

PRAVĀS

Sustainability Impact Report

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Introduction

Welcome to our Sustainability Impact report for the production of Pravaas by Akademi. In this document we aim to outline what it is we've done, how decisions were made throughout the process of creation and touring, and what more we could do in the future. We explore the elements of our production that have an impact on the environment, with a view to be as transparent as possible, while striving to reduce our carbon footprint as much as we can.

In this document, we look at the impact of our travel, set, costume, technical equipment, and power usage. After this, we've assessed our findings and make some suggestions about what more we could do and the live performance community as a whole could do moving forward for a more sustainable future.

Join us on our journey through this report and feel free to share this with anyone who shares our values on the environment!

About Pravaas

Pravaas is a promenade performance inspired by the climate migration of people from the Sundarbans across India and Bangladesh.

Themes of loss and hope, community and people, landscapes and shelter, refugees and livelihoods explored through the beauty and poignancy of South Asian dance forms and classical Carnatic vocals. Choreography by Vidya Patel, Artistic Direction by Suba Subramaniam, featuring dance artists Aishani Ghosh, Mithun Gill, Shree Savani, and vocal artist Swati Seshadri.

Sundarbans is the world's largest contiguous mangrove forest supporting approximately 4.37 million people. Due to climate change and rising sea levels, islands and homes are disappearing and the local's way of life and making a living is under serious threat.

About Akademi

We make vibrant, fascinating, and meaningful South Asian dance. We use the compelling power of storytelling, rhythm, and gestures to create deeper connections with each other and our wider world. Care is at the centre of all that we do. Akademi has been the beating heart of South Asian dance in the UK, since 1979.

At Akademi, we understand the significance of environmental sustainability not only from an ethical standpoint but also as a crucial aspect of our business philosophy. We are dedicated to mitigating the impact of Akademi's programs and business operations on the environment.

Our commitment to environmental sustainability is vividly expressed through our thoughtfully curated creative production themes. These themes are not just artistic endeavours but powerful tools to educate and inspire. Through captivating performances, interactive workshops, and innovative art forms, we address crucial issues that affect our environment and, consequently, our collective future.

At Akademi, environmental sustainability is not just a choice; it's our shared responsibility and a testament to our dedication to creating a better world.

Sustainability Overview

Guiding Principles

Leave No Trace

- Tread lightly on the ground – leave behind no trace of the production
- Generate minimal waste per event

Circular Economy

- Plan for the end of the production so that assets can be reused or repurposed where possible and avoid buying where possible
- Dramatically reduce the use of single-use plastics
- Zero waste to landfill

Carbon and Air Quality

- Reduce our carbon footprint and impact on air quality where possible
- Choose the least impactful means of transportation

Locations

Norfolk & Norwich Festival, Norwich

Brighton Festival, Brighton

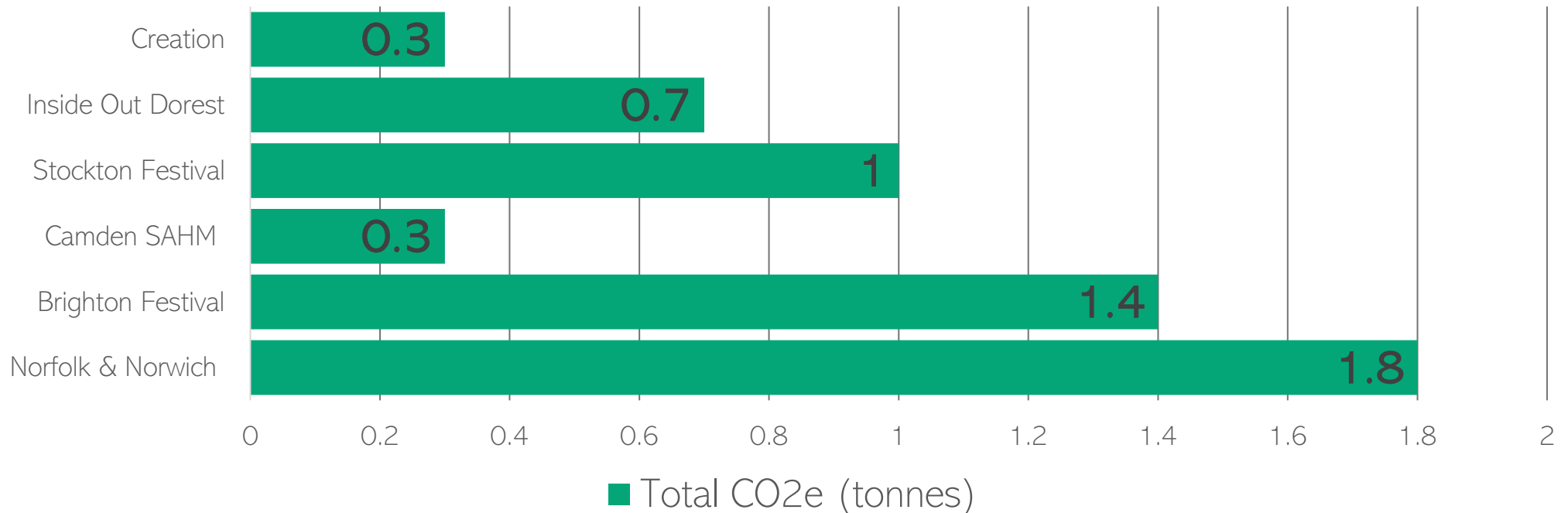
Camden South Asian Heritage Month, London

Stockton International Riverside Festival, Stockton-on-Tees

Inside Out Festival, Dorset

Total Emissions per Event

The below chart represents the total emissions per event, calculated using Julie's Bicycle Creative Green Tools. These figures include Artist/Crew travel, transportation of production items, audience travel and power usage. The Creation entry includes the materials purchased, sourced, or recycled to make the set, props, costume, and sound system. The Creation entry does not currently include transportation to and from rehearsals.



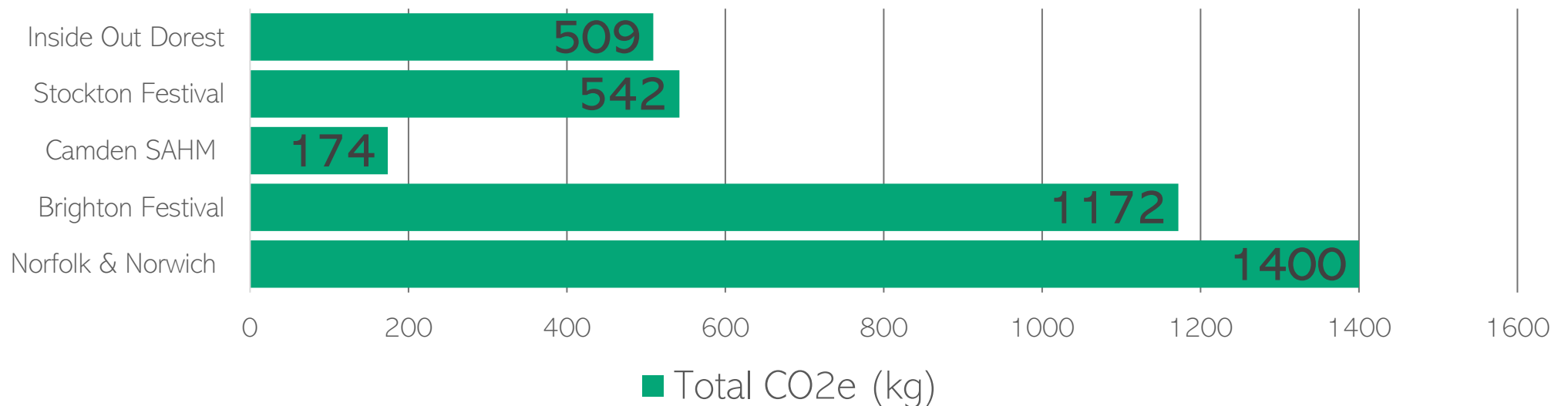
Travel Carbon Reports

Audience Travel

Audience travelling accounts for the majority of emissions per event. We don't have access to festival statistics on methods of transport that their audiences generally use. These emissions are calculated by considering the number of attendees at each event and using the default Creative Green Tools distribution across transportation methods.

Since this area would be classified as Scope 3 emissions, this is an area beyond the control of our production and more of an area for festivals to consider, audience travel emissions will be removed from calculations to allow us to paint a more representative picture of what we as a company are in control of.

This graph shows the total emissions per event in kg.

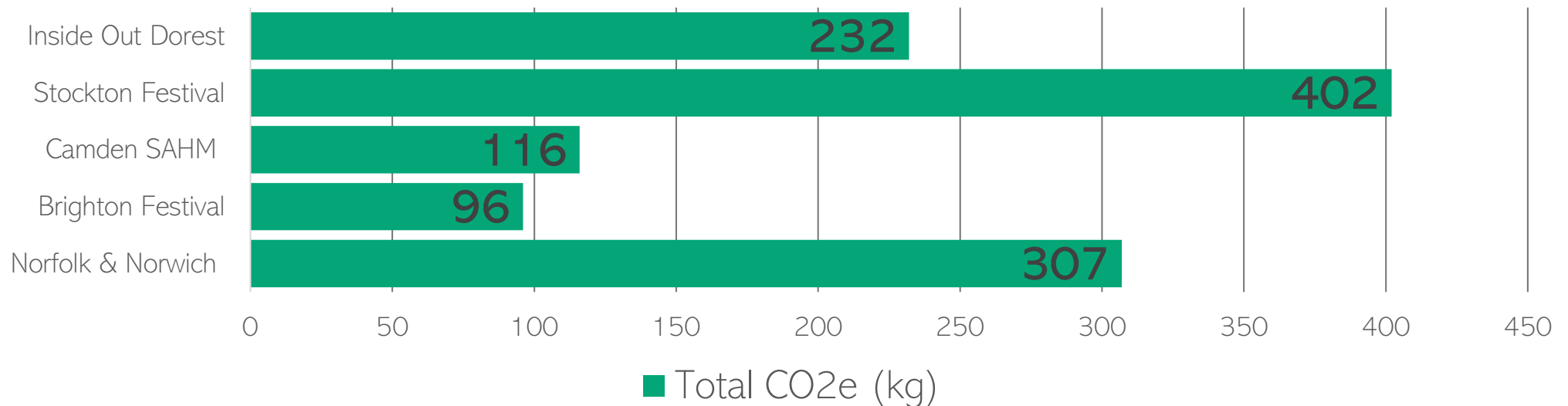


Overview: Crew/Artist Travel & Freight

This area of emissions is made up of a combination of travel for crew and artists, alongside the transport of production items such as set, props, costume, and sound system. Accommodation is not included here; this is detailed in the next section.

A mini-bus solution was considered in the early stages of the tour which would also transport the production items; however this was later substituted for a van to transport the production items and public transportation for the rest of the crew and artists. The main issue with a minibus was that the company were based across the UK rather than all in one location. This would mean that company members would already have to be taking public transport to rendezvous and then journey to festivals in the minibus. This would have likely resulted in increased emissions by taking indirect routes on trains and in the minibus, and the added weight in a minibus reducing the efficiency.

The below graph shows the total emissions per event for travel and transportation. These are broken down further in the following sections.

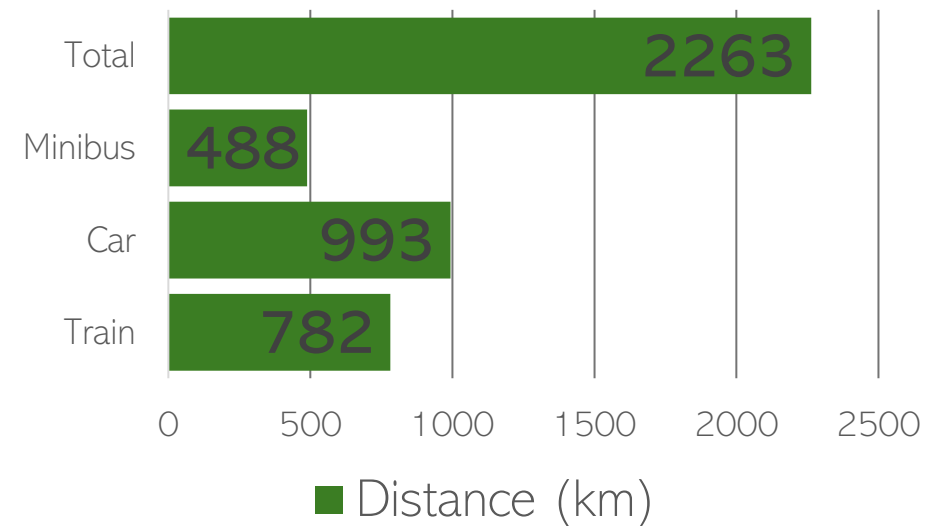
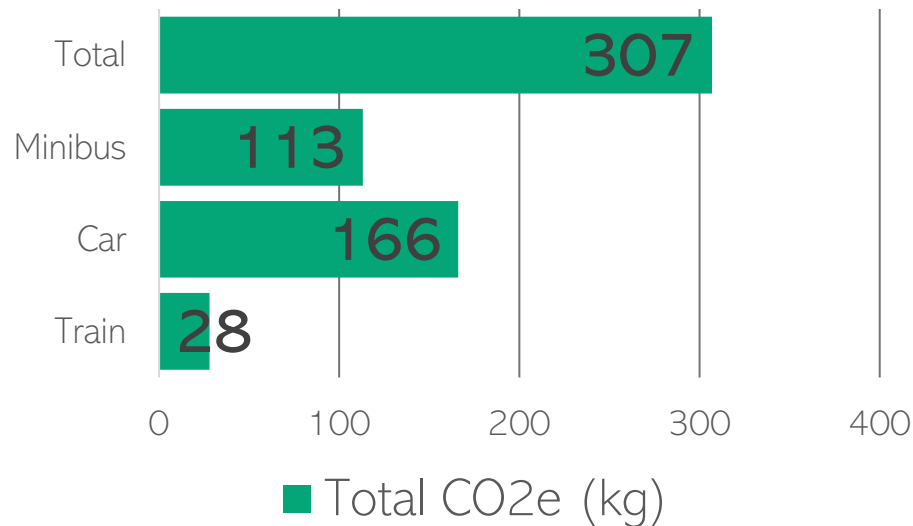


Norfolk & Norwich Festival

This venue we implemented a slightly different plan since the whole company were traveling from rehearsals direct to Norwich. On the outbound journey, a minibus was used for the majority of the company, along with two cars for other members of the company, also carrying production items and personal items.

Public transport was used for return journeys from the festival, and production items remained with the van after the performance, so no additional miles were incurred by having to travel to storage.

The below graphs show the emissions per transport mode as well as distance travelled

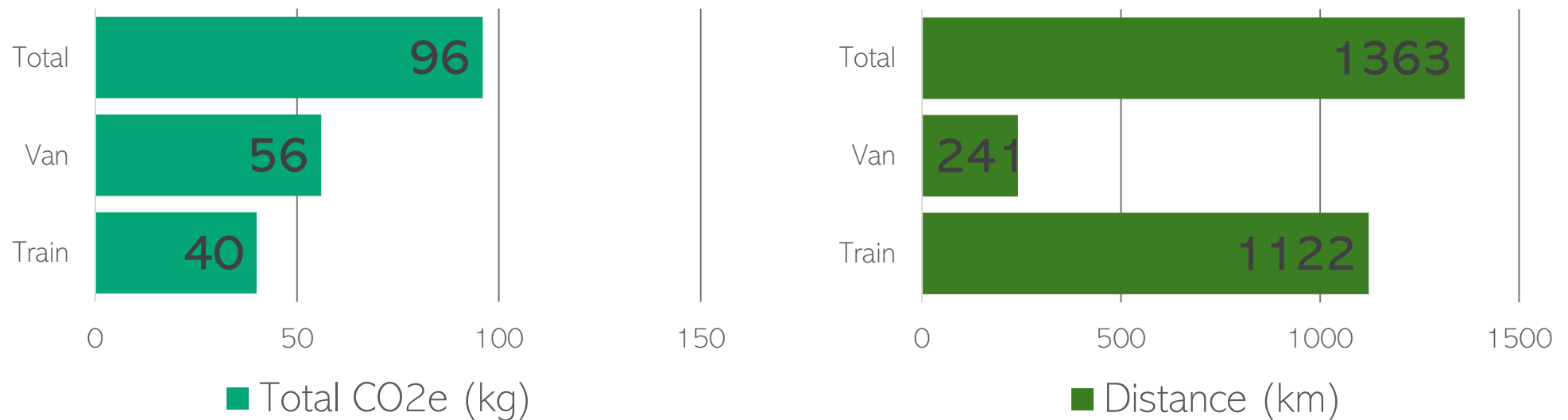


Brighton Festival

Public transport and a small van were used for transport to and from this venue. The van remained loaded from the previous venue which helped reduce milage.

For these reasons, emissions were significantly reduced from the previous venue.

The below graphs show the emissions per transport mode as well as distance travelled

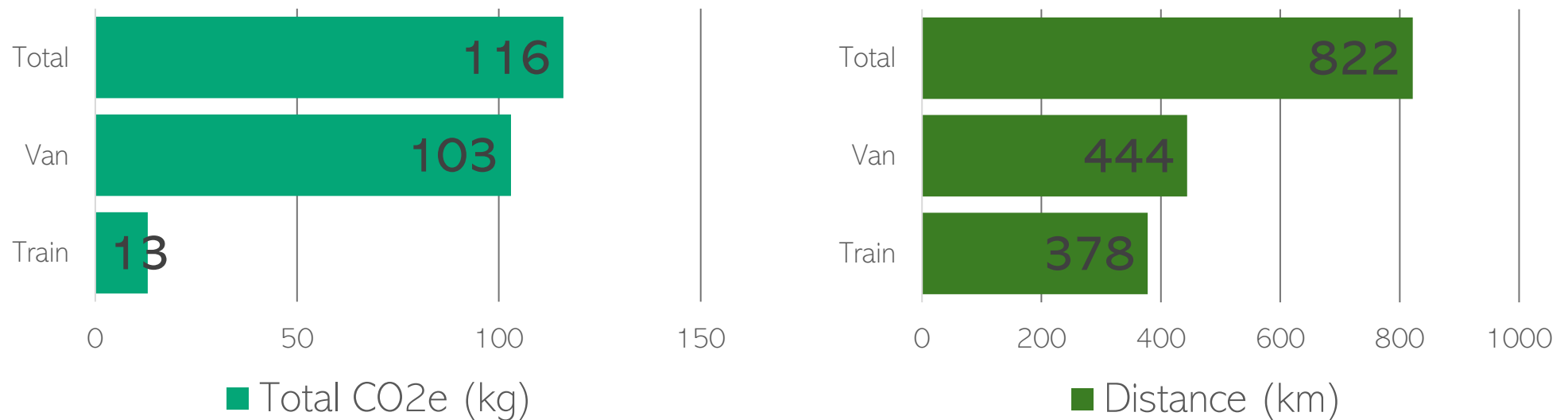


Camden South Asian Heritage Month

During this period, the majority of the company were based locally making it unnecessary to arrange transport for them.

Normal touring operation resumed for this event, whereby production items are picked up and dropped back off at our storage facility. This unfortunately drives the van emissions upwards.

The below graphs show the emissions per transport mode as well as distance travelled

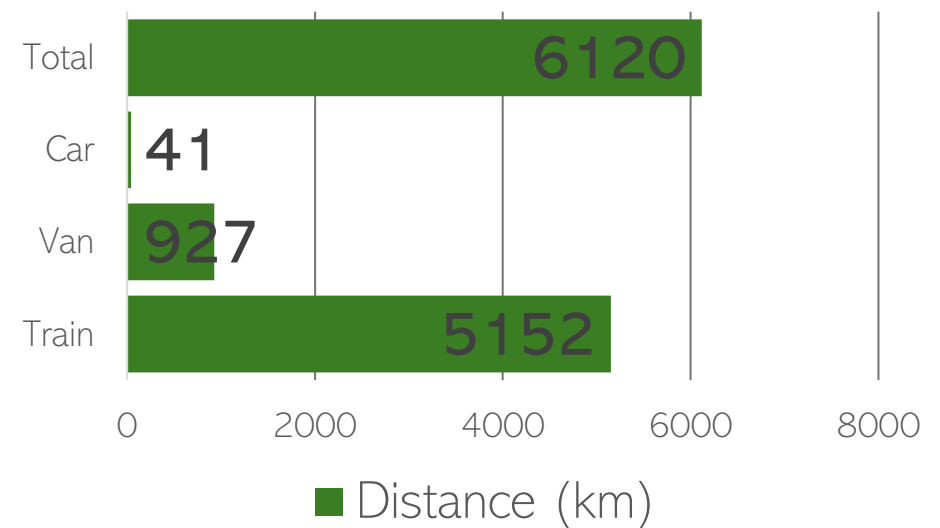
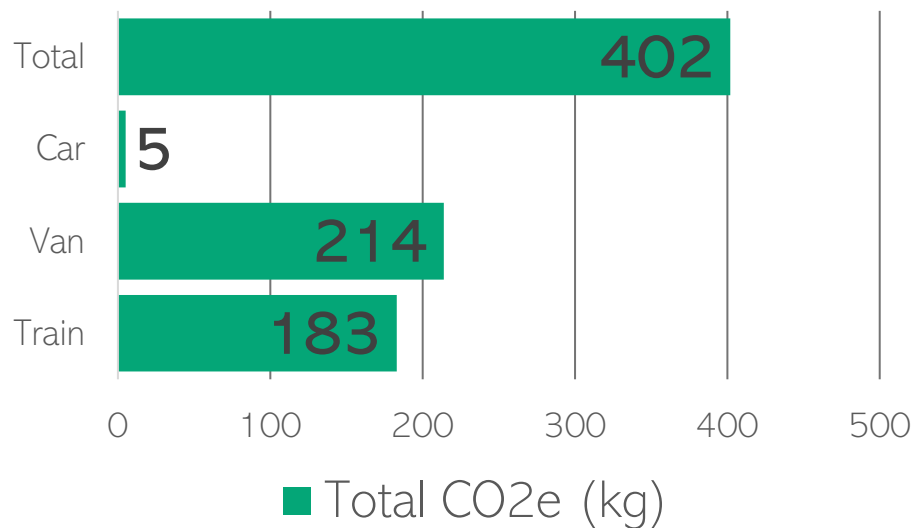


Stockton International Riverside Festival

Public transport and a large wheelbase van were used for transport to and from this venue. Production items were collected and return to the storage facility as per normal operation. Taxis were used between train stations and the venue site.

Mainly due to the geographical location of Stockton-on-Tees, this event had the largest proportion of emissions.

The below graphs show the emissions per transport mode as well as distance travelled

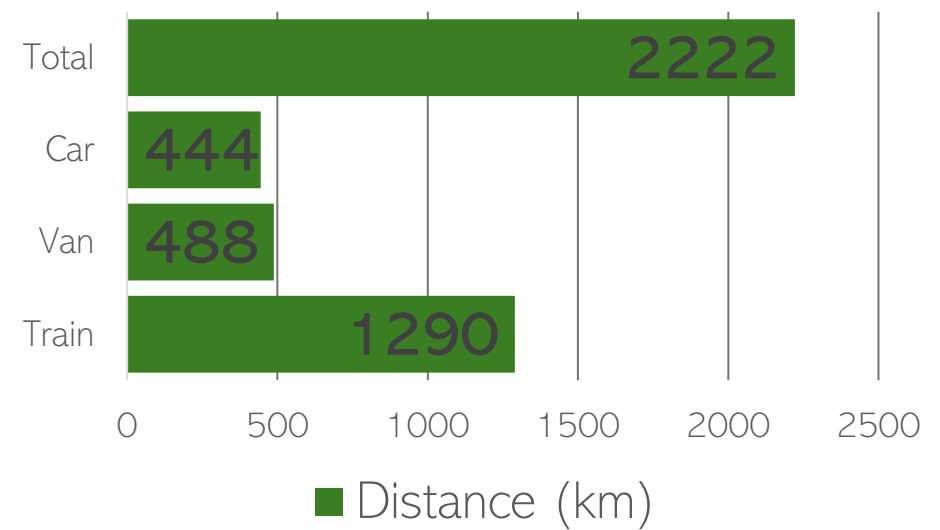
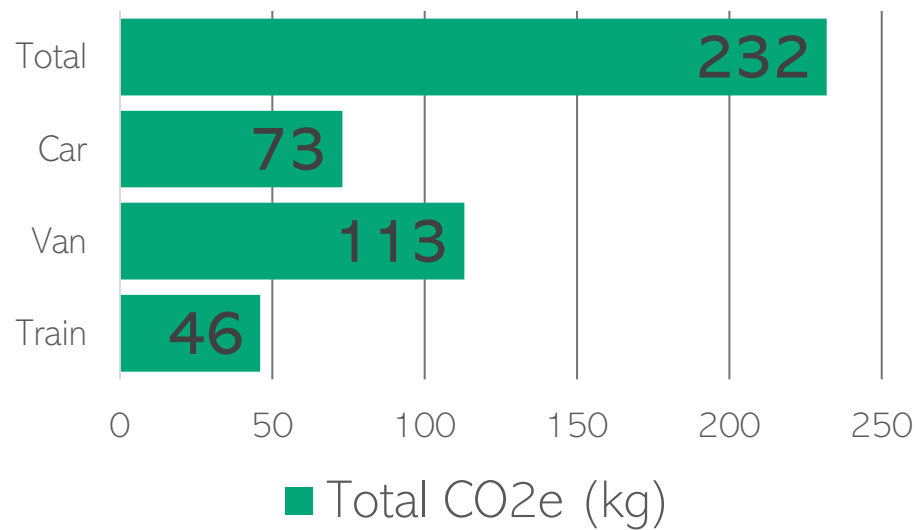


Inside Out Dorset Festival

Public transport, a large wheelbase van and cars were used for transport to and from this venue. Production items were collected and return to the storage facility as per normal operation.

Due to the rural nature of the festival, public transport is not an option for local travel between accommodation and the venue site and to and from train stations upon arrival and departure.

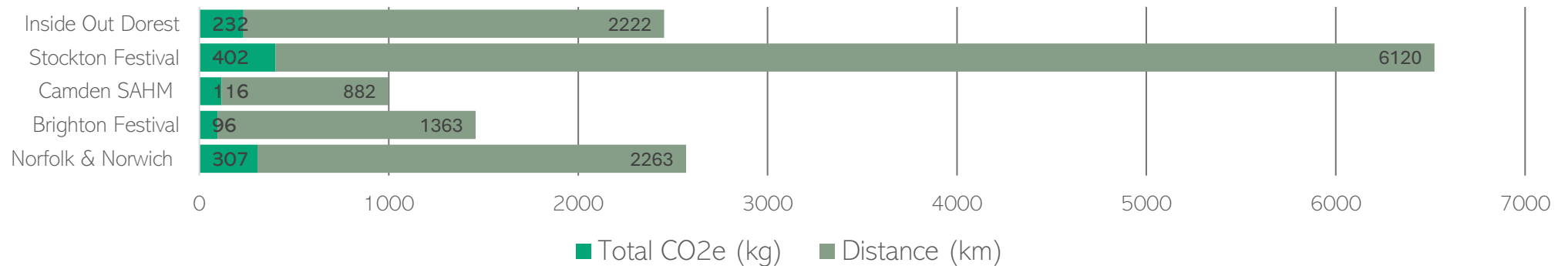
The below graphs show the emissions per transport mode as well as distance travelled



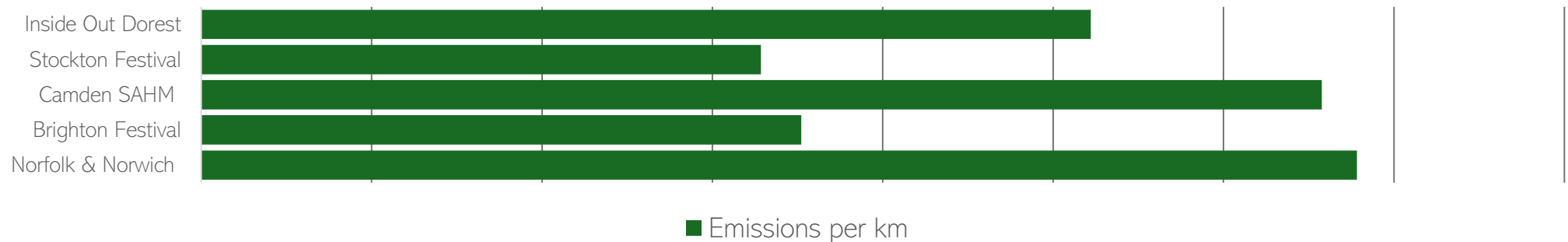
Conclusion: Crew/Artist Travel & Freight

For a meaningful comparison of all of these events, and to measure our efforts in reducing our emissions, we have compared distance travelled against emissions generated.

The below graph shows a visual representation of the emissions verses the distance travelled. The larger the gap, the more success we have been at reducing our emissions.



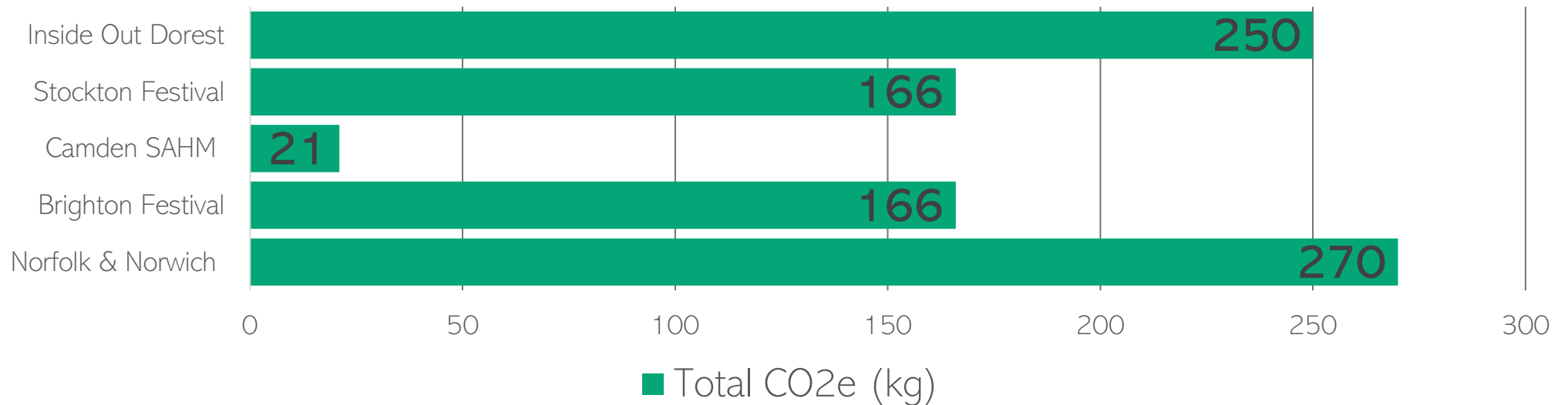
The below graph shows the emissions per kilometre travelled. The smallest bars represent the most efficient instances of the tour.



Accommodation

The emissions relating to accommodation at each event are outlined below. The emissions are calculated using Creative Green Tools.

The results reflect the number of people and the number of nights stayed in accommodation. Camden SAHM is low due to most company members finding accommodation through friends and relatives, the rest of the events required two- or three-night stop overs.

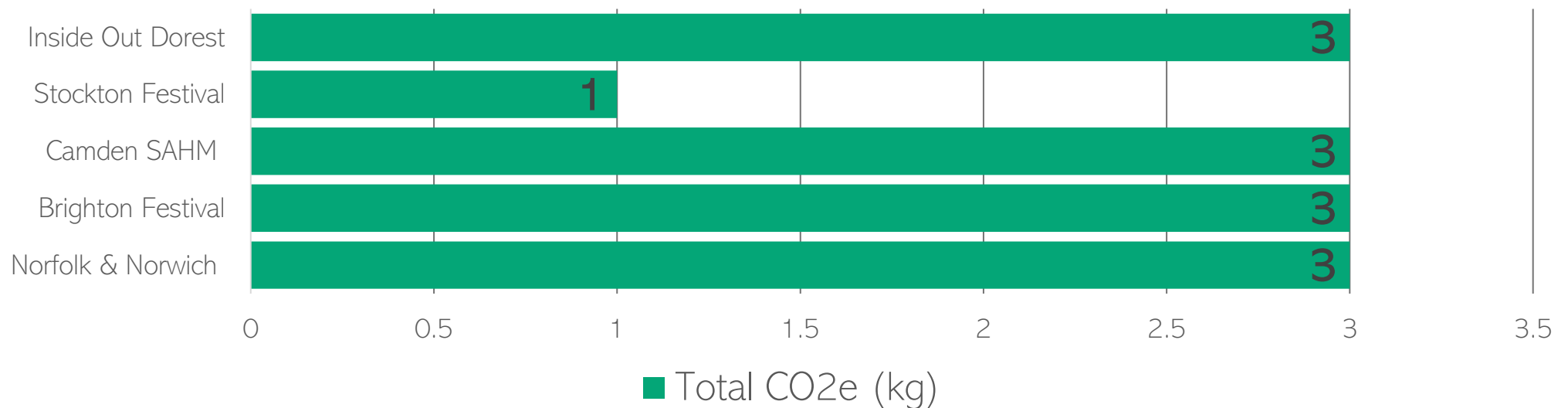


Power, Material & Waste Carbon Reports

Power Reports

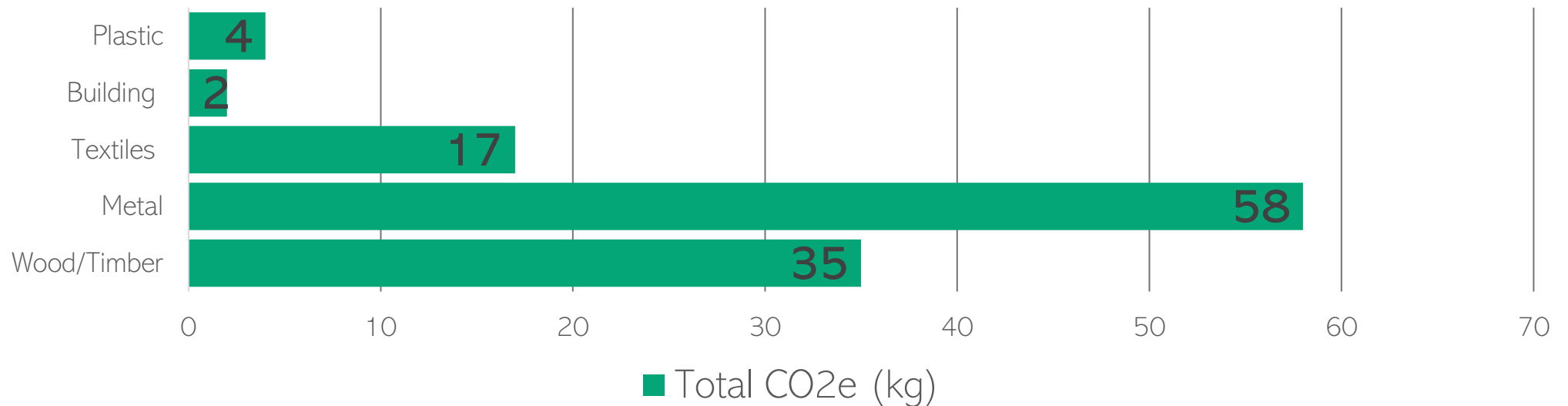
The power consumption for the performances and reset of Pravaas is very minimal as we only require power to charge battery speakers and an iPad.

The total power emissions per event are detailed below. The results are proportional to the number of performances held at each venue. Stockton's results are low because only one performance was held there.



Creation Material Report

The creation phase of the production is responsible for the largest area of material consumption, due to the construction of set, costume, and technical elements. In this section it's difficult to calculate the true footprint of the materials due to the limitation of the tools used to produce this report (Julie's Bicycle). A summary of the emissions, per material category are calculated below.



The speaker system and control system are omitted from these calculations. The speakers, stands and cables were purchased by Akademi for use in the future. The decision to purchase these over hiring was to reduce the emissions generated by constantly transporting hired speakers to each venue separately to the rest of the production items.

Creation Material Process

Throughout the creation of Pravaas, we've aimed to choose products that have either had a past life, that are from renewable sources or that can be repurposed by the company for future use.

There are three main areas that we've had to make these key decisions: Set Build, Sound System and Costume.

Set Build

Our set is constructed out of bamboo, scaffolding necking material and natural rope. The bamboo is unfortunately ultimately imported from China and sold in the UK. In future, we would intend to purchase bamboo that is grown in the UK to reduce the impact of transportation emissions.

Sound System

Due to the nature of the production being in promenade, we had to create a sound system that could travel around with the performance. To do this, we purchased two metal trolleys and a number of used wooden crates to mount the sound systems on the trolleys. If we were to repeat this process, we would aim for all items purchased to be second hand, reducing the impact further. We used sand to weight down all speakers on stands.

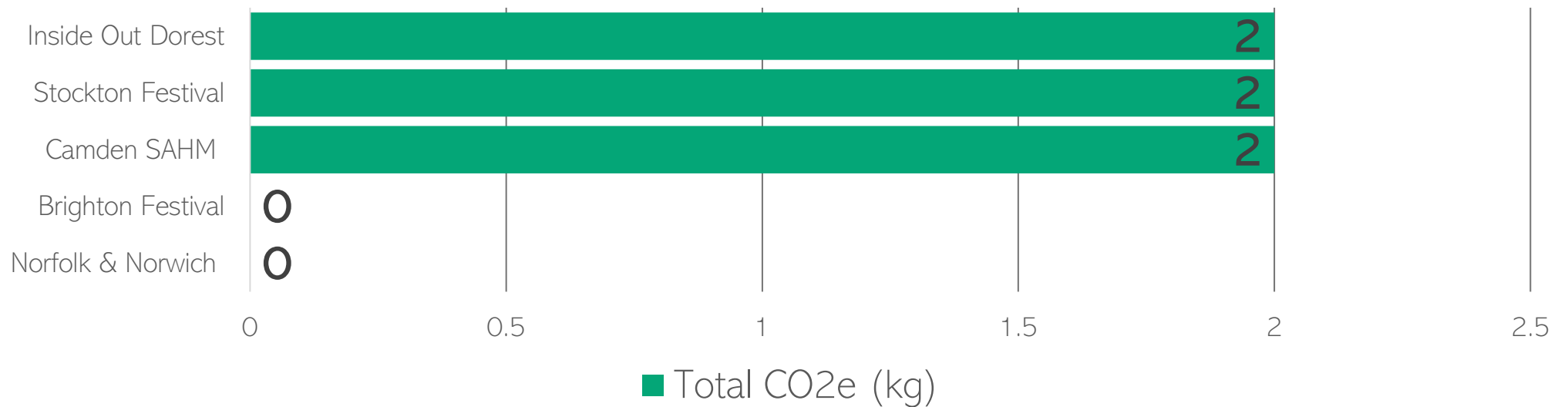
Costume

Our costume designer has made all the costumes from recycled sari material that was brought back from a trip to Southeast Asia. All undergarments used for the performance were the performers own personal clothes.

Waste

The level of waste for this production was kept to a minimum where possible. The one area where this changed is the assembly of the larger bamboo set structures. Unfortunately, due to availability of vans with roof racks being low in the UK, for the performances in Camden, Stockton-on-Tees and Dorset, a long wheelbase van was used, and the set had to be modified to fit in this vehicle. The resulting configuration requires adhesive tape to assemble the structures.

The resulting waste from each of the productions is summarised below.



Key Findings

As stated in the sections above, the total impact of this production has been 5.5 tonnes of CO₂e. We've outlined what we have learned from this production below:

- Audience Travel, being a Scope 3 emission, is by far the largest factor in the total calculation. We therefore should focus on ensuring the festivals that we attend have their own sustainability impact assessments and are working to encourage a more sustainable approach to travelling to the festivals.
- It's difficult to calculate sustainability impacts: there aren't a wide range of tools available to help with calculating sustainability impacts, and a lot of the time, we have to rely on the default values for things like audience travel, so it's likely these figures are largely inaccurate. In future, we should ask festivals to poll audience members on our behalf and then we would have more data to calculate our emissions accurately.
- Taking a sustainable approach to productions needs time: had more time been taken in our creation period to focus on our sustainability in regard to the physical build and technical equipment. We could have researched more second-hand options for a large number of our purchases, but lack of time meant off-the-shelf purchases had to be made.

Areas for Improvement

Included below are some areas that for future touring will be given a more attentive focus, now that this report has been completed and lessons learned.

Reducing Travel

Aside from Audience Travel, as mentioned previous, the transport of our company and our production items is our biggest area of impact. For future touring dates, we would aim to keep transport down to a minimum. Realistically, we all still need to travel to the venue and back, but where we can save (using Dorset as an example) is requesting accommodation is located within walking distance to the venue.

Tour dates should also be booked in close succession to one another where possible. Obviously, we cannot control the dates of festivals, but we could all encourage festivals to think about programming themselves closer to each other so instead of travelling back to base between venues, we would be travelling between venues.

Green Alternative to Diesel Van

As the electric car market continues to grow, we're hopeful that soon rental companies will begin to stock electric cars and vans in their inventories. This would mean we can avoid the use of fossil fuels to transport our production items and therefore our impact.

If we allocate more time to sourcing our vehicles, it's also possible that using two electric cars or hybrids with roof racks could be a solution for touring our production items.

Electricity Source

In future, we could tour with our own solar panels in order to keep our equipment charged then our power requirements at each venue would be zero.

We can also request access to mains power that is guaranteed to come from renewable sources.

Green Rider

A growing practice for productions to implement on their tours is producing a 'Green Rider' to send to venues along with technical riders and other information. These documents detail what we expect from a venue, such as no single use plastic products, energy from green sources, etc. For Pravaas, we could produce one of these for future touring to gently request that all resources allocated to our production by the venue are as sustainable as possible.

Slow Touring

Pravaas is a compatible project that could be considered for the new concept of 'Slow Touring'. This concept involves much longer engagements on tour legs, providing community engagement, workshops, and collaborations alongside the actual performances. This means that all the elements involved in the largest contributions to footprints are reduced significantly.

- Less travel, as companies are based in the location for many more days than the usual in-and-out touring model.
- The community engagements are targeted to local audiences, meaning audience travel impacts will naturally be lower.
- Alongside the sustainability factors of slow touring, the other activities surrounding the core performance increase the quality of the overall experience

Closing Remarks

Thank you for taking the time to read this report, we hope you've gained a valuable insight into our process creating and touring Pravaas.