



Sustaining Great Art

Environmental Report

Mid-term results and highlights

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FOREWORD – **JANE TARR** DIRECTOR, ORGANISATIONAL RESILIENCE AND ENVIRONMENTAL SUSTAINABILITY, ARTS COUNCIL ENGLAND

In 2014 we published **Sustaining Great Art**, which reported on the first year of the Arts Council's partnership with Julie's Bicycle, through which we aim to embed environmental sustainability in the work of our National portfolio organisations and Major partner museums.

In his foreword to **Sustaining Great Art**, Alan Davey, then Chief Executive, noted that; "change needs the momentum of organisational machinery. But that momentum is driven by individual voices and choices."

Since then the IPCC (Intergovernmental Panel on Climate Change) has published its fifth assessment, finding that the influence of humans on the climate system is clear - and emphasising the importance of individual choices and actions. This feels like a relevant context for this midterm report from Julie's Bicycle, which shows how the arts and culture sector is increasingly choosing to take positive action.

In the first year, our focus was on engaging organisations with sustainability requirements and aggregating data to point out the potential for reducing our collective carbon footprint. This year has seen deeper engagement from many portfolio organisations; fresh leadership; a closer alignment of sustainability with core values and significant financial savings.

All of these make important contributions to organisational resilience.

However, it's clear that we have to work on the design of the reporting requirements, particularly for smaller organisations that are not building based or that are renting space. We believe there is commitment across all scales of organisation, and we

have begun to work with Julie's Bicycle to translate this goodwill into action.

We know that there is work to do with our own organisation. Last year, we agreed a new environmental policy. We will be building on that, and working more closely with our staff, so that environmental thinking becomes part of their own work. We also need to describe our work in a more coherent fashion, bringing together the ways we report on our re-shaped estate, our work with Julie's Bicycle and the arts and culture sector, and the opportunities we provide for artists to engage audiences with the issues of climate change.

Arts Council England believes that publically funded bodies should be leaders. We are pleased that as part of their new funding agreements, twenty-four organisations - from Seven Stories in Newcastle to the Tobacco Factory in the South West - have committed to go well beyond the minimum requirements in the ways they have embedded sustainability in their work.

It is exciting to think about the impact the arts and culture sector is already having - and what more it can achieve.

We are delighted to have recently agreed a new three-year partnership with Julie's Bicycle and look forward to working with them, to help make a difference.

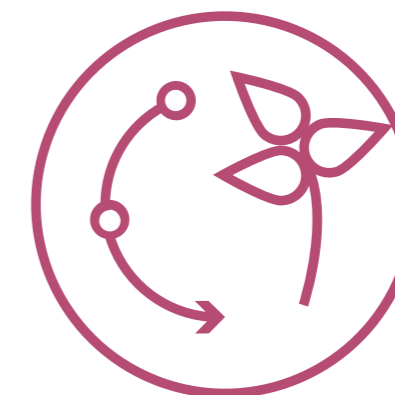
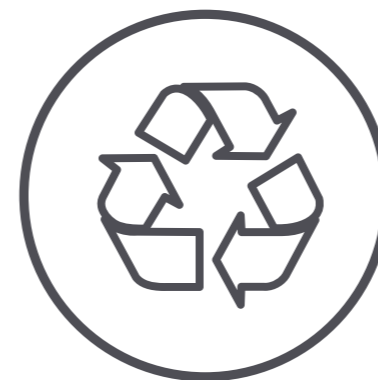
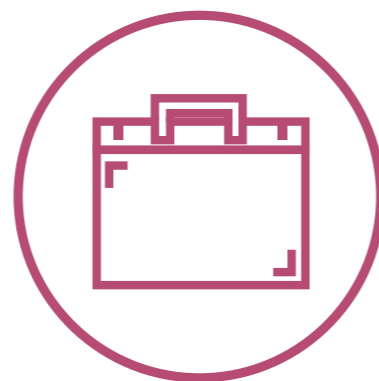
Increasingly we are seeing a connection between the work produced by the organisations we support and the sustainability agenda and that link is something we're happy to see continuing.

EXECUTIVE SUMMARY

In 2012, Arts Council England became the first arts funding body in the world to embed environmental sustainability into the funding agreements of its major programmes. For the three years from 2012/13, 704 National portfolio organisations, Major partner museums and Bridge organisations are required to report on energy and water and to have an environmental policy and action plan. The Arts Council partnered with Julie's Bicycle to provide tools, resources and support to the reporting organisations. Against a backdrop of increasing urgency to act on climate change, the second year of the Arts Council /Julie's Bicycle partnership showed a sector willing, confident and increasingly ambitious. The speed with which the arts and sustainability are coming together is creating a compelling template for the arts globally. In two years levels of literacy and commitment have steadily increased, producing multi-dimensional and diverse creative responses beyond carbon footprinting. This is a cultural movement that is confronting the existential issues of climate change and the environment and translating these into action. A new three-year partnership has just been announced between Julie's Bicycle and the Arts Council that will draw on the findings of this report.

Powered by the sun Arcola Theatre

Arcola's office is the first in the world to have their phones and laptops directly connected with on-site solar generation, via USB sockets. This project was case studied in the government's Solar PV strategy. Funding came from the Technology Strategy Board's Building Better Connected scheme.



Headline findings

The speed and scale of engagement across the Arts Council portfolio has rapidly created a critical mass of informed organisations addressing environmental impacts


- **98%** of reporting Arts Council funded organisations are now engaged with the programme compared to **89%** in 2012, and 14% at the start of the programme.
- **85%** of reporting Arts Council funded organisations (608) now have an environmental policy and action plan in place, an increase of a third in 12 months.¹


Confidence and depth of engagement has increased rapidly and significantly with many organisations going beyond the minimum requirements


- **34%** of all Arts Council reporting funded organisations are stretching their efforts beyond requirements, reporting on a range of impacts and implementing a range of measures beyond Arts Council requirements.
- **77%** of survey respondents (219) are now 'engaged' or 'very engaged'. This is a **61%** increase on last year with double the number of organisations reporting as 'very engaged'.

Benefits of high levels of engagement include financial and reputational, and for the first time a clear correlation between staff and audience well-being has emerged

- Of the 219 organisations that consider themselves engaged or very engaged:

 **56%** reported financial benefits of which **16%** are substantial

 **52%** reported reputational benefits

 **73%** reported benefits to team-morale

Potential collective savings from 'business as usual' are equivalent to 3% of investment in the Arts Council's portfolio

- **£1.25m** and 7,063 tonnes CO₂e was saved by 490 organisations in 2013/14 alone. This volume of CO₂e gas would fill the Royal Albert Hall over 47 times. This represents a decrease in CO₂e emissions of 6.2% on 2012/13 despite a 16% increase in arts activities². This is equivalent to a 19% saving on a pro rata basis.
- Two thirds of all organisations reduced electricity, gas, and water usage.
- Scaling these results up across the entire sector would see savings of **£11m**.

- Those who do most to engage with and reduce their impacts, visual arts and theatre, also seem to increasingly reflect this in their artistic content.³

The potential for future leadership across the Arts Council portfolio is high, with key organisations and individuals taking on an enhanced role

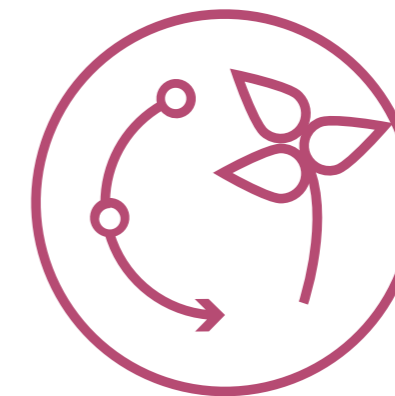
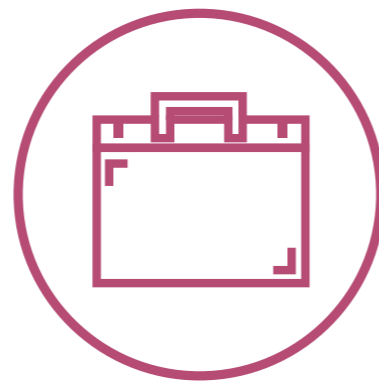
- 16 organisations produce **50%** of the carbon footprint.
- Of this 16 many are taking on leadership roles as innovators and champions, such as the Royal National Theatre, Barbican, Manchester Partnership (comprising Manchester Art Gallery, Manchester Museum, Whitworth Art Gallery), Sage Gateshead and The Ironbridge Gorge Museum. This level of leadership is happening at executive level, with outstanding examples of individual leadership.
- Despite examples of outstanding senior leadership, in the main leadership is coming from the middle of organisations, not the executive level, from those people tasked with measuring and managing impacts.

¹ The Arts Council England cohort is made up of National portfolio organisations, Mpm and Bridge organisations

² National portfolio organisation – Annual survey statistics 2012/13 and 2013/14, Arts Council England. Activities include any cultural activities including exhibitions, performances, productions, workshops or educational events.

³ Sustaining Creativity: National survey of attitudes and actions on environmental sustainability in the creative industries, Burns Owens Partnership, Julie's Bicycle December 2014

EXECUTIVE SUMMARY



Attitudes are affected by the level and type of actions⁴

- The majority of organisations taking action on climate change in the cultural sector are from the Arts Council portfolio.
- Sectors that do the most – visual arts and theatre - consider themselves to be doing the least and vice versa revealing an evolving maturity about the scale and complexity of the issues.
- The organisations that are leading the cultural sector are almost exclusively Arts Council reporting organisations.

Other key findings

- Smaller organisations which are unable to report are as committed as others.
- **23%** (165) are unable to report. These comprise organisations who typically: don't own or rent a building; are unable to access energy and water invoices; or have impacts which are too sporadic or small to measure meaningfully. These organisations are not disinterested but are hampered by the nature of the Arts Council reporting requirements. Only **9%** of the cohort this year didn't report on energy or water at all.
- The theatre and visual arts communities are the most proactive in all areas of environmental sustainability.⁵
- Art galleries, theatres and museums together constitute over two thirds of the total reported footprint, whilst libraries, productions and small music venues combined make up less than **1%**.⁶
- The internal culture within the Arts Council is gradually shifting, with greater literacy and engagement across the organisation.
- Almost all (**93%**) of the 35 Relationship Managers who contributed to the Arts Council evaluation believe that the programme has made, or can make, a positive difference to their portfolios.
- There is a core of Relationship Managers who have become carbon literate and well informed about environmental issues. This group have the potential to embed a sustainability culture across their regions.

⁵ Sustaining Creativity, 2014

⁶ The Arts Council cohort does not include many major music venues which are largely commercial (the arenas and large venues (>1000) such as those wholly or part-owned by Live Nation including the Academy Music Group, MAMA & Company, major concert halls including the Royal Albert Hall, and the large number of university owned music venues). Concert halls within the Arts Council cohort represent 13% of the total impact.

Key conclusions and recommendations

Overall there has been a huge advance in carbon literacy across the sector in the last two years; the quality and quantity of the responses illustrates a cultural community that is confident and engaged.



We conclude that:

- The conditions are now ripe for future leadership and a framework to support this should be developed.
- Boards, governing bodies and executives should be encouraged to do more.
- Arts Council England itself should build on the sector's leadership culture and lead at a senior level.
- Acting on environmental impacts has quick and tangible benefits beyond carbon emissions reductions including wellbeing so all Arts Council funded organisations should be reporting.
- More needs to be done to understand the relationship between environmental literacy and 'doing' and how that stimulates cultural shifts.
- More needs to be done to identify how artistic content is being shaped by environmental challenges.
- Reporting requirements could be more diverse to account for different organisational conditions.

Closing the loop

Baltic Centre For Contemporary Arts

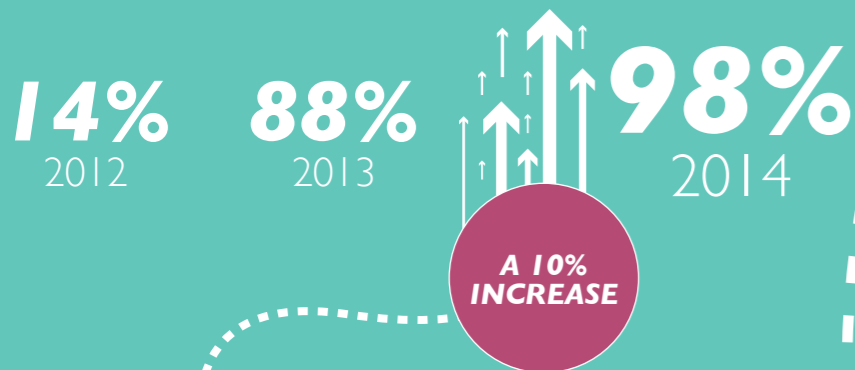
Baltic Centre for Contemporary Arts recycles its old external banners into bags and pencil cases which are then sold in its shop; any remaining wastage is given to a local company to make traffic cones.

Floating cinema leads the way

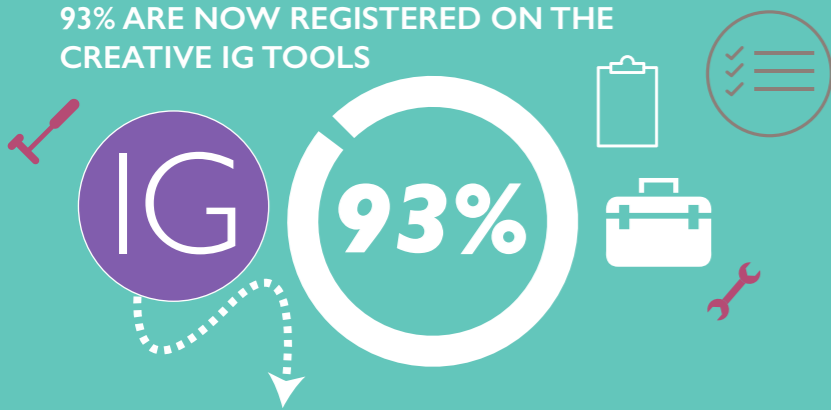
UP Projects

UP Projects launched a Floating Cinema powered by an innovative bio fuel and electric hybrid engine that recycles fuel that would be otherwise deemed waste. Their on board LED system also means that they use very low power lighting.

98% OF ARTS COUNCIL FUNDED ORGANISATIONS HAVE GOT INVOLVED, A 10% INCREASE SINCE LAST YEAR



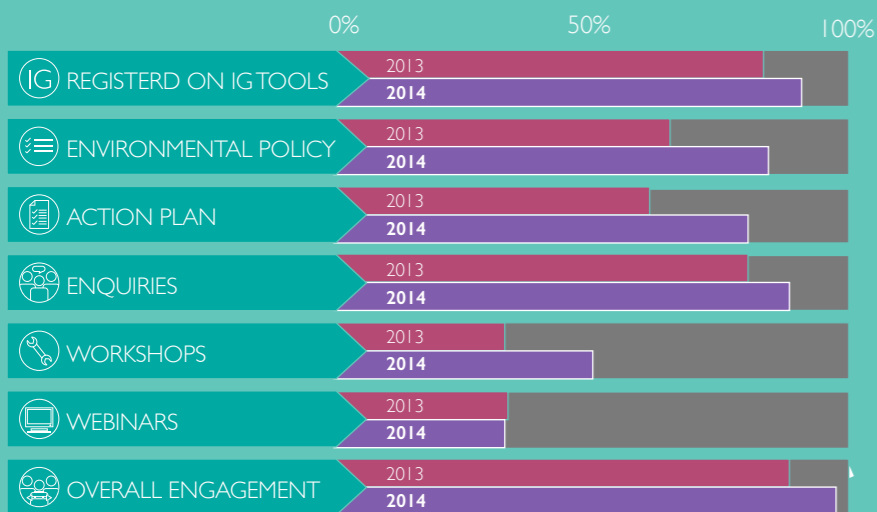
93% ARE NOW REGISTERED ON THE CREATIVE IG TOOLS



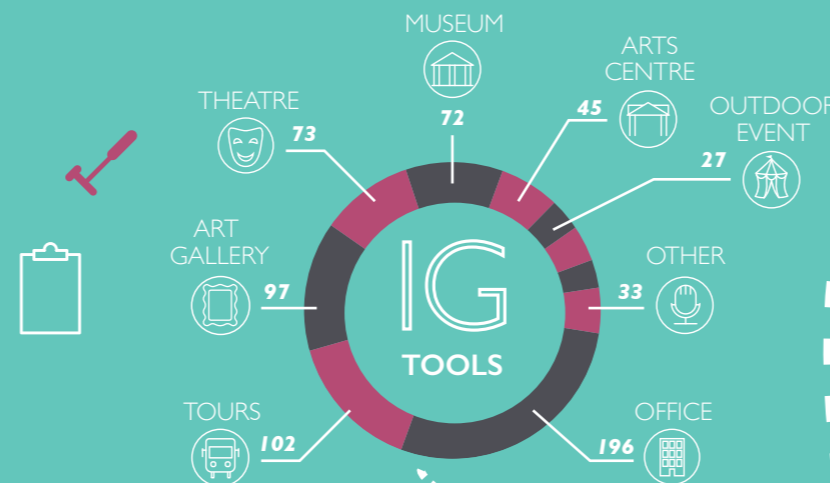
608 ORGANISATIONS HAVE AN ENVIRONMENTAL POLICY OR ACTION PLAN IN PLACE



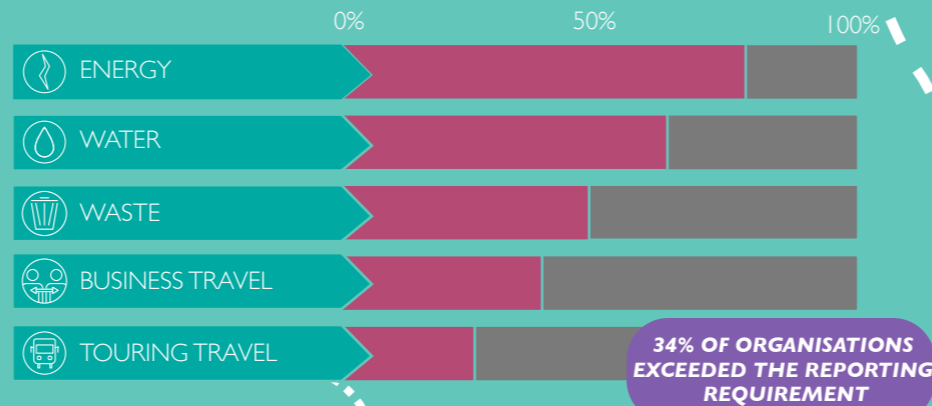
ENGAGEMENT ACROSS TWO YEARS



NUMBER OF ACTIVITIES SUBMITTING DATA ON THE IG TOOLS



LEVELS OF REPORTING BY ENVIRONMENTAL IMPACT



THE CARBON EMISSIONS ASSOCIATED WITH THE DATA SUBMITTED THIS YEAR ON THE IG TOOLS AMOUNT TO:



PUT ANOTHER WAY THIS VOLUME OF CO₂E GAS WOULD FILL **THE ROYAL ALBERT HALL** **736** TIMES

490 ORGANISATIONS THAT SUBMITTED 2 YEARS OF DATA SHOWED A DECREASE OF 6.3% IN CARBON EMISSIONS = 7,063 TONNES CO₂E, OR £1.25M.

THIS DECREASE WAS REALISED IN SPITE OF A 16% INCREASE IN CULTURAL ACTIVITY FROM ARTS COUNCIL ORGANISATIONS OVER THE SAME PERIOD. TAKING THIS INTO ACCOUNT SHOWS A REDUCTION IN EMISSIONS OF 19% PER ACTIVITY

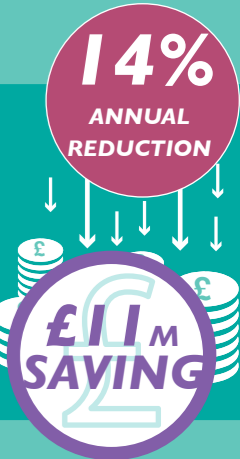


ON AVERAGE TWO-THIRDS OF THE COHORT REDUCED:



FOR THOSE ORGANISATIONS THAT MANAGED TO REDUCE THEIR ENVIRONMENTAL IMPACT WE CALCULATED A TOTAL SAVING OF 9,493 TONNES CO₂E, OR A 14% ANNUAL REDUCTION, EQUIVALENT TO £1.73M SAVED IN COSTS.

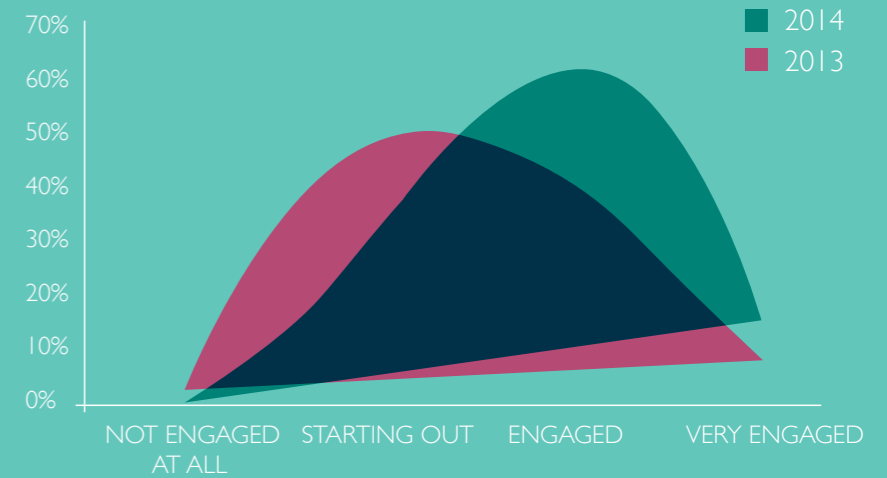
SCALING THESE ACHIEVEMENTS UP ACROSS THE WIDER CULTURAL SECTOR WOULD SEE ~62,300 TONNES OF CO₂E SAVED, OR £11M IN COSTS.



THOSE WHO WERE ENGAGED OR VERY ENGAGED REPORTED THE FOLLOWING BENEFITS



ENGAGEMENT SHIFT BETWEEN YEAR 1 AND 2



77% OF ALL RESPONDENTS REPORTED THEIR ORGANISATIONS ARE 'ENGAGED' OR 'VERY ENGAGED' AS COMPARED TO 48% LAST YEAR.

THAT IS 66% HIGHER WITH DOUBLE THE NUMBER OF ORGANISATIONS DESCRIBING THEMSELVES AS 'VERY ENGAGED'.

CONTEXT

On 10th May 2013 the concentration of carbon dioxide in the atmosphere moved beyond the milestone of 400 parts per million for the first time in human history. The last time the atmosphere contained such a weight of carbon – several million years ago – there was no ice in the Arctic and sea level was 40 metres higher than today. Not surprising then that 2013 was one of the warmest years ever recorded since scientists began tracking global temperature 134 years ago (though 2014 has proved the warmest year ever recorded).

Later in the year, in September, a landmark report on climate change science from the Intergovernmental Panel on Climate Change (IPCC)⁷ - their Fifth Assessment Report - concluded **it was “unequivocal” that global warming was the result of human actions**. It stated that, without “substantial and sustained” emissions reductions, the 2°C limit considered to be ‘safe’ would be exceeded, resulting in heat waves, droughts and extreme weather.

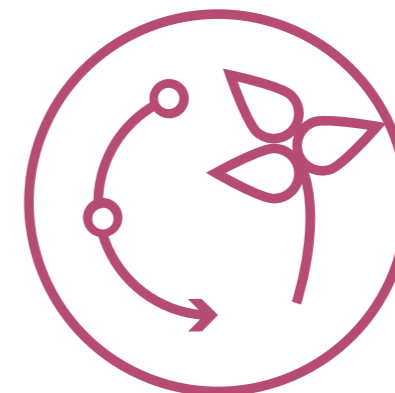
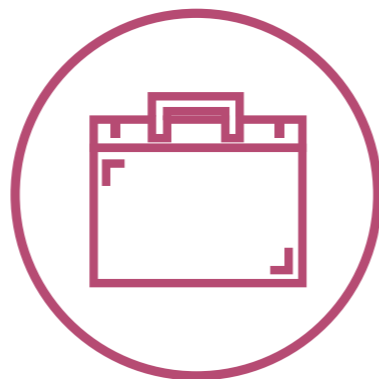
This report, compiled by thousands of the world's climate experts over five years, also predicts that sea levels will rise a further 26-82cm by 2100 and warned of the increasing acidification of the oceans as they absorb CO₂. The IPCC reports were not the only alarming scientific findings. The International Programme on the State of the Ocean,⁸ a relatively unexplored area, found that our oceans are becoming more acidic at the fastest rate in 300 million years due to CO₂ absorption and a mass extinction of key species may already be inevitable. This gloomy outlook was reiterated in research collated by the Center for Biological Diversity in the US, which identified almost **20,000 species of plants and animals** at a high risk of extinction and predicted a grim trajectory if trends continue.

⁷ www.ipcc.ch/report/ar5/wg1/
⁸ www.stateoftheocean.org/

“Our planet is now in the midst of its sixth mass extinction of plants and animals — the sixth wave of extinctions in the past half-billion years. We're currently experiencing the worst spate of species die-offs since the loss of the dinosaurs 65 million years ago.”⁹

Earlier in 2013 Lord Stern, the original author of the Stern Report¹⁰ which had a huge impact on political responses to climate change, identified that two-thirds of the fossil fuel reserves underpinning the value of oil, gas and coal investments will have to remain underground to keep warming under two degrees. This report was given further weight when the IPCC concluded that over half of the so-called carbon budget had been used up. This has huge significance for our global financial infrastructure, eloquently expressed by Jonathan Rowson in his early 2014 report ‘A New Agenda on Climate Change’. Essentially the asset base upon which much global investment relies needs to stay in the ground to avoid catastrophic climate change and is thus rendered, effectively, worthless.

⁹ www.biologicaldiversity.org/programs/biodiversity/elements_of_biodiversity/extinction_crisis/
¹⁰ www.thersa.org/discover/publications-and-articles/reports/a-new-agenda-on-climate-change/



The political discourse on the environment and climate change throughout the year, especially in the UK, was pretty much concentrated on controversies and disagreements. However, in December, the Committee on Climate Change, told ministers there was no evidence supporting the weakening of emissions targets and in the same month the Energy Bill received Royal Assent, ensuring a legislative framework that now favours clean energy. While it will not be easy to achieve there is a mechanism which supports stable and predictable financial returns for clean energy, an end to new coal power plants, and a means to encourage energy efficiency and demand management technologies.

More generally, the public conversation on climate change and the environment seemed to be at the lowest decibel levels since the disastrous COP 15 climate talks in 2009.

So 2013-14 was marked by a gathering together of the science. Public reaction has been gradual; responses coalescing over the year and at the time of writing there is plenty of political, cultural and civic leadership organising itself around the COP 21 climate talks in Paris, in December 2015.¹¹

In the creative community, as this report shows, there was a bedding in of literacy and interest which is now beginning to bear fruit. Organisations were getting down to the job in hand – to understand their own impacts and start taking action. This critical stage – absorbing and interpreting environmental issues, and translating this into day-to-day management – is a pre-requisite for a more expansive and public response.

¹¹ www.un.org/climatechange/blog/category/cop21-paris/

In early 2014 Julie's Bicycle published a national survey of attitudes and actions on environmental sustainability across the UK arts industry¹². Over half of the 350 respondents were not Arts Council funded. The findings were fascinating:

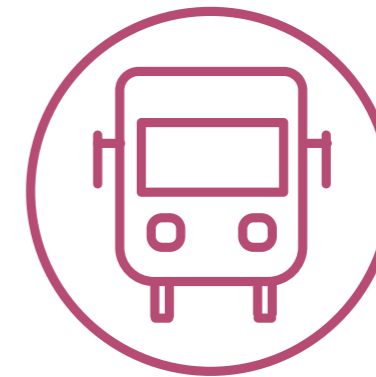
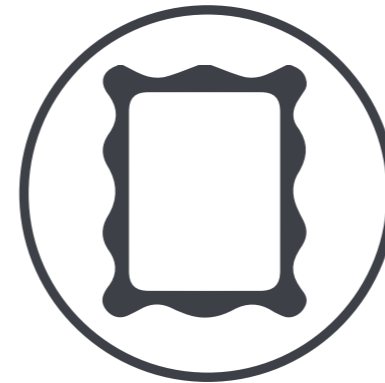
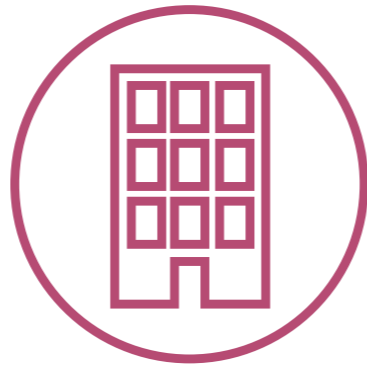
- That leadership was coming from the middle of organisations, not the executive level – in other words those people tasked with measuring and managing their impacts.
- Boards are dis-engaged.
- Climate change is the lowest business priority in a range which includes audiences, finances and artistic content.
- The sectors that do the most on environmental sustainability consider themselves to be doing the least and vice versa.
- The organisations that are leading the cultural sector are almost all from the Arts Council reporting cohort.

Our conclusion is that the Arts Council initiative has been a success, and that the conditions for leadership – a confident, doing community with a common evidence base and increasingly diverse responses – are in place. Which is just as well because, as the science makes abundantly clear, much remains to be done.

At the time of writing the scale, type and quality of artistic responses to sustainability and climate change is unprecedented. 2013/14 will be recognised as the year where the science coalesced into an appalling tale of human neglect and carelessness which seemed to be greeted with indifference and apathy. But actually it takes a while for difficult information to compost into fertile material which will transform problems into solutions. And culture needs to change, the values that underpin our lives need to place climate change and sustainability as the cornerstones of our future. The arts have a huge part in that shift and are well and truly making it happen.

¹² Sustaining Creativity: National survey of attitudes and actions on environmental sustainability in the creative industries, Burns Owens Partnership, Julie's Bicycle December 2014

QUANTITATIVE FINDINGS



Introduction

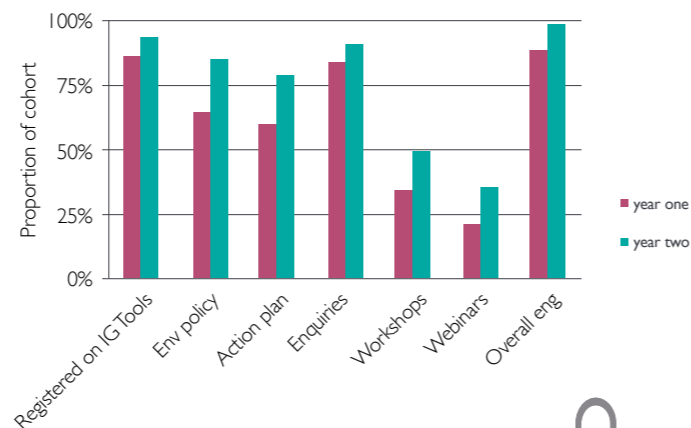
This chapter summarises the results from the second year of environmental reporting of energy and water use for Arts Council funded organisations. National portfolio organisations, Major partner museums constitute the reporting cohort, amounting to 715 organisations that, between them, were awarded a total of £360m in 2013/14.

We delve into the data and other inputs and draw key conclusions and insights from the findings. We look at the energy and water consumption data from 2013/14 reporting. We then compare this data with 2012/13.

In the second year of the programme an impressive 98% of Arts Council funded organisations have got involved with the programme. The number of organisations with an environmental policy and action plan in place has increased by a third and organisations registered on the Creative IG Tools has increased by 8%, taking the total to 665.

This represents a huge advance in carbon literacy across the sector in the last two years: in early 2012 only 99 Arts Council funded organisations (not all of which were Npos or Mpms) were using the IG Tools to measure environmental impacts.

Graph 1: Engagement with programme



Light bulb moment Wysing Arts Centre

By replacing 50% of their light bulbs, 40% of their taps and showers with energy efficient alternatives and installing timers on electrical equipment in offices and public areas, they managed to reduce energy use by 3.4%. These reductions were also achieved through team awareness training on energy use reduction and including energy saving actions in staff induction guides and tours.

Who submitted data? The numbers

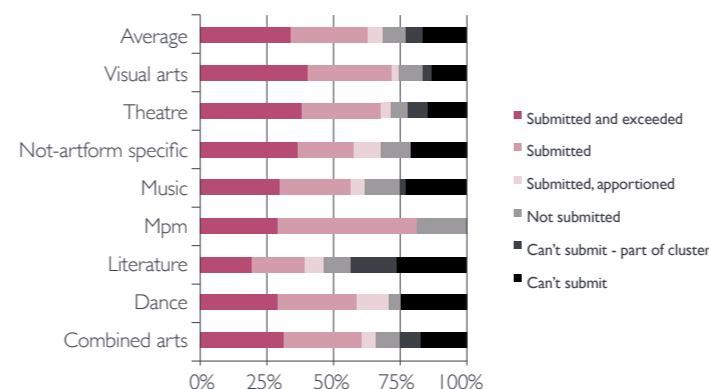
In year two 69% of the cohort were able to submit energy and water data, whilst 23% of the cohort were unable to report because of specific circumstances. This 23% comprises organisations who typically: don't own or rent a building; are part of a larger Arts Council funded building; are unable to access energy and water invoices; or have impacts which are too sporadic or small to measure meaningfully.

Artforms that don't require much built infrastructure, such as literature, consequently had higher numbers of organisations unable to report data. Conversely visual arts and theatre organisations reported on impacts over and above energy and water. Only 9% of the cohort this year didn't attempt to report on energy or water at all, an improvement from 10% in year one.

Impressively 34% of the cohort reported over and above energy and water consumption this year.

'Julie's Bicycle understands what is relevant to different organisations and art-forms. [It's] refreshing that we're not being forced into providing information in areas that aren't relevant or meaningful for our organisation.'

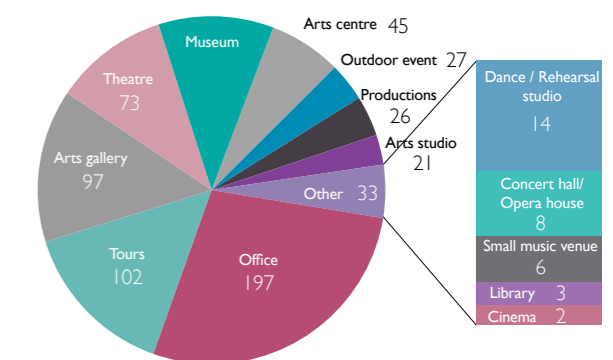
Graph 2: Levels of reporting across the cohort



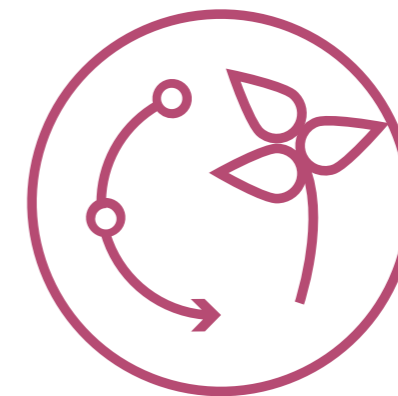
Arvon make it 100% renewable Arvon Foundation

Thanks to a ground source heat pump system, the Arvon Foundation have a close to zero carbon footprint from energy use which means the entire centre runs off a 100% renewable energy tariff.

Graph 3: Number of activities submitted on the IG Tools



Roughly 75% of the activities reported on the IG Tools were represented by five constituents – offices, tours, art galleries, theatres and museums.



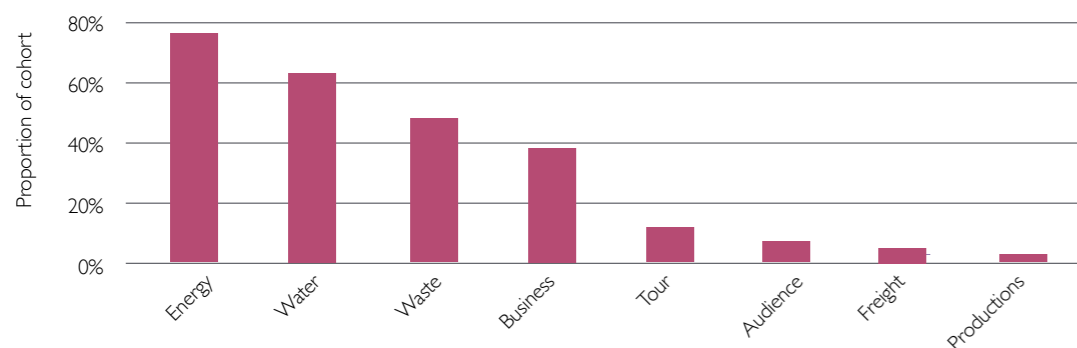
Total carbon emissions

The carbon emissions associated with all of the activities in the above chart amount to 111,300 tonnes CO₂e.

This is the equivalent to the average annual household emissions of 22,260 European homes. Put another way this volume of CO₂e gas would fill the Royal Albert Hall over 736 times!



Graph 4: Levels of reporting by environmental impact



Graph 4 shows how these organisations contribute to the overall carbon footprint, and their average contribution (per art form).

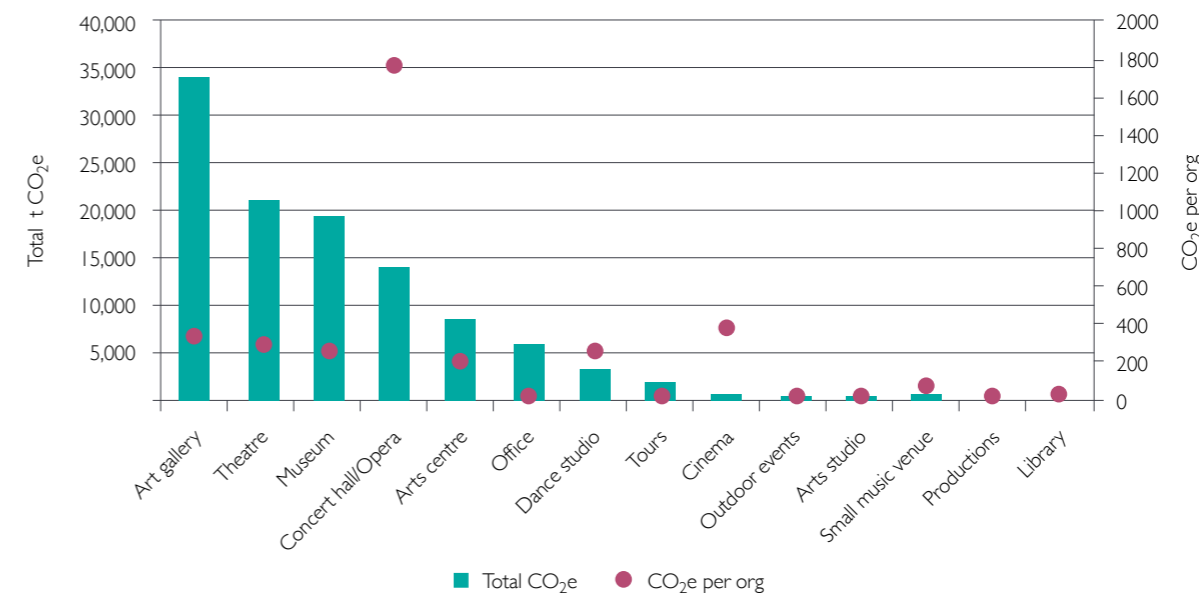
Art galleries, theatres and museums contribute to over two thirds of the total footprint, whilst libraries, productions and small music venues collectively make up less than 1% of the footprint¹³. Art galleries, arts centres, theatres, museums and dance studios all have an above average carbon footprint per building. Reflecting the large scale of their buildings, concert halls and opera houses are five times more impactful than any of the five buildings types mentioned above (average emissions = 1,757 tonnes CO₂e per organisation).

This year just 16 buildings, comprising museums, art galleries, theatres, and concert halls¹³ represented **50%** of the total carbon footprint.

Cooperative collaborations Knowle West Media Centre

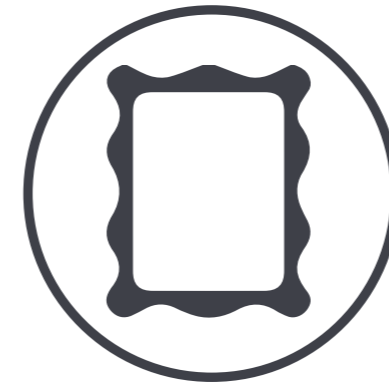
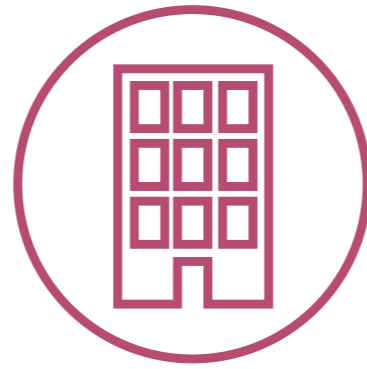
Since leasing their roof to Bristol Energy Co-op to install 25kW solar PV panels and participating in a battery storage and DC system trial, Knowle West Media Centre have reduced their mains electricity costs by 25% and the panels generate approx. 40% of what they had used previously.

Graph 5: Total and average contribution to carbon footprint, by activity type



¹³ The Arts Council cohort does not include many major music venues which are largely commercial (the arenas and large venues (>1000) such as those wholly or part-owned by Live Nation including the Academy Music Group, MAMA & Company, major concert halls including the Royal Albert Hall, and the large number of university owned music venues).





Benchmarking

Taking into account scale is important in order to understand intensity of energy and water consumption. Intensity, in this context, is a measurement of the level of energy or water consumed. Energy benchmarks allow for a true comparison between buildings by factoring in scale (calculating efficiency based on floor area).

Using Creative IG Tools data Julie's Bicycle have updated industry benchmarks for buildings. These benchmarks, now endorsed by the Chartered Institute of Building Services Engineers (the body responsible for benchmarking the built environment across England) give us greater insight into energy consumption in the cultural sector and provide insights to individual organisations about their own performance in relation to others. The graph below shows how the Julie's Bicycle benchmarks compare with CIBSE's.

Due to improved data quality Julie's Bicycle has created two sub-categories of benchmark:

- Museums and galleries – comprising museums, galleries, and arts centres;
- Performing arts – comprising theatres and concert halls.

Offices are the least energy intensive, followed by museums and galleries, whilst performing arts buildings are the most energy intensive. This trend is mirrored by water consumption. Generally both energy and water consumption are affected by three main factors:

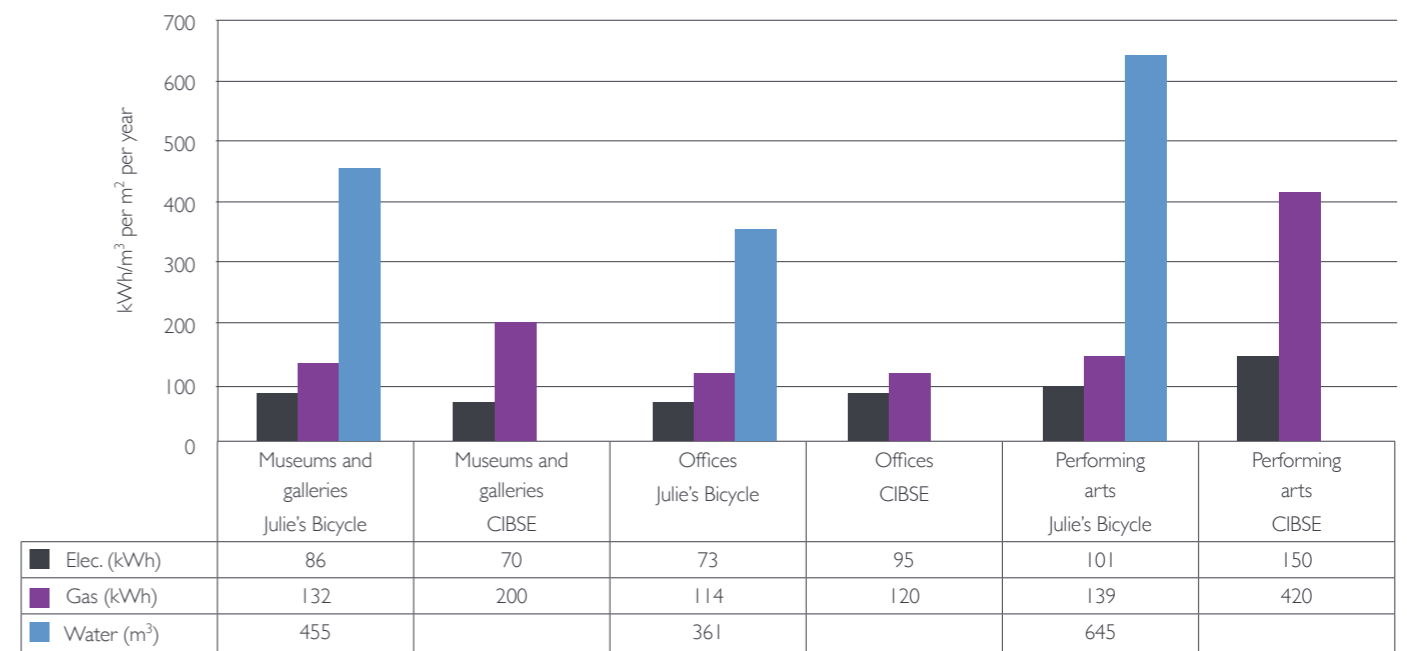
- operating hours of the building;
- number of people using the building;
- building technology and equipment.

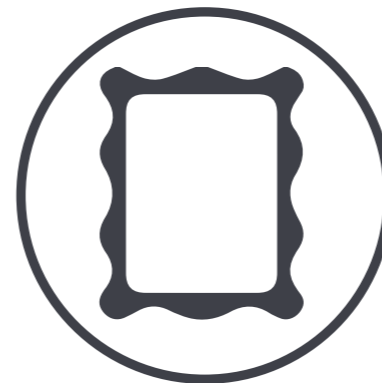
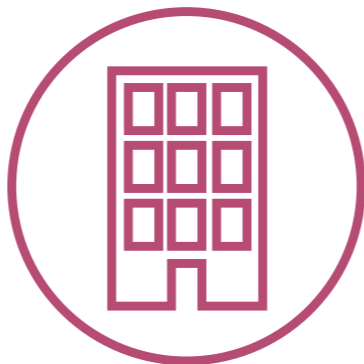
Offices tend to have more limited operating hours and no specialist energy-intensive equipment. Museums and galleries have longer operating hours, specialist lighting, and strict temperature and humidity parameters for collections which require higher levels of energy and gas to maintain. Performing arts buildings have the longest operating hours and have energy intensive equipment for productions. Our research and data show that the equivalent CIBSE benchmarks over-estimate gas consumption, especially in the case of performing arts.

Joining the dots National Skills Academy

The National Skills Academy charge **80%** of their commercial hires for the exact amount of electricity they use, helping them connect the dots and understand their usage. This has also led to an overall reduction in energy use.

Graph 6: Julie's Bicycle energy benchmarks for buildings (third edition) and CIBSE equivalents

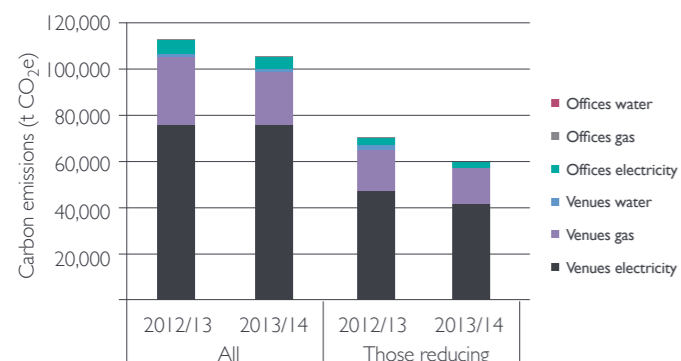




Comparisons with 2012/13

In total 196 offices and 294 venues/cultural buildings submitted data in 2012/13 and 2013/14. Overall this cohort reduced their emissions (relating to energy and water) by **6.3%**, a saving of 7,063 tonnes CO₂e, or **£1.25m** in cost. This is more striking in the context of increasing cultural activity. These same arts organisations had a **16%** increase in activities¹⁴ across the same period. Factoring this increase into the results shows that organisations reduced their carbon emissions by **19%** per 'activity'.

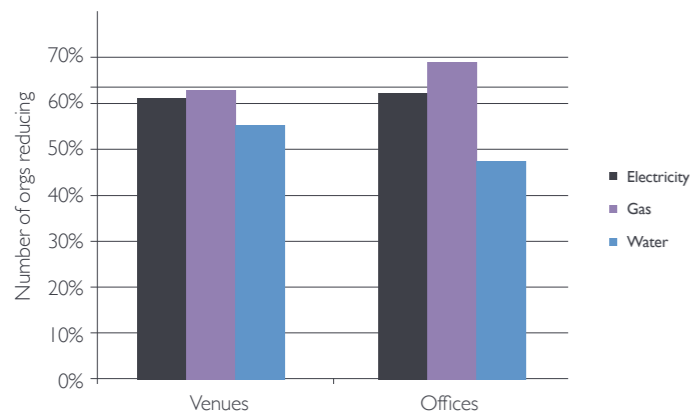
Graph 7: Change in overall emissions



On average two-thirds of the cohort reduced electricity, gas or water consumption (graph below).

When focussing only on those organisations who reduced their consumption of energy and water this figure is even more impressive – a **14%** reduction in carbon emissions, equalling 9,493 tonnes CO₂e or **£1.73m** in cost.

Graph 8: Proportion of organisations realising a reduction in environmental impacts



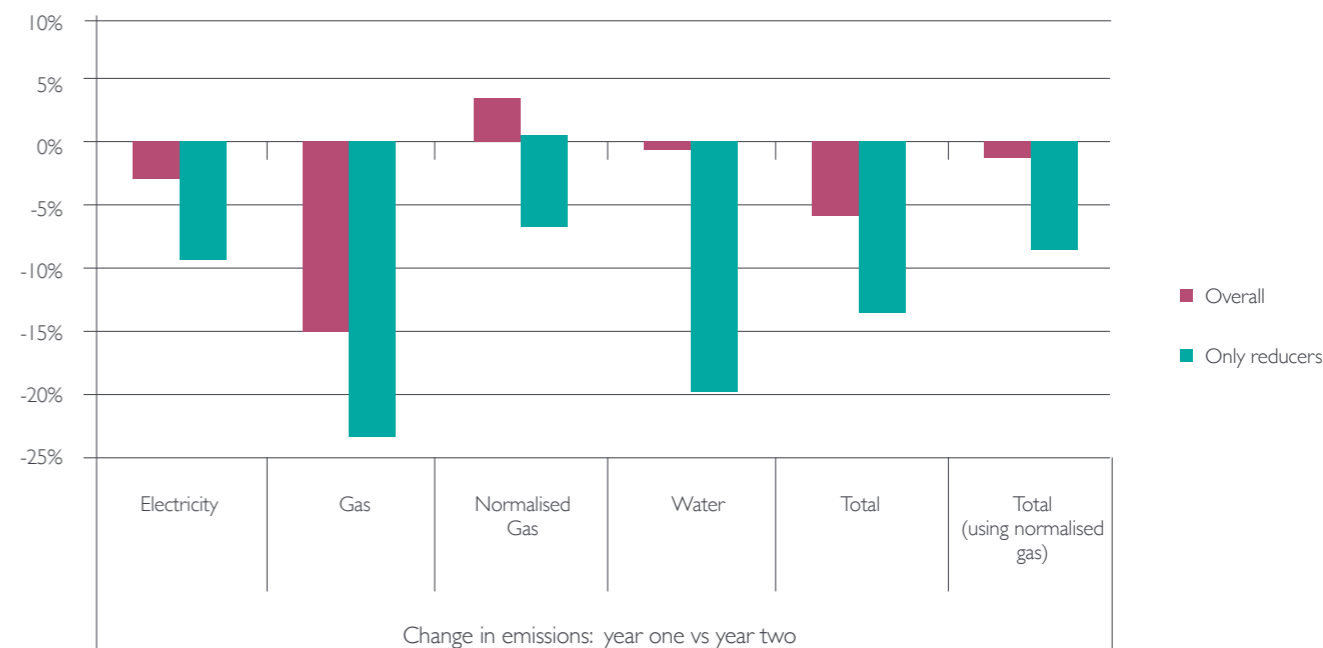
There is an interesting relationship emerging between measurement and reductions. No organisation was required to reduce their carbon footprint, only to measure their energy and water consumption. It seems that carbon literacy has an important role in driving down emissions. While there is not yet an evidence base to support the proposition that managing energy and water consumption can prompt behaviour change it is likely that this is the case. There are around 16,000 cultural buildings of all sizes across the UK. Applying the average reduction of energy consumption of those Arts Council funded organisations that realised reductions between year one and two would see a reduction in carbon emissions of 62,300 tonnes CO₂e saved – the average total annual emissions of 12,500 households. In financial terms this would amount to a saving of around **£11m** at current prices.

Taking this change to scale across the sector would see 62,300 tonnes of CO₂e saved, or **£11m** in costs.

Heavy metal Audio Visual Arts North East

Audio Visual Arts have a diverse re-use policy that includes a wide range of different channels and materials; 128 steel reinforcing bars were returned to the manufacturer and trunking, wooden battens, display plinths, benches and timber were also donated or sold to partner venues for future use.

Graph 9: Average change in emissions across the cohort, by impact type

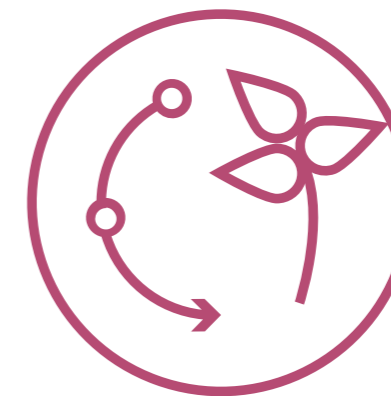
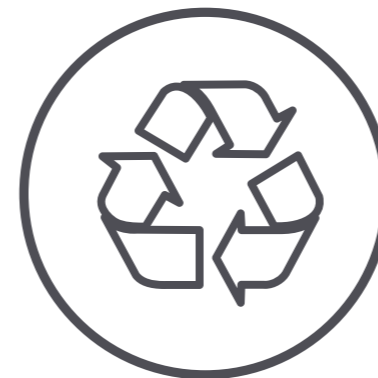


Weather conditions across the winter heating season have a strong influence on gas consumption in buildings. Longer, colder winters require higher levels of gas consumption to maintain a comfortable environment for building users. The winter of 2012/13 compared to 2013/14 was considerably colder - on average, buildings required **18%** more heating time. Gas consumption can be 'normalised' by a calculation which factors out the influence of these changes in weather conditions.

After weather normalising the gas consumption for the Arts Council cohort across 2012/13 and 2013/14, gas consumption across the two years actually increased slightly – taking the total average change in carbon emissions to -1%. When focussing only on those organisations who reduced their environmental impact weather normalisation changes the average change in carbon emissions to -9%.

14 National portfolio organisation – Annual survey statistics 2012/13 and 2013/14, Arts Council England

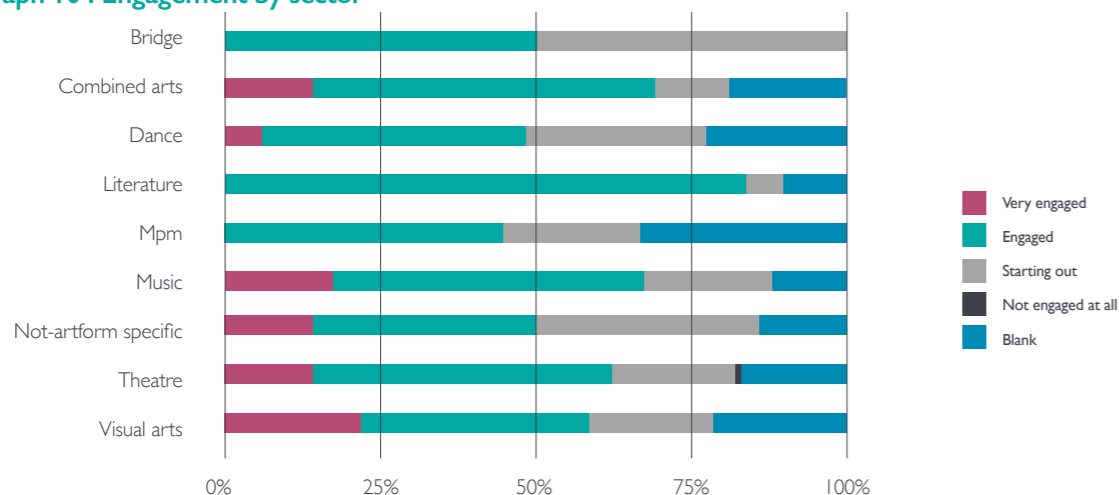
QUALITATIVE FINDINGS



Overall: Engagement by numbers and by sectors

323 organisations contributed to the project evaluation, around half of all reporting organisations.

Graph 10 : Engagement by sector

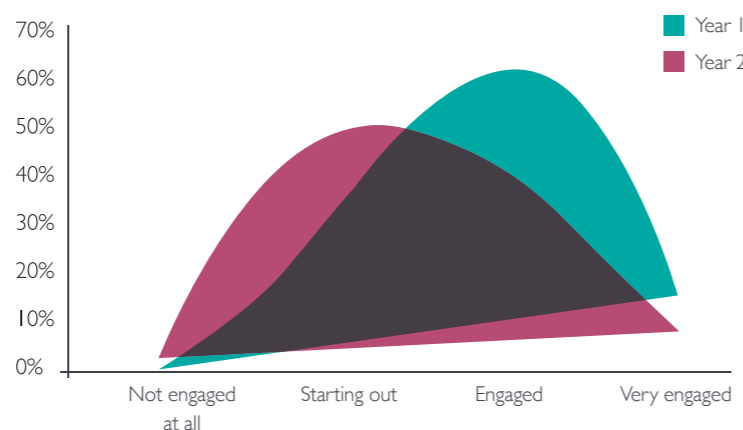


77% of all respondents reported their organisations are 'engaged' or 'very engaged' with environmental sustainability compared to 48% last year; whilst the remaining 23% are 'starting out' on their sustainability journey.

The response rate for 'engaged' was 61% higher this year than last, double the number of organisations are 'very engaged' rather than 'engaged' which is encouraging. One respondent reported to be 'not engaged at all', compared to 4% last year.

This result shows that a number of the organisations have been on a journey over the past two years of reporting, over 50% of the organisations who were 'starting out' last year now feel they are 'engaged' with the issue of sustainability.

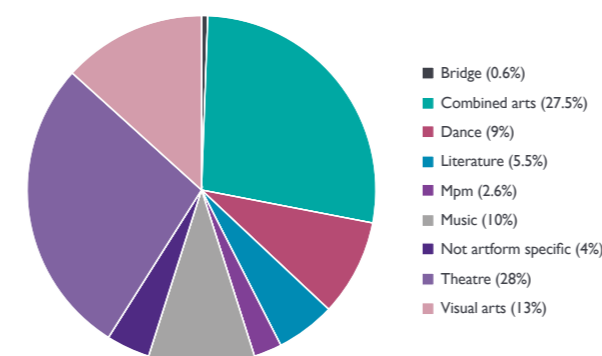
Graph 11: Engagement shift between year one and year two



Analysing a breakdown of the size of organisations who responded to the questionnaire, 59% were in organisations of less than 10 people, with the majority in organisations of less than five employees. Another 29% were between 10 and 54 people, and 12% had 55+ employees.

A breakdown of the respondents by art form are shown in graph 12 below. Theatre and combined arts are the two highest respondents in terms of percentage, with around 28% each.

Graph 12: Respondents by art form



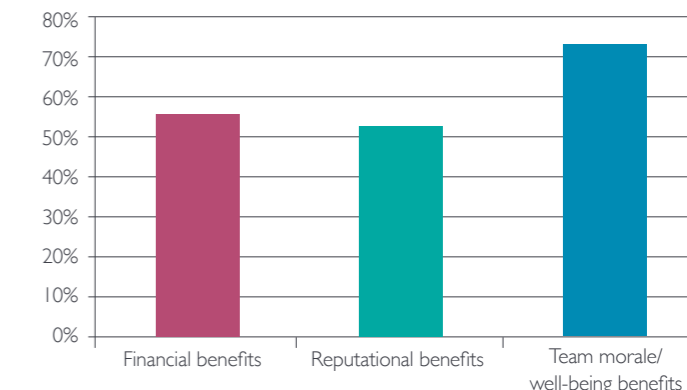
Other benefits

Survey participants were also asked whether their organisation had realised any other benefits associated with taking environmental action. Unsurprisingly, most of the organisations who experienced financial, reputational and/or team morale-related benefits were those who had classified themselves as either 'engaged' or 'very engaged'.

In summary, of the 219 organisations that classified themselves as engaged or very engaged we can see:

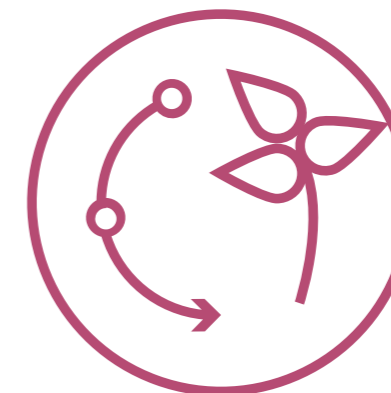
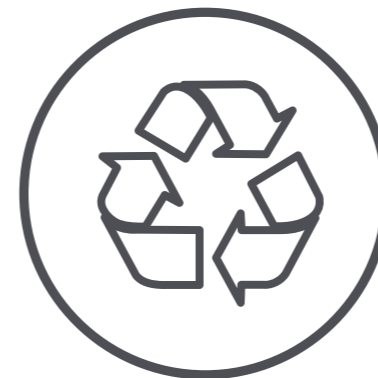
- 56% had seen financial benefits– 16% had seen substantial financial benefits
- 52% had seen reputational benefits
- 73% had seen team-morale related benefits

Graph 13 : Reported benefits



Liftshare schemes pay off Philharmonia Orchestra

Philharmonia Orchestra have been shaking things up when it comes to musicians' travel. This includes publishing up to date train information on their intranet. Also they are breaking with industry tradition in incentivising lift sharing schemes by paying a mileage rate to musicians for UK touring that is not reduced by sharing lifts.



'Lots of useful information and has left me inspired to introduce further actions within my organisation.'

The fact that well over two thirds of all respondents report staff wellbeing benefits from engagement with the programme is a very encouraging outcome to the project, as inferences can be drawn from the synergy between environmental and social sustainability in this context.

We also asked a general question as to whether the environmental reporting requirement could be seen to be making a positive difference to their organisation and to the art sector generally. Graphs 14 & 15 illustrate the responses.

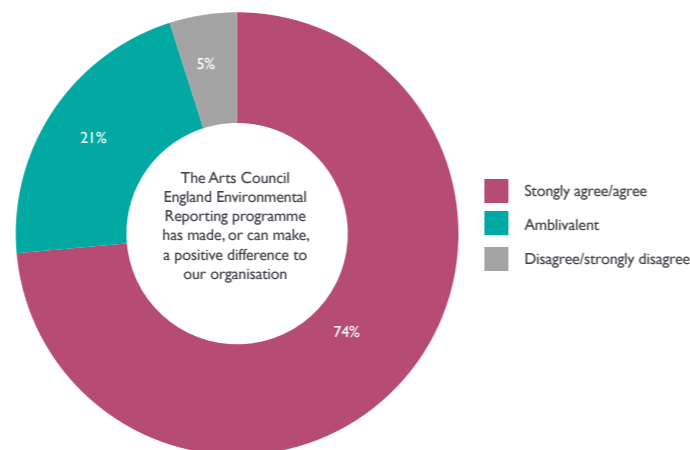
Four out of five respondents agreed that environmental reporting has made, or can make, a positive difference to the sector as a whole and around three quarters believe a positive difference can or is being made to their own organisation.

Money for old rope
Tiata Fahodzi

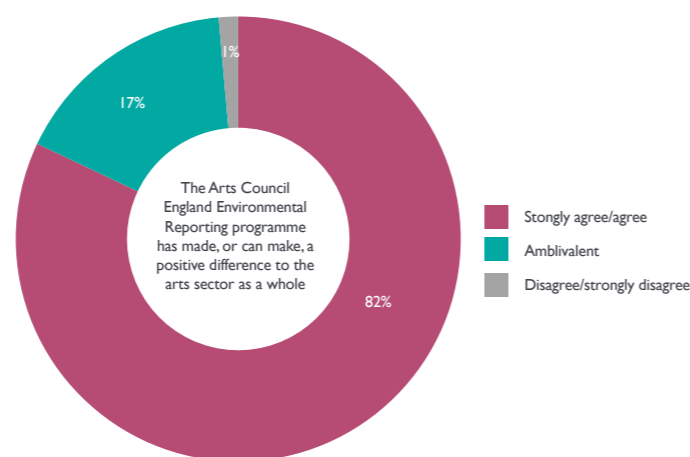
The design for 'Nhamo', Tiata Fahodzi's recent production, required a lot of rope. Instead of buying in new rope, the production manager put a call out to the West End and managed to obtain the whole lot second hand. This is a great example of savvy economics, community sharing and environmental sustainability in action.

Are we beginning to see emerging evidence that a greener workplace can also influence a happier workforce?

Graph 14: Difference reporting can make for organisations



Graph 15: Difference reporting can make for the sector



The support programme

The stats:

- 22% attended at least one workshop.
- 14% the number of new organisations that attended a workshop/webinar.
- 24% of all organisations participated in a webinar.
- 51% responded to the evaluation survey

'It was a helpful webinar and much more accessible (and cheaper and greener) than having a live seminar that I would need to travel to.'

In year two, seven environmental reporting workshops were held across England in November/December 2013. 160 people from 155 organisations (representing 22% of the cohort) participated.

This included 100 new organisations which had not attended the previous year, and 45% of these attended more than one event. Over 40% of organisations who attended the support programme last year came back for more training, typically to take their learning beyond the basics.

87% of attendees said they would definitely attend another; and the remaining 13% stated they would attend if the content was relevant to their organisation. Almost 90% of all the attendees reported that the content was either good or excellent.

Comparison with the Sustaining Creativity survey

Earlier in 2014, Julie's Bicycle commissioned the largest survey of its kind into the attitudes and commitments of leaders of arts organisations from across England, Scotland and Wales, both publically funded organisations and commercial enterprises. In total, 337 organisations responded, providing a rich, insightful picture of the current attitudes and actions regarding environmental sustainability within the creative industries.

The respondents were asked similar questions regarding the financial and other benefits of taking action on sustainability as were the Arts Council funded organisations. The results from the Sustaining Creativity survey can be seen to resonate with the trends seen within the Arts Council cohort:

- Of the 337 organisations that responded to the survey
- 55% had seen financial benefits as a result of action (cf 56% for the Arts Council cohort).
- 40% had experienced benefits to their profile and reputation (cf 52%).
- 62% of respondents indicated that environmental sustainability will become increasingly important to their business in the next two years.

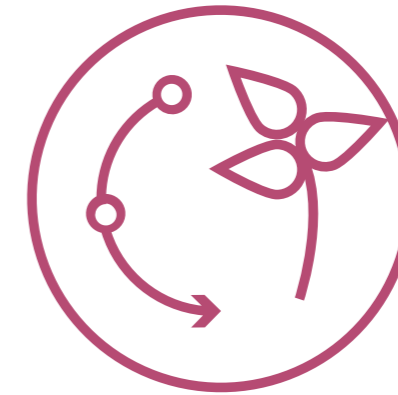
Participants highly rated the opportunity to share ideas and good practice amongst their peers. Having dedicated discussion time where information and conversation was more tailored to organisations' size and scale, and helping organisations to see that people had similar challenges, was particularly useful.

Participants also found analysis and presentation of the 2012/13 energy and water consumption data useful and informative.

Being directed to specific resources such as policy and action plan guidelines, Green Arts Marketplace, funding opportunities, top tips and Creative IG Tool functionality was also highly rated. Participants commented on the usefulness of the Creative IG Tools beyond energy and water, such as production and touring.

"Julie's Bicycle offer a fantastic range of resources and advice for environmental planning."

It is well understood that, in certain circumstances, energy and water consumption data can be problematic to collect and/or may not be meaningful (particularly for small organisations or those located in shared spaces), hence the opportunity to discuss challenges with other participants and to feel part of a community on a shared journey was appreciated.



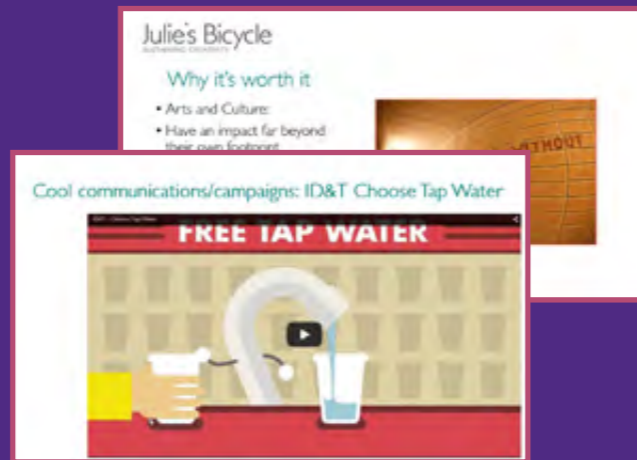
Keeping it clean Norwich Arts Centre

NAC have managed to save money, time and resources by keeping their databases up to date, removing all duplication and not sending materials to lapsed customers. This amounted to more than a **£3,000** saving in the past year!

Webinar series

13 webinars were broadcast covering a variety of topics:

- Basic training
- Updating policies and action plans
- Specialist advice: cultural buildings and venues
- Specialist advice: offices
- Specialist advice: outdoor events
- Sustainable touring
- Sustainable productions and exhibitions
- Communicating success
- Staff engagement
- Creative IGTools training



170 organisations participated as compared to 154 organisations last year.

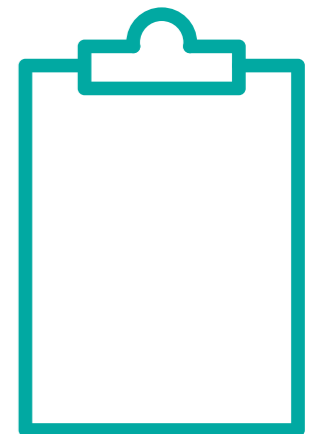
All webinars were recorded and to date these have been viewed an extra 127 times.

111 people completed the webinar evaluation survey with 90% of respondents considering their expectations met; this is a 4% improvement on year one reporting.

Arts Council Relationship Manager survey

In year two, each Relationship Manager, an Arts Council employee assigned to manage the funding relationship with each funded organisation, was asked a series of questions regarding their understanding of, and involvement in the Arts Council England environmental reporting project. The key findings from that survey are reported here:

- 35 Relationship Managers (RMs) responded to the questionnaire out of a total of 160, representing a 22% response rate.
- Over half (56%) of all respondents consider their overall attitude towards environmental sustainability has become more positive/interested as a result of Arts Council England environmental reporting; while the remainder consider their attitude has remained the same.
- Of the Relationship Managers who consider themselves as either excited/inspired or as advocates for environmental sustainability:
- **74%** understand what the environmental reporting requirements are.
- **89%** understand how Julie's Bicycle is supporting Arts Council organisations to report.
- **93%** of Relationship Managers who consider themselves as either excited/inspired or as advocates for environmental sustainability believe the Arts Council England Environmental Reporting programme has made, or can make, a positive difference to Arts Council regularly funded organisations.



RECOMMENDATIONS REPORT 2012-13: MIDTERM UPDATE

1 A differentiated strategy for different sizes/types of organisation

Workshops, webinars and training materials for needs identified in year one evaluation included:

- Reporting for small organisations.
- 'Scaling up' beyond Arts Council reporting requirements.
- Specialised webinars and workshops for touring, production and exhibitions.

2 Collaboration and information exchange to accelerate good practice

- Case studies, social media, website and presentations of inspirational stories of change.
- Championing networks including the London Theatre Consortium, Powerful Thinking, Albert Consortium, Newcastle Gateshead Cultural Venues and Manchester Arts Sustainability Team.

3 Signposting and supporting investment

- Alerting grant holders via our bulletin, Twitter and Facebook channels to funding opportunities, such as ReGen SW, Green Deal, British Gas Energy Efficiency Fund, Communities Landfill Fund, and the Arts Council's own capital programme.
- Providing opportunities for Arts Council grant holders, notably the GLA Re:Fit programme for London theatres, EE MUSIC.

4 Stretch ambition, extend practice and communicate with confidence

- More specialised webinars were created to further understanding beyond reporting requirements, such as communicating success and staff engagement, and a series of 'going further' webinars for productions, exhibitions, and touring.

5 Consider now the types and scales of investment and competencies that the creative sector will need beyond 2016

- Sustaining Creativity programme: designed to look beyond good housekeeping to the themes and trends that will mould future thinking. We launched the first national survey of the creative community's response to environmental sustainability (practical and attitudinal) and designed a programme of events in London, Manchester and Liverpool which explored how circular and digital sustainable economies might influence the creative economy. We also examined the correlation of environmental sustainability to ethics and economics drawing on the role of the arts, a programme that will extend into 2015.



Forest alive with the sound of music
Various locations

Living Symphonies transformed four English forests into interactive orchestras conducted by nature itself. Taking the movements of over 80 species of animal and 120 instrumental sounds, the project created unique "living" compositions that illustrated through sound how each ecosystem functions. Developed over two years, this project was designed to open up the arts to new audiences.

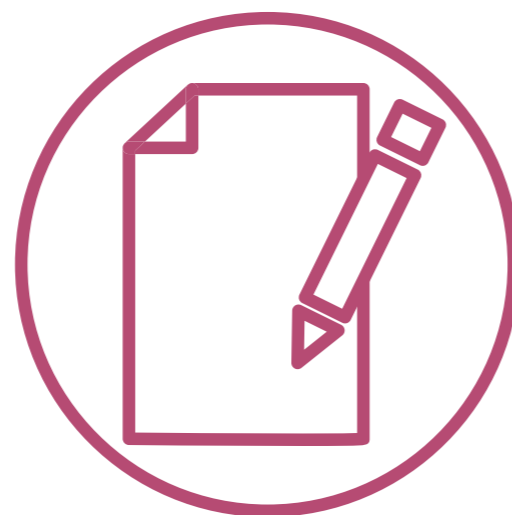


RECOMMENDATIONS REPORT 2013-14

Report 2013-14

We conclude that:

- 1 The conditions are now ripe for future leadership and a framework to support this should be developed.
- 2 Boards, governing bodies and executives should be encouraged to understand and do more.
- 3 The Arts Council itself should build on the sector's leadership culture and lead at a senior level.
- 4 Acting on environmental impacts has quick and tangible benefits beyond carbon including well-being so all Arts Council funded organisations should be reporting.
- 5 More needs to be done to understand the relationship between environmental literacy and 'doing' and how that stimulates cultural shifts.
- 6 More needs to be done to identify how artistic content is being shaped by environmental challenges.
- 7 Reporting requirements could be more diverse to account for different organisational conditions.
- 8 Relationship Managers should be supported to enable change.
- 9 Qualitative methods should be developed to work with organisations unable to report usage data.
- 10 Mechanisms to better harness and articulate the human side of environmental sustainability are necessary.



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ABOUT JULIE'S BICYCLE

Julie's Bicycle is the leading global charity bridging the gap between environmental sustainability and the creative industries. Our aim is a creative community with sustainability at its heart and our goal is to provide the inspiration, expertise and resources to make that happen.

We work with over 1,000 cultural organisations across the UK and internationally, to help them measure, manage and reduce their environmental impacts. Over 2,000 companies, large and small use the Creative IG Tools, our suite of carbon calculators and our certification scheme is the recognised benchmark for sustainability achievement within the creative industries.

Julie's Bicycle has an unmatched track record of research specific to arts and cultural activity, which underpins everything we do. Our team brings together environmental expertise, and experience of the arts and cultural sectors and our website constitutes the most comprehensive resource library developed specifically for the arts and culture anywhere in the world.

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