

COOPROG MANIFESTO

How CooProg was born

The idea of CooProg emerged during a workshop at the [Where to land](#) Forum in October 2022. Inspired, a group of participants (Hermann Lugan, Tobias Brenk, Stéphane Gornikowski, Olivier Perry, Arved Schulze and Céline Schall) came together to turn this idea into reality. The project soon attracted support from Onda, Pro Helvetia, the City of Esch-sur-Alzette, Association des Scènes Nationales, and Oeuvre Nationale de Secours Grande-Duchesse Charlotte. In particular, key contributions came from Marie-Pia Bureau, Director of Onda who believed in the project and made it come true, and Sandrine Weishaar, Benedick Picot and Cédric Cesco of Onda, who were actively involved from the start. CooProg IT developers Florian Ferbach and Pascal Besson were also crucial to the project's realisation, as well as the wonderful and varied group of other contributors, thinkers, IT specialists, graphic designers and partners who all played their roles in numerous, essential development discussions. The "creators" of CooProg are made up of this group of individuals who participated from near and far in the design and production of the project.

We, the creators and users of CooProg, commit to make it:

- An open source and free platform;
- As resource efficient as possible in order to limit its own impact;
- A safe space to exchange with confidence on the basis of a reciprocal commitment to transparency in a chosen area;
- Where users decide what they wish to share;
- A support and not a substitute for curatorial work, the required curiosity to cultivate projects, and the search for additional information about the various proposals listed on the platform.

We, the creators and users of CooProg, know:

- Beyond a 2°C increase in global temperature, relative stability of the climate system cannot be guaranteed. Tipping points will be reached, and irreversible upheavals and destruction will occur;
- The window of opportunity to act is shrinking by the day;
- 137 countries have committed themselves to achieving carbon neutrality by 2050 (Paris Agreements). Based on current emissions, the intermediate target set by the

European climate law for 2030 means that we have to achieve a 80% reduction in emissions within 8 years;

- To reach the 80% reduction target in GHG emissions in 8 years, individual initiatives will not be enough. We need systemic, political change.

We, the creators and users of CooProg, professionals of the cultural sector, know:

- Even if the impact of the cultural sector's GHG emissions is not precisely known on a global scale and is certainly less important than other sectors', it is nevertheless a large consumer of primary sources of emissions (energy, transport, agriculture, industry, etc). As the Shift Project states in its report [Decarbonizing Culture](#):
 - Culture and leisure represent the third most important cause of mobility for people in France, just behind work and shopping;
 - The carbon footprint of one of the biggest museums in Europe has been quantified at approximately 4 million tonnes CO₂eq;
 - Culture is the largest consumer of digital data in the world;
 - A three-stage theatre (1000/500/100 seats) has a carbon footprint of about 9,000 tonnes CO₂eq;
 - The carbon footprint of the global visual art world is estimated at around 70 million tonnes CO₂eq per year by Julie's Bicycle in its report [The art of zero](#).
- The vast majority of the sector's footprint is clearly due to emissions from visitor travel: 52 million tonnes CO₂eq for the global visual arts world, 99% of the total footprint of the Louvre, 88% of a cinema theatre's footprint, etc.
- Minor actions by the sector will not be enough. We need to rethink the organization of the entire ecosystem. A fundamental review is needed of how the sector works, produces, disseminates works, collaborates and envisages the mobility of professionals and audiences;
- Current programming practices are simply unsustainable: individualistic, prestige-based, and predominated by competing sets of logic that subject artists to often totally incoherent, exhausting travelling, and, moreover, often do not ensure their livelihood.

We, the creators and users of CooProg, believe:

- The cultural sector today is part of the problem and should therefore engage in becoming part of the solution, through its stories and narratives, as well as the way it mobilises resources of all kinds for its economy;
- Slower, territorialised and better coordinated are the new pillars of greener arts programming in order to:
 - Prioritise the programming of local artists, and allow and develop time assigned for local artistic work in a way that is disconnected from production/dissemination imperatives;

- For touring shows, programme less, but longer series, and replace the logic of profiling venues, exclusivity and territorial influence with one of cooperation, with the aim of producing temporally and geographically coherent tours;
 - Reduce the scale and size of events, especially festivals, as well as the injunction for singularity in programming, which tends to attract much more geographically distant audiences;
 - Encourage theatres to reduce their catchment area, in agreement with local authorities, who will value work that develops local audiences;
 - Favour the mobility of artists within a territory over that of audiences, which has an exponentially higher impact on reducing emissions.
- Institutions, artists and audiences have everything to gain from collaboration and converging interests, and the unconvinced have little to lose and much to gain by trying.

We, the creators and users of CooProg, share specific values:

We value

- The richness and diversity of artistic creation as vectors for imagining and building the world of tomorrow;
- Intercultural exchanges nourished by difference and the richness of an open world's perspectives.

We reject

- An overheated productivist model that is sustainable neither for artists, nor institutions or the planet. It is essential that we produce less yet better, all the while also ensuring the livelihood of artists by recognising the totality of artistic work, and not merely its production;
- The model of mass cultural tourism, based on festivals, events and cultural seasons with correspondingly huge audiences that generates unsustainable levels of mass mobility;
- The logic of exclusivity more generally, which is inseparable from the competition between venues and geographic areas.

We, the creators and users of CooProg, dream of a cultural landscape

- Where particular attention is paid to the development of a local artistic ecosystem in the diversity of creation and in its distribution among venues in individual territories. In such a balanced relationship with venues, artists find the resources to develop their work in their territory and engage in depth in creative work that is open to all audiences;
- Where these same venues agree within the framework of regional, national and international cooperation to build a coherent distribution of regional, national and international artists around longer and more in-depth appearances, thus allowing for genuine cultural exchange and mutual enrichment;

- Where artistic players make new connections outside their normal circle, and even outside their immediate artistic sector, to broaden their horizons and feed their inspiration;
- Where longer and more in-depth appearances of artists in territories allow for genuine cultural exchange and mutual enrichment;
- Where audiences have the possibility to discover the diversity of artistic creation in their own area.