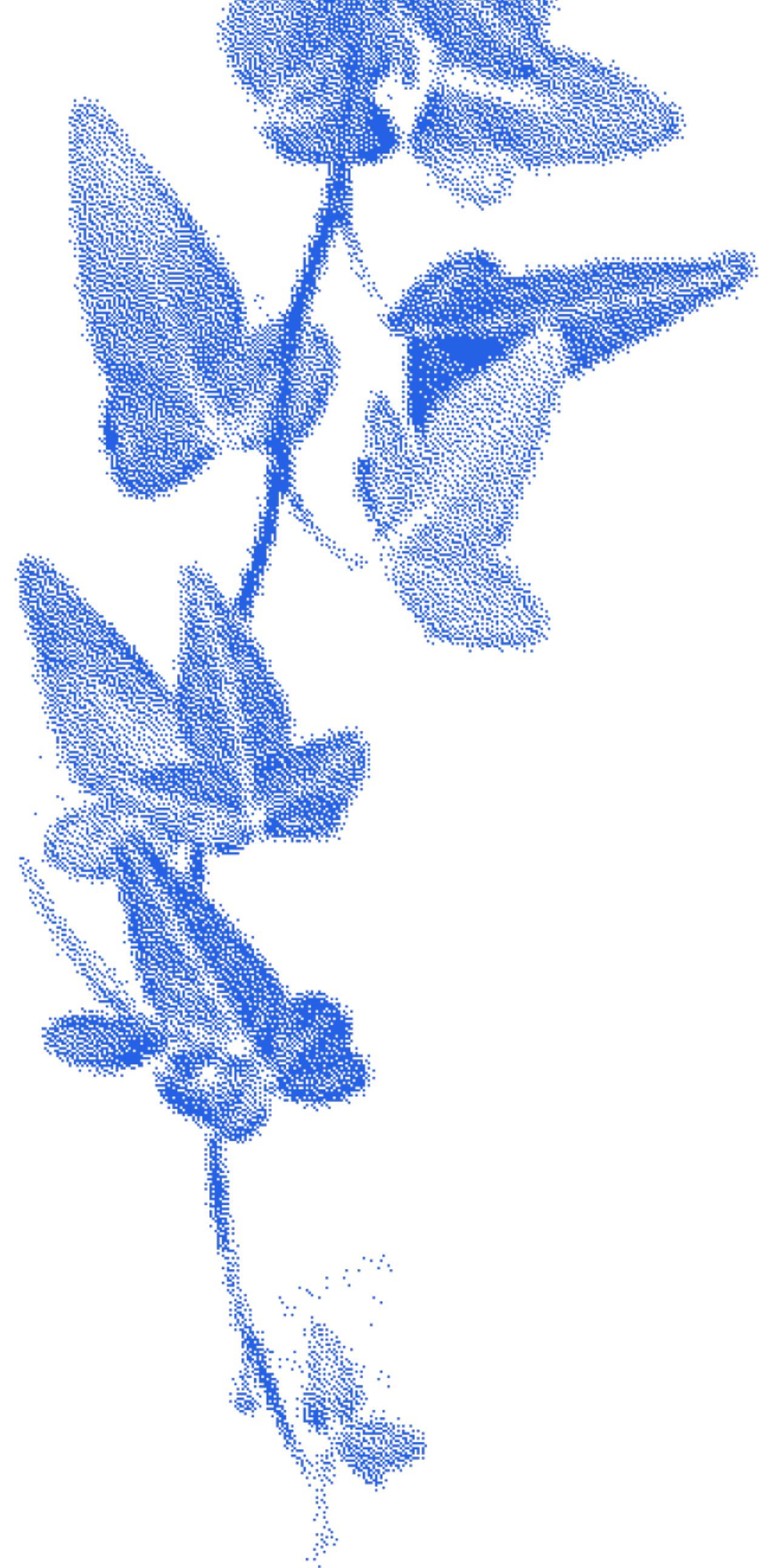
# Next steps

- **[REFLECTION]**  
REMA should keep on favoring the strategic reflection within and beyond the network, as it has been done in Krakow and Cologne in 2022, by organizing other workshops about the same issue (« redefine success »), in order to compare the cultural differences and points of view
- **[ANALYSIS]**  
To obtain a comprehensive overview of the transition of the early music sector, REMA should conduct a survey of all its members to get an accurate picture of the situation.
- **[ACTION]**  
REMA should provide a best practice guide to help members take actions based on concrete examples.

In addition to these actions, REMA could once again involve non-member organisations, in order to carry out a complete inventory of the environmental and social responsibility of early music actors on a European scale.







FLO  
RÈS

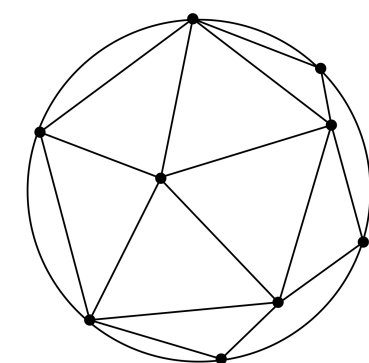
*Florès*

Nathalie Moine

06 98 50 47 07

nmoine@atelier-flores.com

atelier-flores.com



GALATEA  
CONSEIL

*Galatea Conseil*

Sophie Lanoote

06 60 15 98 07

sl@galateaconseil.com

galateaconseil.com