

Foreword



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Since 2019, the Fédération de la Haute Couture et de la Mode has included Paris Fashion Week® (PFW) and Haute Couture Week in commitment for CSR. This was first formalised through a zero-emission mobility policy during PFW®. Since January 2020, the Federation has been offering a fleet of official hybrid vehicles. In addition to the official vehicles, other fully electric modes of transport are offered to accredited guests, such as the Paris Fashion Week® shuttles, electric bicycles and hydrogen taxis.

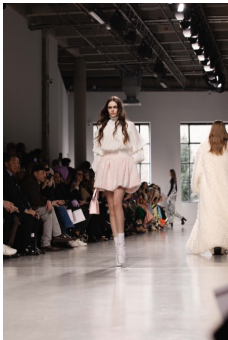
A number of initiatives have also been put in place through the Paris Fashion Week® Center, including a shared venue at the Palais de Tokyo, which can host around ten Women's fashion shows per season. This is also the welcoming point for PFW® guests, with a dedicated waste management scheme, which is either recycled or recovered. The Federation also operates the SPHERE Paris Fashion Week® Showroom, as part of its policy of supporting emerging designers. Since 2020, the Fédération has been working actively with La Réserve des Arts to experiment with circular scenography models: a pilot project was set up to reincorporate reused materials for wall structures, and elements have been put back into circulation at the end of events. Over the last ten seasons, more than 1.5 tonnes of materials have been recycled and put back into circulation as part of this partnership.

The Federation is committed to an ongoing process of measuring and reducing the environmental and social footprint of PFW® fashion events and the Haute Couture Week. STEP.event, launched in 2021 with PwC and supported by DEFI, is an eco-design tool accessible to all the Houses on the Official Calendar. Thanks to its calculator, it harmonises the collection of data to measure the impact of fashion shows and presentations, whether physical or digital, and thus makes it easier to monitor their footprint. This tool can be used to steer a process of continuous improvement of the environmental and social footprint, and encourages the eco-design of fashion events.

In December 2023, the Federation brought together PFW® stakeholders at a 'Workshop towards Ecoscenography', aimed at encouraging inter-professional synergies and the sharing of experiences to identify common solutions for circular and ecodesign practices specific to fashion events at the PFW® level.

To this end, a working group coordinated by the Federation was set up in 2024. It brings together the companies' event production and sustainable development teams, with the aim of collectively experimenting for circular practices at the PFW® and drawing up common specifications for eco-design. The Federation is collaborating with SOQO*, a company specialising in CSR management, to steer this initiative.

Methodological framework



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CONSULTATION WITH THE PARIS FASHION WEEK® ECOSYSTEM

All the stakeholders in Paris Fashion Week® and the Semaines de la Haute Couture were involved in pooling best practice in terms of circularity, following on from the development of STEP.event, the eco-design tool for fashion events. **This work brought together the following event industry players: Houses, production agencies, recycling waste handler, cultural venues and experts in life cycle analysis and eco-design.**

The PFW® eco-design guidelines for events were formalised by consolidating all the existing resources in the field of eco-design for events in the cultural and artistic sectors, in support of the twenty or so expert interviews conducted, in order to draw up practical recommendations for the field. A preliminary documentary and qualitative study was carried out by Soqo*. The present guidelines were formalised through arbitration by the member companies and consultation on a first version that received more than 200 comments.

FOR A HARMONISED APPROACH TO CIRCULAR PRACTICES IN THE EVENT INDUSTRY

Constructed as a checklist, these guidelines enable a company and its partners to self-assess and join in a collective and harmonised approach to circular practices. **The scope of the PFW® circularity study covers all incoming and outgoing flows of materials, elements or structures used in the production of events, both in terms of supply choices and end-of-life management** (reuse, recover and recycling).

The aim is to build on the eight pillars of eco-design: stakeholder involvement, pooling, sobriety and reduction, modularity, responsible sourcing, re-usability, resource processing and impact measurement. They structure a committed approach, combining sobriety, sustainability and circularity at every stage of the event value chain.

WITH AN ADAPTABLE, INCENTIVE-BASED REFERENCE SYSTEM

The reference system comprises a set of **75 criteria** when organising a fashion event, divided into five parts: project design, the structure and technical areas (the backstage), the scenography and decorative elements (the set), end-of-life and recovery, and measuring and managing its impact using tools such as STEP.event. **It is accompanied by re-use sheets for each material/component, based on feedback from La Réserve des Arts.**

Each criterion is categorised according to the level of difficulty of the exercise, ranging from the most accessible (1) to the most ambitious (3) to implement. Some criteria may not be applicable (e.g. no outdoor space, no backstage construction, etc.). Detailed below, these criteria aim to reduce environmental impact, encourage re-use and integrate all stakeholders into a virtuous dynamic from the design stage right through to the dismantling of the event.

1. PROJECT DESIGN

Preferring spaces with existing structures

ENHANCE THE SUSTAINABLE POTENTIAL OF THE SITE

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|----|--|-----|-----------------------|-----------------------|
| 01 | The venue selected and the spaces occupied already exist and do not need to build one or more temporary spaces (rental tent, ephemeral structure with scaffolding and flooring, etc.). | ☆☆☆ | ☐ | ☐ |
| 02 | The venue selected and the spaces occupied already exist and do not need to build a set (podium, floor and scenography). | ☆☆☆ | ☐ | ☐ |
| 03 | The selected venue has the environmental certifications applicable to ERP buildings open to public in France, such as HQE, ISO 50001 and ISO 14001 or labels recognised by ADEME (Bâtiments basse consommation, Effinergie). | ☆☆☆ | ☐ | ☐ |

Optimising the energy management of spaces

- | | | | | |
|----|--|-----|-----------------------|-----------------------|
| 04 | Air conditioning and heating are used sparingly, maintaining an ideal temperature of 19° in Winter and 24° in Summer. | ☆☆☆ | ☐ | ☐ |
| 05 | Insulation is optimised thanks to the insulating materials used to build the sets, or thanks to airlocks and warm air curtains. | ☆☆☆ | ☐ | ☐ |
| 06 | The event is powered by certified 'green' energy of renewable origin. | ☆☆☆ | ☐ | ☐ |
| 07 | The event uses one or more generators, but they are powered by biofuel. | ☆☆☆ | ☐ | ☐ |
| 08 | The event avoids the use of generators and/or is connected to the local or municipal energy network. | ☆☆☆ | ☐ | ☐ |
| 09 | The flows have been optimised and a procedure for switching on and quantifying energy has been put in place to save consumption. | ☆☆☆ | ☐ | ☐ |
| 10 | An electrical audit was carried out by a specialist company to optimise the event's power supply according to actual needs. | ☆☆☆ | ☐ | ☐ |
| 11 | The event uses 100% LED lighting. | ☆☆☆ | ☐ | ☐ |

Preserving biodiversity

- | | | | | |
|----|---|-----|-----------------------|-----------------------|
| 12 | For the outdoor areas, a biodiversity impact study was carried out. | ☆☆☆ | ☐ | ☐ |
|----|---|-----|-----------------------|-----------------------|

MOBILISE STAKEHOLDERS

Managing CSR commitments

- | | | | | |
|----|---|-----|-----------------------|-----------------------|
| 13 | A reference person was appointed to oversee the CSR, sustainability and circularity aspects of the event and ensure coordination between all the stakeholders, including the in-House teams and the partners/suppliers. | ☆☆☆ | ☐ | ☐ |
| 14 | Feedback was shared within the teams in order to set quantifiable improvement targets from one season to the next and promote best practice in terms of ecoscenography and circularity. | ☆☆☆ | ☐ | ☐ |

Including environmental clauses in specifications

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|----|--|-----|-----------------------|-----------------------|
| 15 | The specifications shared with partners/suppliers include a clause guaranteeing the use of materials that comply with local environmental standards. | ☆☆☆ | ☐ | ☐ |
| 16 | The specifications shared with the partners/suppliers include a clause making it systematic to provide proof of the origin of the raw materials purchased, their certification, if any, and the fire safety certificates as soon as the service providers have them. | ☆☆☆ | ☐ | ☐ |
| 17 | The specifications shared with partners/suppliers include a clause requiring assembly and dismantling to encourage the reusability of the elements used. | ☆☆☆ | ☐ | ☐ |
| 18 | Chemical furnishing products (such as paint, glue and fireproofing products) must comply with REACH regulations, and must not be harmful to humans or the environment, with stringent labelling requirements (no dangerous pictograms, prefer labels such as Ecolabel or Ecocert, etc.). | ☆☆☆ | ☐ | ☐ |

Selecting committed partners/suppliers

- | | | | | |
|----|---|-----|-----------------------|-----------------------|
| 19 | Local partners/suppliers are chosen to reduce the impact of transport and support the regional economy. | ☆☆☆ | ☐ | ☐ |
| 20 | Certified or assessed partners/suppliers (ISO20121, ISO26000, ISO14001, ECOVADIS, PRESTADD, etc.) or those committed to reducing environmental impact have been chosen wherever possible. | ☆☆☆ | ☐ | ☐ |
| 21 | Catering that uses local, seasonal produce and limiting food waste has been favoured. | ☆☆☆ | ☐ | ☐ |

Ensuring responsible logistics and sourcing

- | | | | | |
|----|--|-----|-----------------------|-----------------------|
| 22 | Whenever possible, materials and components purchased have been sourced locally (France or Europe). | ☆☆☆ | ☐ | ☐ |
| 23 | For each material, element or structure, the transport of goods by lorry is preferred, and if this is not possible, the transport of goods by cargo ship is preferred. | ☆☆☆ | ☐ | ☐ |

PLAN THE PROJECT TAKING INTO ACCOUNT ENVIRONMENTAL AND LOGISTICAL ISSUES

Anticipating re-use from the design stage

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|----|--|-----|-----------------------|-----------------------|
| 24 | For each material, element or structure, the potential for internal reuse has been considered from the design stage (shop, window display, showroom, conversion for employee gifts, etc.). | ☆☆☆ | ☐ | ☐ |
| 25 | For each material, element or structure, the post-event outlet has been identified at the design stage (internal reuse, donation, reuse, recycling, incineration, etc.) | ☆☆☆ | ☐ | ☐ |
| 26 | One or more reuse/valorisation operators have been contacted at the design stage of the project to assess the reuse potential of the materials and scenographic elements used. | ☆☆☆ | ☐ | ☐ |

Organising dismantling to encourage re-use

- | | | | | |
|----|--|-----|-----------------------|-----------------------|
| 27 | A dismantling plan sets out the time and human resources required :
- at disassembly to avoid deterioration and ensure the reusability of materials, elements or structures.
- to organise the sorting of non-reusable elements. | ☆☆☆ | ☐ | ☐ |
|----|--|-----|-----------------------|-----------------------|

2. STRUCTURES AND TECHNICAL AREAS (BACKSTAGE)

BUILD TEMPORARY STRUCTURES RESPONSIBLY

Reducing construction and the purchase of materials (backstage)

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|----|--|-----|-----------------------|-----------------------|
| 28 | In the identified backstage areas, the temporary construction of structural elements (creation of interior or exterior spaces) has been avoided. | ☆☆☆ | ☐ | ☐ |
| 29 | In the identified backstage areas, the temporary construction of furniture and seating has been avoided. | ☆☆☆ | ☐ | ☐ |
| 30 | Cut-outs for the backstage materials were avoided or reduced to a minimum. | ☆☆☆ | ☐ | ☐ |

RETHINK THE PURCHASE
 OF MATERIALS AND
 FURNITURE

		Initiative difficulty level	Uncheck if non- applicable	Check if the criterion is applied
31	Aesthetic cladding has been avoided and only the necessary structural protection has been retained.	☆☆☆	☐	☐
32	The cladding of the furniture (tablecloths) and seating has been avoided.	☆☆☆	☐	☐
	Favouring rental and modular elements (backstage)			
33	Structural elements and materials (e.g. Pipe and Drape, modular partitions, parquet, carpet tiles, etc.) are modular and/or have been hired for at least 30% .	☆☆☆☆	☐	30% 50% 80%
34	Furniture and seating (e.g. Hair & Makeup tables, catering, etc.) are modular and/or leased or owned by the company for at least 70% .	☆☆☆☆	☐	70% 85% 100%
	Preferring the use of modular elements and reversible assemblies (backstage)			
35	The technical characteristics of the structural elements have been standardised (dimensions, colours, properties, etc.) and made-to-measure has been avoided.	☆☆☆	☐	☐
36	For structural elements, reversible assembly systems and elements compatible with the materials are used (e.g. reusable clips, straps, Velcro fasteners, modular screw systems, wooden assemblies with dowels, etc.).	☆☆☆	☐	☐
37	The cladding of the furniture (tablecloths) was made from reversible materials (e.g. tapes, easy-to-remove adhesives, straps, etc.).	☆☆☆	☐	☐
38	The use of foldable or easily dismantled structures has been favoured to reduce volume during storage and transport.	☆☆☆	☐	☐
	Encouraging re-used elements (backstage)			
39	If the purchase of new materials is unavoidable, purchased second-hand materials was preferred for at least 10% .	☆☆☆☆	☐	10% 25% 40%
	Choosing sustainable and responsible materials (backstage)			
40	If the purchase of new materials is unavoidable, purchased alternative materials (recycled, certified, innovative) represented at least 30% .	☆☆☆☆	☐	30% 50% 70%

3. SCENOGRAPHY AND DECORATIVE ELEMENTS (SET)

BUILD SETS, PODIUMS, VISUAL
AND NARRATIVE ELEMENTS
RESPONSIBLY

		<u>Initiative difficulty level</u>	<u>Uncheck if non- applicable</u>	<u>Check if the criterion is applied</u>
41	For each material, element or structure, preference has been given to mono-materials (e.g. no composites, bonding or coupling of different types of materials, etc.).	☆☆☆	☐	☐
42	The purchase of materials that are difficult to re-use and recycle, such as PVC, polystyrene, resin and printing substrates such as aquilux, featherboard and dibond has been avoided.	☆☆☆	☐	☐
43	Exotic woods have been banned.	☆☆☆	☐	☐
44	Investments have been made in higher quality, more durable materials to extend their lifetime and reusability.	☆☆☆	☐	☐
Reducing construction and the purchase of materials (backstage)				
45	The decorative elements on the podium did not require the protection or decoration of the floor.	☆☆☆	☐	☐
46	Cut-outs for the podium's decorative elements were avoided or reduced to a minimum.	☆☆☆	☐	☐
47	The cladding of the furniture (tablecloths) and seating has been avoided when it hasn't been reused from previous uses.	☆☆☆	☐	☐
Favouring rental and modular elements (backstage)				
48	The stage elements (podium, seats) or sets are modular and/or have been hired for at least 30% .	☆☆☆☆ ☆☆☆☆ ☆☆☆☆	☐	30% 50% 80%
Preferring the use of modular elements and reversible assemblies (backstage)				
49	For decorative podium elements, seatings or decors, reversible assembly systems and elements compatible with the materials are used (e.g. reusable clips, straps, Velcro fasteners, modular screw systems, wooden assemblies with dowels, etc.).	☆☆☆	☐	☐
50	The cladding of the furniture (tablecloths) was made from reversible materials (e.g. tapes, easy-to-remove adhesives, straps, etc.).	☆☆☆	☐	☐
51	The use of foldable or easily dismantled structures has been favoured to reduce volume during storage and transport.	☆☆☆	☐	☐

RETHINK THE PURCHASE OF MATERIALS AND FURNITURE

Encouraging re-used elements (set)

- 52 If the purchase of new materials is unavoidable, purchased second-hand materials was preferred for at least **10%**.



10%
20%
30%

Choosing sustainable and responsible materials (set)

- 53 If the purchase of new materials is unavoidable, purchased alternative materials (recycled, certified, innovative) represented at least **30%**.



20%
30%
70%

- 54 For each material, element or structure, preference has been given to mono-materials (e.g. no composites, bonding or coupling of different types of materials, etc.).



- 55 The purchase of materials that are difficult to re-use and recycle, such as PVC, polystyrene, resin and printing substrates such as aquilux, featherboard and dibond has been avoided.



- 56 Exotic woods have been banned.



- 57 Investments have been made in higher quality, more durable materials to extend their lifetime and reusability.



Adopting a responsible approach to plants (set)

- 58 Local and seasonal flowers have been preferred.



- 59 The use of cut flowers has been avoided.



- 60 Potted plants, such as ferns or local shrubs, were preferred to facilitate their re-use after the event. Their delivery and collection have been planned so that they spend as little time as possible under the spotlights or undergoing sudden changes in temperature.



4. END OF LIFE AND RECOVERY

Ensuring the protection and re-usability of materials

ORGANISE RE-USE (STORAGE, STANDARDISATION, REVERSIBLE DISMANTLING, ETC.)

- 61 Appropriate packaging precautions and protection have been put in place to prevent damage to structural elements (removal of partitions, tearing of tarpaulins, protection from the elements, etc.).



- 62 The packaging materials used are reusable (canvas, blankets, etc.).



- 63 The carpets were rolled at the end of the event and their dimensions are known and recorded in order to optimise their end-of-life.



ENFORCE SORTING, RECYCLING OR
TREATMENT OF NON-REUSABLE
MATERIALS

5 - MEASURING AND
MONITORING ITS IMPACT
IMPLEMENT TRACKING
INDICATORS

		<u>Initiative</u> <u>difficulty</u> <u>level</u>	<u>Uncheck if</u> <u>non-</u> <u>applicable</u>	<u>Check if</u> <u>the criterion</u> <u>is applied</u>
64	An optimised storage area has been set up, dedicated to materials, elements or structures that can be reused to guarantee their use from one parade to the next (e.g. signage, PRM equipment, access ramps, etc.).	☆☆☆	☐	☐
	Reducing waste			
65	For the purchased and used materials, the loss rate is lower than 30%.	☆☆☆☆ ☆☆☆☆ ☆☆☆☆	☐	30% 20% 10%
	Implementing logistics for sorting			
66	Dismantling teams are trained and made aware of sorting practices to improve downstream waste management.	☆☆☆☆	☐	☐
67	A dedicated waste sorting area on the event site was set up in coordination with the service providers to ensure optimal recycling or treatment of materials, elements or structures.	☆☆☆☆	☐	☐
68	Investments were made in innovative on-site recycling solutions, such as compactors and machines for processing organic waste.	☆☆☆☆	☐	☐
	Promoting recycling			
69	Construction waste was recycled after the event for at least 30%.	☆☆☆☆ ☆☆☆☆ ☆☆☆☆	☐	30% 50% 80%
70	Landfill was not used as a method of disposing of resources and waste.		☐	☐
	Assurer la traçabilité des flux entrants et sortants de matériaux			
71	Traceability of the volume, type, origin and end of life is transmitted by the service providers for all materials, elements or structures.	☆☆☆☆	☐	☐
72	Effective traceability of the end-of-life of materials is tracked (e.g. knowledge of the actual rate of reuse or recycling of a material).	☆☆☆☆	☐	☐
	Setting up circularity indicators			
73	Indicators for monitoring circularity, such as the percentage of materials reused or shared with other events, have been introduced.	☆☆☆☆	☐	☐

ASSESS THE ENVIRONMENTAL
AND SOCIAL FOOTPRINT

[Piloting its impact with harmonized tools](#)

74	The environmental and social impact of the event is measured using calculation and eco-design tools such as STEP.event or recognised methodologies such as Bilan Carbone®.	☆☆☆	☐	☐
75	Based on the impact measurements, quantified objectives and an action plan are put in place.	☆☆☆	☐	☐



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