

ARTS COUNCIL
ENGLAND



16
17

sustaining
great art

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COVER Students of the Foundation and BA Hons Degree in Circus Arts at the National Centre for Circus Arts
(Photo by Bertil Nilsson)

ABOVE Daughters of the Curry Revolution by Afreena Islam, SICK! Festival (Photo by Tamsin Drury)





foreword

Arts and culture shape our communities and inform our individual perspectives on the world. Arts organisations are leaders in changing social attitudes and can play a major role in promoting environmental sustainability. In collaboration with Julie’s Bicycle, Arts Council England’s environmental sustainability programme supports environmental reporting within the arts and cultural community. We help put ideas into action.

The Arts Council was the first cultural funding body in the world to factor environmental reporting into funding agreements. As a result, there has been a 22% decrease in energy usage for reporting organisations since 2012, while 70% of reporting organisations declared wellbeing benefits from the environmental programme in 2016/17.

For the past 10 years, the Arts Council’s partnership with Julie’s Bicycle has helped develop practical methods of addressing sustainability. This has built the sector’s resilience and encouraged more organisations to pursue environmental responsibility. Participants are making an impact in an area of pressure concern to our society: they are also making real savings. Participating

organisations will save a predicted £168 million in energy costs between 2012/13 and 2029/30.

Organisational reporting has led to further action and has inspired organisations worldwide. Our partnership with Julie’s Bicycle continues to provide organisations with the latest and most effective approaches to environmental issues, and to increase the skills necessary for long-term resilience.

This annual report lays out findings from the 2016/17 environmental sustainability programme. It highlights progress over the past five years of reporting, and shows us how environmental action has changed approaches over the past year. For example, this year, 84% of National Portfolio Organisations (NPOs) used environmental policy in their strategic business-planning.

For many organisations, 2017 will be a fifth year of reporting. We need this kind of committed and proactive leadership. It shows how environmental thinking can be a part of everyday business, and offers ways to improve our business overall. I am encouraged to see so many arts and culture organisations getting involved with action on climate change, showing how simple measures at a local level can help provide solutions to a global challenge.

We are just setting out on this journey. I know the arts and culture sector is up for the challenge, and Arts Council England will continue to offer its support and encouragement.

Darren Henley OBE
Chief Executive, Arts Council England



executive summary

Introduction

This report marks the halfway point for the 2015-18 Arts Council England environmental programme. In the five years since its inception in 2012, tangible and lasting changes are evident: there is the progress tracked by consistent longitudinal data-gathering of environmental impacts across the sector. This tracking alone has reaped real benefits – environmental and financial – detailed in this report. But environmental and literacy awareness has prompted a much wider range of benefits that speak to the values, resilience and future-proofing of the cultural community.

To achieve international targets which will keep global temperatures within tolerable limits and maintain planetary

equilibrium across a full range of environmental and social parameters, the global economy is making rapid adjustments. And we are beginning to see these adjustments manifesting in the cultural sector: sustainable use of resources, efficient and low/zero-carbon capital investments, renewable energy, sustainable skills and expertise, green cultural services and goods, and new partnerships underpinned by the technological and digital applications that will drive the green economy.

The pace of change has accelerated since the United Nations launched the 17 Sustainable Development Goals¹ and the Paris Agreement² in late 2015. Since then we have experienced major political upheavals, shocks which will affect the UK – Brexit significantly so, and, perhaps equally but more insidiously, the view on climate and the environment currently held by the White House and the ongoing unravelling of environmental regulations in the USA (still the second largest emitter of CO₂e).

In spite of these political changes (or perhaps because of them), the transition to a sustainable economy has accelerated and is well underway, led by cities, corporations and businesses alongside the public sector, and civil society, including culture. Climate leadership is in the ascendant, transforming global resource use and building strong foundations for the global transition.

ABOVE Cornelia Parker's exhibition, The Whitworth (Photo by David Levene)

In the UK, the government's Clean Growth Strategy released on 12 October 2017 covers the Climate Change Act's fourth and fifth carbon budgets, from 2023-27 and 2028-32, by when the UK must have cut its greenhouse gas emissions to 57% below 1990 levels³. Crucially, the strategy presents government thinking on climate as an economic opportunity at the heart of the UK's industrial strategy, making some important commitments: energy efficiency, investment in carbon capture, usage and storage, offshore wind and a phasing-out of polluting vehicles.

And more good news: coal-fired power in the UK keeps declining significantly, reaching zero usage over an entire day for the first time on 24 April 2017⁴, and the low-carbon and renewable energy industry has reported a turnover of £43 billion.

With already 430,000 jobs in low-carbon businesses and their supply chains across the country, the UK's low-carbon economy is growing rapidly, by between 10 and 12 per cent a



Devastating extreme weather events have hit the Caribbean, Asia, the Americas and Europe over recent weeks and months. We need to step up clean technology, rev up sustainable finance, make our cities green power houses and develop smarter food and forest systems.

It is not going to happen without arts and culture igniting imagination. Arts Council England and Julie's Bicycle offer one powerful blueprint to inspire the cultural leadership we need – congratulations.

Nick Nuttall

Director, Communications & Outreach
UNFCCC

year, a growth rate projected to continue until 2030. That's four times faster than growth in the economy as a whole.

Government has estimated that this would generate up to two million more UK jobs in this sector and increase exports by up to £170 billion each year by 2030⁵. It is critical to the cultural economy that it aligns with, and benefits from, this new clean and very historic revolution.

The scale of transition is like nothing before. But it needs to be, as the evidence for climate impacts and the assault on the environment continues relentlessly. We are at a crossroads: many are choosing the less travelled but sustainable road. Culture and the arts have a vital role to play in shaping our ideas, values, cultural norms and creative inspiration.

With a focus on embracing – through thoughts, decisions and deeds – a sustainable cultural economy combined with the joyous inspiration of the creative community, we can really make a difference.

Alison Tickell
Director, Julie's Bicycle

the environmental programme

Arts Council England's 2012 strategic policy intervention to make environmental reporting, a policy and an action plan a funding requirement was underpinned by an ongoing support programme run by Julie's Bicycle. The programme continues, and is embedding the expertise, models and narratives for a sustainable future.

The 2015-18 programme's aims are:

- Help Arts Council England's NPOs to meet their funding requirements around impact measurement⁶ and action-planning
- Support and champion the sector's sustainable development
- Deepen understanding of the sector's environmental performance
- Support the development of Arts Council England's approach to environmental sustainability



key findings

1 Literacy in the portfolio has increased

The number of organisations able to report robust data has **increased by 33%** since the beginning of the programme (from 469 organisations to 623), which shows an increase in their understanding of their environmental impacts and a growing confidence in measuring and managing them.

2 Emissions continue to decrease

There has been a **17% decline⁷ in energy use emissions⁸** in the last year. From 2012/13, we have tracked a 5% average annual reduction, well within national and international emissions reduction targets.

3 The cultural sector is improving energy efficiency and prioritising action

There has been a **9% reduction⁹** in energy use in the last year with almost a fifth of all reporting organisations now on clean energy or green tariffs. Onsite generation of renewable energy has tripled since 2015/16, demonstrating the sector's investment in clean energy and sustainable technology.

4 The sector is more resilient

The reporting portfolio has managed to **save £11 million¹⁰** since the beginning of the programme.

5 The environmental programme has catalysed change

This has provoked creative and operational responses in the sector:

- **84%** of NPOs use their environmental policy for strategic business-planning
- **46%** of NPOs found their environmental policy useful for establishing new collaborations
- **73%** (an 8% increase from last year) of NPOs are already producing or planning to produce work exploring environmental themes



conclusions

73%

NPOs already producing or planning to produce work exploring environmental themes

These statistics and the stories behind them show that the sector has not just fulfilled Arts Council England's reporting requirements, but many organisations have embraced environmental action as part of their organisational cultures, understanding that the benefits of action are numerous. Organisations like Freedom Festival Arts Trust, National Theatre, Blackpool Grand Theatre and many others are including environmental sustainability in business strategies too, stimulating new jobs, and supporting the circular economy and the increasing offer of sustainable technology and services in the sector.

This shift is also manifest in new collaborations and creative climate action reaching well beyond the portfolio with 28% of the portfolio already contributing to wider city or neighbourhood environmental policy and strategy.

Creative action has scaled and engagement is high. Creatives and artists play vital roles as climate leaders. Despite having the overwhelming majority of the global scientific community in agreement on the causes and risks of climate change, recent studies¹¹ show that only one in three people remember having a conversation about climate change, ever. What this suggests is that climate change is not a scientific, technical or political challenge, but it is fundamentally a cultural one. Here's where storytellers, art-makers, creatives and designers are building new narratives with two-thirds of NPOs already producing work exploring environmental themes.

What is happening across the country – in theatres, venues, festivals and museums, with artists, curators, green champions and chief executives – is a rich story that needs to be heard. Climate leadership is in the ascendant; creativity is combining with action to accelerate this exciting movement of change.

BELOW Cedar Lake performing Necessity Again (Photo by Jane Hobson)

programme engagement 2016/17



what Julie's Bicycle produced for the programme

resources



19 blogs



13 podcasts



5 videos



3

factsheets



22

case studies

10

guides



1

national, sector-focused survey: Creative Climate Census

events



50
advocacy events



19

events



1,112

delegates



15

webinars with 514 attendees

other stats



8

energy audits



3

sector leadership meetings



2,684

Funding Watch unique page views in 2016/17



contribution to Arts & Humanities Research Council's Cultural Value Project Report 2016

the sector is more engaged than ever before



89%



consider themselves as engaged/very engaged, compared to 89% in 2015/16

90%



submitted an environmental policy, compared to 80% in 2015/16

623



NPOs submitted robust environmental data compared to 538 in 2015/16

86%



submitted an environmental action plan, compared to 75% in 2015/16

91%



reported on their environmental impacts, compared to 88% in 2015/16

how NPOs value the programme

NPOs increasingly believe the environmental programme is having a positive impact to their organisations and to the sector



84%



agree their reporting requirements are helping them understand their environmental impact, compared to 81% in 2015/16

66%



rated environmental policy as bringing recognisable positive change, compared to 65% in 2015/16

90%



agree environmental reporting has or can make a positive difference to the sector, compared to 88% in 2015/16

74%



agree their environmental action plan is bringing recognisable positive change, compared to 73% in 2015/16

85%



agree environmental reporting has or can make a positive difference to their organisation, compared to 82% in 2015/16



“

Akram Khan Company

Our commitment to reducing the environmental impacts of our touring activity deeply informs the planning of future tours here at Akram Khan Company. We now plan according to regions and work closely with agents internationally to maximise the number of venues within a given geographical area, thus minimising the carbon footprint of our touring programme. We tested this model for the touring of 'Until the Lions' and 'Chotto Desh' using sea freight only. This thinking is now embedded within our internal processes, as is the idea of extending the 'lifespan' of our sets, costumes, etc.

Introduction

Programme engagement

Key findings

Looking ahead

Appendices

BELOW Young creatives at the Roundhouse (Photo by Ellie Pinney)

key findings

The findings in this report were drawn from several sources:

- Environmental reporting on the Creative IG Tools from 623 Arts Council England NPOs
- Evaluation survey to which 156 NPOs and MPMs (Major Partner Museums) responded
- Case studies of individual organisations demonstrating best practice
- For the methodology, analysis and sources, see Appendices 1, 2 and 3

key figures

summary

69%  are using **environmental data** to inform decision-making, compared to 63% in 2015/16

46%  increase in **collaborations**, compared to 45% in 2015/16

84%  find their **environmental policy** useful for business-planning, compared to 82% in 2015/16

70%  declare positive impact on **team morale**, compared to 71% in 2015/16

46%  declare **reputational benefits**, compared to 38% in 2015/16

85%  think environmental data is **useful for communication**, compared to 84% in 2015/16

A child wearing a blue jacket is playing with colorful stacking toys on a table. The child is holding a red toy with a white top and a red bottom, and is about to place it on a green toy with a white top and a green bottom. There are other toys on the table, including a blue one with a white top and a blue bottom, and a pink one with a white top and a pink bottom. The table is covered with a patterned mat. The background is blurred, showing other people and a wooden chair.

1 literacy

in the portfolio has increased



96%

of organisations find their **environmental action plan** useful for managing and reducing **environmental impacts**

The increase in literacy and improvement in environmental performance has been enabled by an increasing engagement with the wider environmental programme. A rich portfolio of events, webinars and workshops is providing a platform for organisations to share knowledge, skill up and celebrate their achievements. This, combined with strategic action-planning, is driving emissions down, with 96% of organisations finding their environmental action plan useful for managing and reducing environmental impacts.

Organisations are going further with a significant increase in the number of organisations having environmental audits and carbon literacy training. As a result of the programme, NPOs now have greater confidence when measuring and managing their environmental impacts, as well as an appetite to do more.

Understanding environmental impacts – carbon literacy – can be measured by the robustness of the data that organisations report. The number of organisations able to report robust data has increased by 33% since 2012/13, from 469 to 623 organisations in 2016/17¹². This data is providing an increasingly accurate footprint, covering more impact areas in direct proportion to increased literacy.

¹²These figures are different from the portfolio engagement with the reporting, which is higher (98%) but not all the environmental data submitted is robust and comprehensive enough to be included in this analysis.

ABOVE Let the Rhythm Pull you Towards Your Edges, video still, 2015 (Photo by Evan Ifekoya)



We feel it is important that Curious Minds should lead by example and 'set the tone' for good practice in environmental sustainability. Julie's Bicycle has been crucial in the development of our whole-team approach, providing an excellent framework for us to assess and monitor impact, as well as offering high-quality learning resources and guidance.

Susan Blackburn, Finance and Operations Officer
Curious Minds

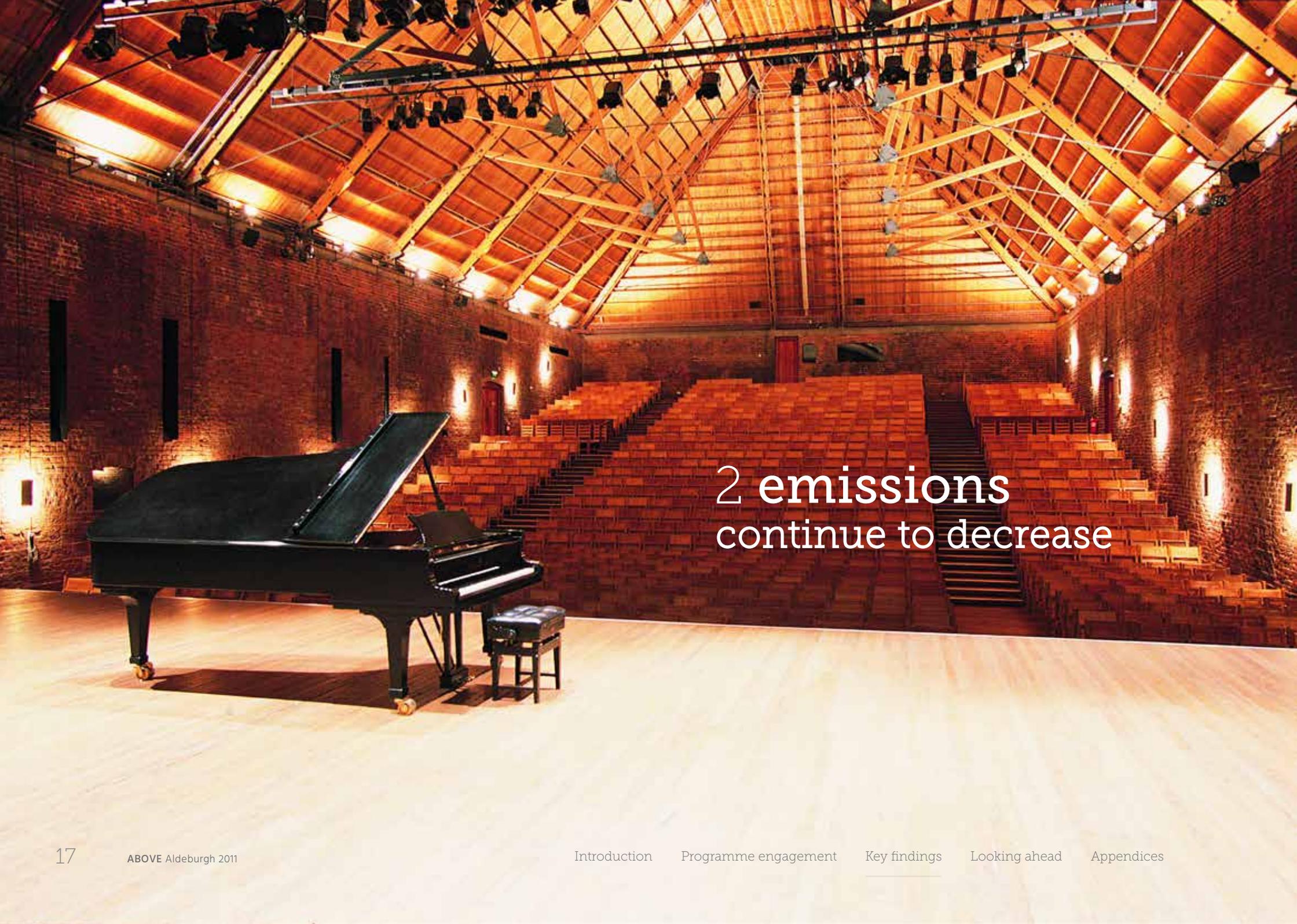
stories from the sector

HOME (Greater Manchester Arts Centre) MANCHESTER

All **HOME** staff have been trained in carbon literacy. Working with MAST (Manchester Arts Sustainability Team) and Manchester Metropolitan University, they have led the development and piloting of a cultural organisation's accredited carbon literacy training programme.

Curious Minds PRESTON

This year staff attended a Carbon Literacy Trust training session, with one team member tasked with delivering the Carbon Literacy Trust workshop to the wider cultural education sector.



2 emissions
continue to decrease



The number of organisations reporting robust data has grown every year. In order to accurately analyse longitudinal data in a changing portfolio, this year we have looked at a cohort of 136 organisations, a core group, that have consistently reported robust data year on year since 2012/13.

The core group's energy use emissions represent 64% of the whole reporting portfolio's emissions. This group, with five years of consistent data, provides a reliable source of longitudinal analysis. Their environmental data shows us that energy use emissions have decreased by 21% since the programme began.



decrease in energy use emissions (based on electricity and gas) from 74,700 to 59,000 tonnes of CO₂e between 2012/13 and 2016/17¹³



decrease in energy use emissions between 2015/16 and 2016/17



average annual reduction in energy use emissions with 15,650 tonnes of CO₂e avoided

ABOVE ACE Dance and Music Youth Company performing at Leeds Carnival (Photo by Graeme Braidwood)

¹³ This reduction is partly related to the UK's grid decarbonisation as fossil fuel energy generation is phased out and replaced with renewables, which now make up for a quarter (25%) of the UK's electricity.



stories from the sector

The **Grand Theatre** has demonstrated how an increase in cultural activity doesn't necessarily translate into an increase in emissions – in other words, effective environmental action and growth can go hand in hand¹⁴.

Grand Theatre

BLACKPOOL

The **Grand Theatre** operates in a late Victorian building characterised by poor heating and insulation. In 2012/13 an energy audit gave the organisation the intelligence and motivation to reduce its carbon footprint by 16%.

During this same period, it expanded, with additional rehearsal space, offices and meeting rooms. Meanwhile, the audience increased by 25%. The energy-saving initiatives successfully decoupled growth with energy emissions.

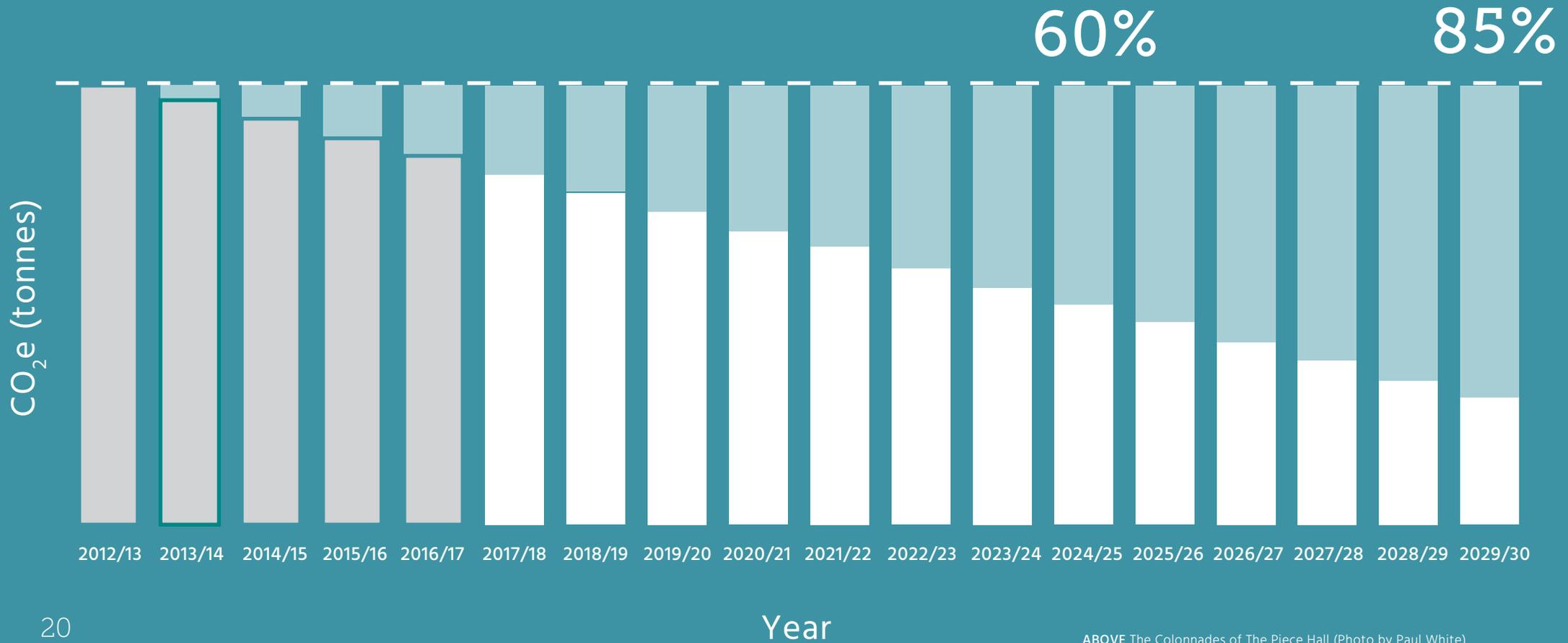
Actions included:

- Fitting bottle fridges in bars and auditorium with timers. As well as the carbon reduction, it's been estimated this saves around £140 per fridge per annum in electricity costs
- Replacing lighting units with low-energy equivalents where viable
- Connecting motion sensors to control lights in less frequently used rooms and corridors
- Emptying and switching off ice-cream freezers in the auditorium when the theatre is 'dark'
- Replacing old heating boilers with new energy-efficient ones
- Reviewing heating, ventilation and insulation of boilers to ensure energy efficiency
- Fitting thermostatic radiator valves (TRVs) to all radiators in office areas
- Mounting Zip boilers in every kitchen to eliminate kettles. Zip figures estimate this saves 30-40% of electricity costs

ABOVE New Wolsey Theatre and Ramps on the Moon TOMMY, 2017 (Photo by Mike Kwasniak)

¹⁴ Since 1990, the UK economy has grown by almost 70%, and emissions have reduced by over 40%

If the average annual reduction continues at a rate of 5%, emissions will have dropped by 60% in 2024/25 and by 85% in 2029/30, compared to 2012/13



3 the cultural sector

is improving energy efficiency
and prioritising action



Efficiencies and investment in clean energy and technology are becoming priorities for the sector. The core group's energy use findings show:

22%



decrease in energy use
(based on electricity, gas and onsite renewables) since 2012/13

5%



average annual reduction
in energy use (based on electricity, gas and onsite renewables) since 2012/13

9%



decrease in energy use
(based on electricity, gas and onsite renewables) between 2015/16 and 2016/17



stories from the sector

Lawrence Batley Theatre

HUDDERSFIELD

Following the implementation of its environmental action plan, **Lawrence Batley Theatre’s** carbon emissions have decreased by 4.2% this year. Since 2011, emissions have been reduced by 27% and the theatre has reduced the general utilities spend by 21% since 2009. Lawrence Batley Theatre has achieved an A rating on its Display Energy Certificate.

Fabrica

BRIGHTON

Fabrica’s new office extension has achieved an excellent environmental rating. The energy-efficient LED lighting previously installed in the gallery has resulted in a saving in energy consumption despite increasing overall floor area by around 25%.



We are constantly looking at ways of improving environmental sustainability within both our organisation and the wider community. Whether that’s improving our energy efficiency in our office or producing work and education events highlighting environmental themes. Of course, the less we can spend on the day-to-day costs means we can invest more in providing exhibitions and events for free.

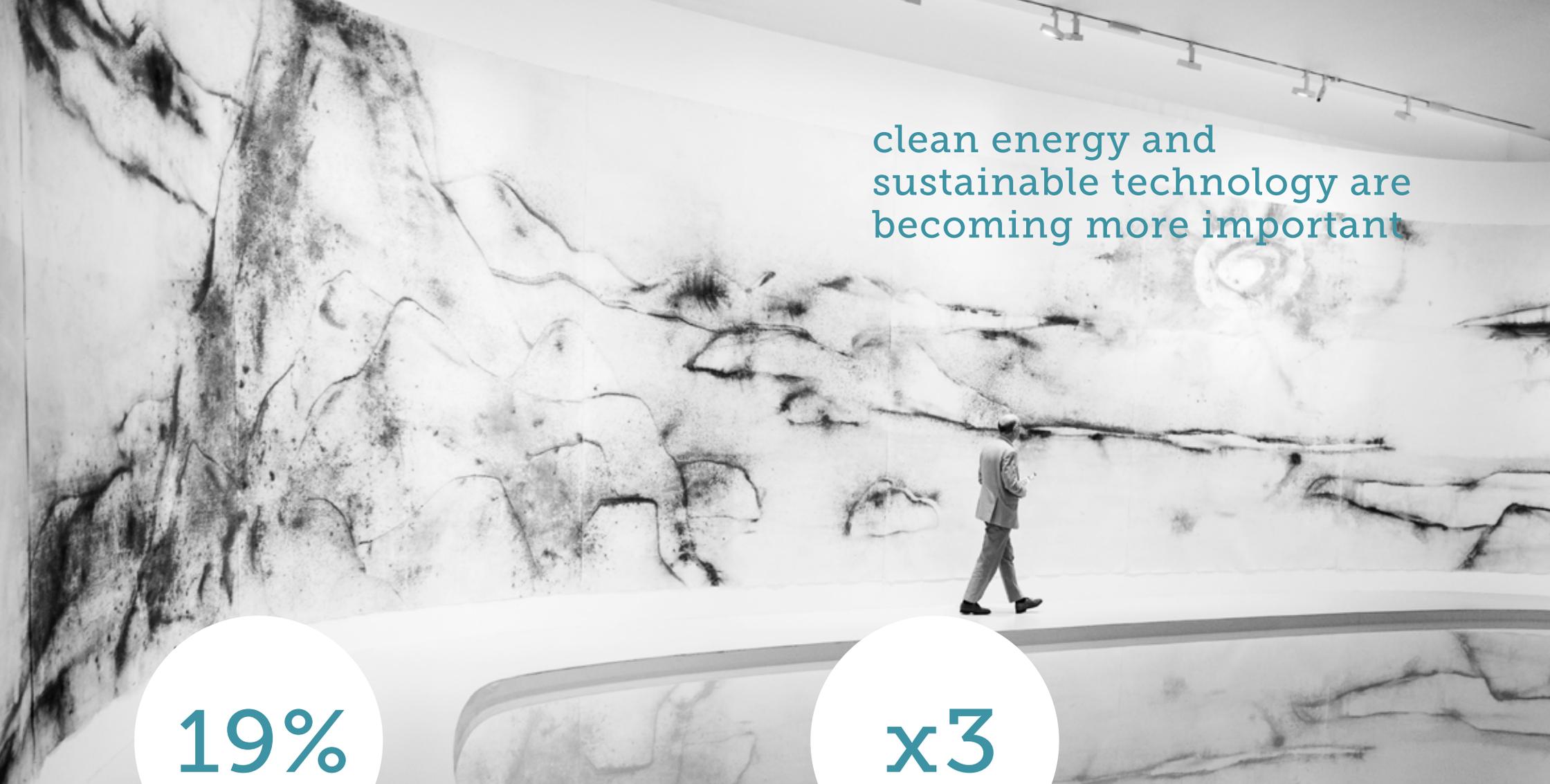
Mick Watson, Communications Manager, Fabrica

Prema

ULEY

Prema underwent a capital investment project (Leaner, Greener Future for Prema), which continues to reap benefits both financially and environmentally. It migrated most of the lighting to LED, upgraded heating systems, installed large quantities of insulation throughout the 1821-constructed, Grade II-listed building and replaced all windows with doubled-glazed units. These elements have made for a welcoming venue throughout the year (cool in summer, warm in winter) while gas and electricity consumption has been reduced by between 20% and 30%.

ABOVE Lawrence Batley (Photo by Peter Boyd)



clean energy and sustainable technology are becoming more important

19%

of the portfolio organisations have switched to clean energy providers or green tariffs

x3

Onsite generation reporting has tripled over the last year from 314,500 kWh to 1,175,000 kWh and increased tenfold since 2012/13



Onsite generation of renewable energy

By switching to a 100% renewable energy provider, a green tariff and investing in onsite renewable technologies, cultural organisations are supporting and thus accelerating the transition towards a clean energy market. Generating this demand is critical in order to achieve the UK's carbon targets and support both clean energy generation and new technology design and expertise. Learn more through these resources created by Julie's Bicycle:



RENEWABLE ENERGY FACTSHEET



CLEAN ENERGY WEBINAR

stories from the sector

Artsadmin

LONDON

Solar panels have saved **Artsadmin** over £4,000 in bills this year. On top of that, it received £1,140 for electricity provided to the National Grid from its solar panels in 2016/17. Artsadmin moved to a renewable energy supplier to ensure that all its electricity comes from clean sources.

East Street Arts

LEEDS

East Street Arts in Leeds has an ambitious annual target to reduce its carbon emissions by 5%. Between 2015/16 and 2016/17 the organisation identified an impressive 17% reduction in overall CO₂e emissions.

It switched electricity supply to a 100% renewable energy supplier and it also has solar panels installed at Patrick Studios. Between 1 April 2016 and 31 March 2017 these have produced 8,500 kWh of renewable energy.



4 the sector is more
resilient

The portfolio has managed to **save £11 million**, compared to not taking action, since 2012/13, releasing more money for the arts.

If this rate of reduction continues, **£168 million** will be saved by 2029/30.

49%



NPOs declare financial benefits as a result of their environmental initiatives, compared to 56% in 2015/16

Energy costs avoided by the reporting portfolio

Applying the **5% average annual reduction** achieved by the core group on energy spend to the whole portfolio (based on 2012/13 electricity and gas of 469 organisations)

82%



NPOs find their environmental policy useful to support funding applications, compared to 75% in 2015/16

£11 million

£168 million





stories from the sector

balletLORENT

NEWCASTLE UPON TYNE

In 2016/17, **balletLORENT** booked its tour dates in geographical order to reduce carbon footprint. This translated into a 47% reduction of CO₂e for its tour-based activity compared to 2015/16. This is directly attributable to the reduction of train journeys and flights, which also reduced set transportation.

The annual cost of company travel in 2016/17 was 12p per mile, a two pence per mile reduction on the previous year.

Contact Theatre

MANCHESTER

In 2016, **Contact** switched to electric-powered vehicles. The low running costs of their new electric van enabled a significant reduction in their budget from £4,000 to around £500. The reduced travel range associated with an electric van has not yet proven to be a hindrance and journeys or travel time have not needed to be modified. Staff comment that it's also significantly more pleasurable to drive than the diesel transit!

Other direct financial savings

Energy management is not the only intervention that makes financial sense. Organisations across the portfolio are demonstrating that they are reaping benefits from tackling other environmental impacts such as water, waste and travel.



It is vital that there are strong operational systems in place to provide the best support to our artistic ambitions. The ecology of the organisation works by investing in sustainability to increase our savings on overheads and then we reinvest those savings in creative work on our stages and in our communities.

Karen O'Neill, General Manager, Lawrence Batley Theatre



Other indirect financial benefits

Organisations are increasingly recognising the wider value of the environmental work they do, including how it can play a decisive role when applying for funding and developing partnerships.

82%

declare that they find their **environmental policy** useful for supporting funding applications, **compared to 75%** in 2015/16

82%

find their policy useful for **engaging stakeholders**, **compared to 75%** in 2015/16

Exeter Phoenix

EXETER

Exeter Phoenix arts venue installed solar panels on site in late 2015. Since then, these have produced around 11,000 kWh of onsite renewable energy.

The venue has identified the best energy-saving measures, including installing LED lighting, motion sensors and improvements to the heating system.

Exeter Phoenix has linked up with Exeter Community Energy (ECoE) to provide community share options for these green initiatives at a low cost to the organisation and is currently applying for funding to place solar panels on the roof of the auditorium – so far, £27,000 has been secured.

20-21 Visual Arts Centre

SCUNTHORPE

Thanks to its capital investment, **20-21 Visual Arts Centre** in Scunthorpe has seen a decrease in energy consumption, cutting gas by 3%. It has produced 35% of its own electricity using solar PV and generated £2,500 of income from the feed-in tariff by selling surplus electricity back to the grid. This income goes to council-central budgets to contribute towards further environmental projects.

ABOVE Art With a Pulse (Photo courtesy of 20-21 Visual Arts Centre)



stories from the sector

Africa Oyé Festival

LIVERPOOL

One of **Africa Oyé Festival's** environmental objectives is to:

'Engage and educate Oyé's staff, partners and audience with regards to ways they can act "sustainably" at the festival and throughout the year working with the organisation.'

In order to achieve this objective, the festival is focusing on the following areas:

- engaging traders in using ethical and sustainable materials
- promoting sustainable travel while working in partnership with public transport providers
- communicating recycling plans to audiences
- introducing environmental themes to the festival

Africa Oyé Festival has signed up to the **Season for Change** initiative for 2018.

Other benefits

The environmental programme is having a positive impact on team morale and increasingly organisations are recognising the value of the environmental programme when it comes to reputation and communicating with audiences.



of NPOs declare **wellbeing benefits** from the environmental programme, compared to 71% in 2015/16



experienced **reputational benefits**, compared to 38% in 2015/16



find it useful for **communicating environmental actions**, compared to 84% in 2015/16



5 the environmental programme catalysed change in the sector



The environmental programme is also reinforcing significant changes in the cultural sector's ecology, with new sustainability skills, roles and knowledge that are supporting clean technologies, sustainable goods and services, waste solutions and the emergent circular economy.

Many organisations, including the Bush Theatre, Tate Modern and Somerset House, have invested in energy efficiency and clean energy technologies. Creative organisations are partnering with research and development bodies to drive innovation, for example, Glastonbury Festival's collaboration with Bristol Bioenergy Centre

to generate energy from urine collected to charge mobile phones. PEE POWER, funded by the Bill & Melinda Gates Foundation, has since been taken to rural Uganda for its first overseas trial.

A growing demand for sustainability advice has led to sector-specific consultancy expertise, including Kambe Events (sustainable events consultancy with clients including Freedom Festival Arts Trust) and Lansdowne Warwick (Cambridge Folk Festival).

stories from the sector

Freedom Festival Arts Trust

HULL

Freedom Festival Arts Trust worked alongside its marketing agency and sustainable festivals consultants Kambe Events to develop a dressing/branding plan which inspired a minimum of 60% of the collateral to be reused for 2017.

ABOVE Freedom 2016 Sunday Freedom Festival 2016 (Photo by Thomas Arran)

Leadership, governance and strategic planning

Environmental sustainability is finding its way into the strategic core of cultural organisations.

In 2016, the **National Theatre** set an ambition to develop a sustainability strategy to align with their diversity strategy, comprising a governance framework, environmental policy and a suite of departmental action plans. All teams were engaged in this process, ensuring all views and ideas were captured and that staff felt empowered to follow through on their environmental ambitions, making the process of action-planning collaborative, creative and compelling. The National Theatre has now formalised a new senior lead for energy and environmental sustainability.

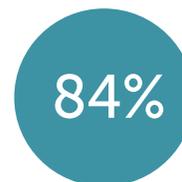


Inspired by our building which is a beacon of sustainable design and acutely conscious of our responsibility to champion environmental sustainability and address climate change, we actively encourage everyone involved at Contact to engage and take action on these issues.

Steve Curtis, Operations Manager, Contact Theatre



are using **environmental data** to inform their strategic decision-making, compared to 63% in 2015/16



find their **environmental policy** useful for business-planning, compared to 82% in 2015/16





Bush Theatre

LONDON

Environmental sustainability was at the heart of the landmark capital redevelopment that took place at the **Bush Theatre**.

The key features in the capital development project included:

- 97% recycled materials used (for example, recycling floorboards from the attic room)
- installation of new energy-efficient technology. The new Studio is now 100% LED lighting
- installation of double or secondary glazing throughout the building
- a new green sedum roof, improving insulation and supporting the local environment

Key achievements additional to the capital project include:

- a partnership with Good Energy, a 100% renewable electricity supplier, to support the Bush's environmental sustainability plan
- participation in the London Theatre Consortium/Julie's Bicycle Sustainability Project, nominated for a prestigious Observer Ethical Award in 2015
- three-star Creative Green rating for the third year in a row
- award of waste disposal contract to First Mile, meaning that 0% of waste now goes to landfill
- inclusion of a sustainability commitment in all staff job descriptions
- implementation of green procurement principles when selecting suppliers
- embedding messaging around its sustainability programmes in its communication strategy, both online and offline



Partnerships

Creative collaborations placing environmental sustainability at their heart are emerging with fresh ideas and initiatives including procurement, sponsorship and working with peers, communities and other sectors.

46% find their environmental policy useful for establishing new partnerships.

Artsadmin

LONDON

Artsadmin's integral approach to environmental sustainability is led by the senior team and embedded throughout the organisation; a 'Green Team' leading discussion, ideas and debate across the company.

With EU funding from the Imagine 2020 Network, Artsadmin produced Clare Patey's Empathy Museum with partners LIFT in June 2016. Imagine 2020 partners Rotterdamse Schouwburg presented their commissioned work from 2015 in a pumping station in Rotterdam, and this production was recreated for Perth International Festival of Theatre.

Artsadmin is one of Arts Council England's Environmental Leaders and regularly meets with Julie's Bicycle and other partners to plan collaborative activities and influence the sector as a whole. The organisation has embarked on the planning of a national project for 2018, **Season for Change**, with Julie's Bicycle and Battersea Arts Centre; a project they're jointly fundraising for.

Additionally, Artsadmin is committed to international advocacy on climate change and the arts, has signed the Fossil Funds Free pledge, and has an ethical fundraising policy.

Tobacco Factory Theatres

BRISTOL

Bristol's **Tobacco Factory Theatres** installed solar photovoltaic panels in 2011, which continue to generate the equivalent of 35% of the electricity they use. This in turn has helped them to develop a positive relationship with Bristol Energy to promote local renewable energy, the profits from which are invested back into the city.

ABOVE Hikapee: Moonfall, March 2017 (Photo by Robin Boot)



Manchester Arts Sustainability Team (MAST)

MANCHESTER

A network of 27 arts and cultural organisations, **MAST** has had much to celebrate since it was founded in 2011:

- 16% emissions reduction over three years, predicting 35% by 2020
- Avoiding 3,000 tonnes CO₂e and £900,000 in energy costs
- A third now generating or purchasing low- or zero-carbon energy

MAST is flourishing into a wide range of partnerships, from joint collaboration with the city's Carbon Literacy programme to partnerships between individual members and organisations such as Transport for Greater Manchester and the National Trust. The organisation is also contributing to the city's ambitious new strategy Climate Lab, an experimental programme inviting the people of Manchester to imagine a more sustainable city.

MAST's combination of participatory and collaborative working in a city which recognises the value of culture and is itself demonstrating climate change leadership has helped to make this programme so successful. It has not only become one of the city's, and indeed the country's, most successful demonstrations of the vital role the sector can play in positive environmental change on a city level, but also stands as an example to other sectors.

Influencing policy

NPOs are increasingly looking outside their organisations at the broader context in which environmental action takes place.





stories from the sector

Brighton Dome and Festival

BRIGHTON

In 2016, the festival worked with the city council to produce a video case study of one of **Brighton Festival's** outdoor productions' journey to comply with the council's Sustainable Event Commitment. The video was shared widely and has informed and strengthened commitment to continuing to produce Festival events sustainably.

World Cities Culture Forum

The **World Cities Culture Forum (WCCF)**, convened by international cultural consultancy BOP, provides a way for policymakers in 32 key cities to share research and intelligence, and explore the vital role of culture in their future's prosperity.

Working in partnership with Julie's Bicycle and C40 (a network of big cities committed to addressing climate change), WCCF has produced a handbook for city leaders to inspire and help them build environmental sustainability into their cultural policies, programmes and solutions.

The handbook examines what cities are already doing and what more could be done – it hopes to inspire new policies and fresh collaborations.

The handbook is the starting point in a broader initiative, delivered in partnership by Julie's Bicycle and WCCF, which will include a new practical toolkit and accompanying support programme.

ABOVE Flood Plans, In Between Time Festival 2015 (Photo by Jo Hellier)



Artistic and creative value

The creative sector is well placed to help audiences navigate complex or polarised views, shape narratives and invite dialogue. Two-thirds of the sector are producing and programming more environmental artwork, a notable increase from last year.

Arnolfini

BRISTOL

The **Arnolfini** gallery has reinvigorated a disused concrete barge by creating a permanent 'Ballast Seed Garden' on Bristol's Floating Harbour, populated with a variety of non-native plants, and creating a living history of the city's trade and maritime past. This project helped the organisation to develop a new partnership with the Soil Association, given its eco-structure, solar power and use of recycled water from the harbourside to water the plant life, and the garden has been used for a number of events.

Qualitative responses from the events indicate audiences were highly inspired by what they saw, with many demonstrating a motivation to deepen their relationship with nature and make changes to their everyday lives, such as: 'read more about role plants have played in our history', 'grow linseed, spread the word about its properties', and 'do more gardening.'



As each day goes by, it becomes increasingly important to focus our energy on the environment – there is quite simply no more important issue. We're aware that we can't change the world single-handedly but Artsadmin is committed to producing, commissioning and presenting arts projects that raise awareness, that offer hope and that demonstrate there is another way of living our lives. If this can make even the smallest difference, it is worth doing.

Judith Knight, Director, Artsadmin



stories from the sector

Almeida Theatre

LONDON

Almeida Theatre is an example of good practice embedding environmental sustainability across buildings and operations.

This commitment has successfully extended to the stage with two of its plays creating opportunities to explore subjects such as the environment and natural resources running out. *They Drink It in the Congo* took the human cost of mining coltan in this region of Africa and contrasted it with the disposable culture of its biggest Western consumers. Ella Hickson's *Oil* looked into the past and the future, exploring the end of fossil fuels and one woman's story and choices in relation to the evolution of the world around her, attracting press around the topic.

Centre for Chinese Contemporary Art (CFCCA)

MANCHESTER

CFCCA is an active member of MAST (see page 36), continually demonstrating robust commitment to environmental sustainability across the organisation.

In 2016 it hosted the first artist from the Environment Residency Programme for a short residency exploring urban farming as a sustainable model and taking the Chinatown community of Manchester as a case study. The programme offers international residency opportunities for selected students from the MA Art for the Environment course at the University of the Arts London.

ABOVE Tom Mothersdale, *Oil* (Photo by Richard H. Smith)

These are inspiring results. They pay testament to the commitment, dedication and hard work of arts and cultural organisations, which has resulted in both practical and imaginative solutions. The results of this hard work demonstrate clear and tangible benefits to the organisations, the sector, audiences and to society as a whole.

Any organisation or individual that cares about the future cannot do so without thinking about – and hopefully acting on – these concerns. Looking back over just a few years, this report shows that things are changing – and changing at an impressive pace. It is clear that there is a hunger from the arts and cultural community to be doing even more. Looking forward, we are firmly committed to supporting and championing the efforts and achievements of the arts and cultural sector to improve their environmental sustainability.

Francis Runacres
Executive Director, Enterprise and Innovation
Arts Council England





About Julie's Bicycle

Julie's Bicycle is a London-based charity that supports the creative community to act on climate change and environmental sustainability. We believe that the creative community is uniquely placed to transform the conversation around climate change and translate it into action.

We provide the creative community with the skills to act, using their creativity to influence one another, audiences and the wider movement. We run a rich programme of events, free resources and public speaking engagements, which contribute to national and international climate change policy development.

Julie's Bicycle supports the Paris Agreement goal to limit global warming to well below two degrees Celsius by focusing on energy, the major source of carbon emissions for the cultural sector. More than 2,000 companies use the Creative IG Tools, our suite of carbon calculators, and our certification scheme, Creative Green, is the recognised benchmark for sustainability achievement within the creative industries.

We have a deep engagement with the arts and cultural sector, working with organisations and independent professionals across the UK and internationally to embed environmental sustainability into their operations, creative work and business practice.

juliesbicycle.com

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Appendices

Appendix 1: Methodology

Greenhouse gas (GHG) emissions are a measure of climate change impact. Different activities release different GHGs, for example burning coal to generate electricity releases carbon dioxide (CO₂e), landfill waste releases methane. Each GHG has a different global warming potential, for example methane's is 20 times greater than CO₂e per unit of gas. Carbon dioxide equivalent (CO₂e) is used to express the climate impacts of an activity in a single measure. CO₂e emissions are calculated by applying carbon conversion factors, published annually by the government, for example kg CO₂e per kilowatt hour (kWh) of electricity used, tonne of landfill waste or litre of petrol used. The conversion factors for UK grid energy reflect its carbon intensity, or the amount of CO₂e emissions generated depending on the mix of fossil fuels, renewables and nuclear energy used.

The methodology used to establish the carbon footprint and to identify trends in energy use, energy use emissions and energy costs over five years from 2012/13 to 2016/17, as well as that used to determine avoided costs, is outlined here.

Carbon footprint calculation

The carbon footprint was calculated by applying conversion factors of the year in question to energy, water, waste, travel, transport and materials data of the year in question. Annual conversion factors are published by the government. A total footprint was calculated for each year, based on all sources of impact and data from all reporting organisations.

Energy

A more in-depth analysis was done of energy use, energy use emissions and energy costs and trends, as energy represents 94% of the total carbon footprint.

Energy use

Trends in energy use are based on absolute electricity and gas consumption (mains or grid supply) and onsite renewable energy in kWh.

Two sets of energy use calculations were done for each year:

- one for all reporting organisations, the number of which changed each year, with a total increase of 30% between 2012/13 and 2016/17
- one for a core group of 136 organisations which reported each year since 2012/13

Energy costs

Energy costs are based on absolute electricity and gas consumption (mains or grid supply) in kWh, applying average energy tariffs of 11 pence per kWh of electricity and three pence per kWh gas. The cost of onsite renewable energy is not covered as costs depend on the technology used, but are mainly investment and maintenance costs and in many cases onsite renewables actually generate income through feed-in tariffs.

Two sets of energy costs calculations were done for each year: one for all reporting organisations and one for the core group of 136.

Energy use emissions

Energy use emissions are calculated by applying UK grid average electricity and gas conversions factors to absolute electricity and normalised gas consumption (in other words, absolute gas consumption figures have been adapted according to weather conditions) in kWh.

Two sets of energy costs calculations were done for each year: one for all reporting organisations and one for the core group of 136.

Avoided costs

Avoided costs were calculated for the core group of 136 organisations reporting each year since 2012/13. The starting point was their energy cost (mains electricity and gas) in the baseline year (in other words, 2012/13 and the average annual 5% reduction in energy use which this group has achieved). The avoided costs were calculated by comparing cumulative costs under a 'business as usual' scenario (in other words, 2012/13 energy costs remaining constant each year against cumulative costs where there has been an average annual 5% reduction each year from 2012/13). The results were extrapolated up to 2029/30.

Avoided costs were calculated for all reporting organisations. The starting point was the energy cost (mains electricity and gas) in the baseline year (in other words, 2012/13, based on the energy use of 469 reporting organisations). The avoided costs were calculated by comparing cumulative costs under a 'business as usual' scenario (in other words, 2012/13 energy costs remaining constant each year against cumulative costs where there has been an average annual 5% reduction each year from 2012/13). The results were extrapolated up to 2029/30.

Appendix 2: Data analysis results

Table 1. Total footprint 2012/13-2016/17 – all impacts and all reporting organisations

	tonnes CO ₂ e				
Source of impact	2012/13	2013/14	2014/15	2015/16	2016/17
Electricity	74,168	74,858	79,595	63,882	65,290
Gas (normalised)	25,534	22,818	27,018	22,331	26,509
Oil and diesel	186	69	80	511	499
Water	774	775	730	557	686
Waste	1,243	1,279	1,706	2,558	2,843
Touring travel	242	664	707	581	496
Business travel	643	932	784	1,765	1,476
Materials	26	14	25	54	58
Total	102,815	101,409	110,645	92,239	97,858
Organisations	469	474	481	538	623
% change number organisations 12/13-16/17	33%				
2016/17 vs. 2012/13 change tonnes CO ₂	-4,958				
2016/17 vs. 2012/13 change %	-5%				
Year on year change tonnes CO ₂		-1,406	9,235	-18,406	5,619
Year on year change %		-1%	9%	-17%	6%
Annual average change %	-1%				

Table 2. Total footprint by activity 2012/13-2016/17 – all impacts and all reporting organisations

		2012/13			2013/14			2014/15			2015/16			2016/17		
Activity	Source of impact	Nr. orgs	Individual Reports	Tonnes CO ₂ e	Nr. orgs	Individual Reports	Tonnes CO ₂ e	Nr. orgs	Individual Reports	Tonnes CO ₂ e	Nr. orgs	Individual Reports	Tonnes CO ₂ e	Nr. orgs	Individual Reports	Tonnes CO ₂ e
Venues	Energy, water, waste and business travel	469	294	96,822	474	312	94,938	481	318	103,454	538	340	83,965	623	430	90,492
Offices	Energy, water, waste and business travel		234	5,498		234	5,597		238	6,036		337	6,957		369	6,766
Festivals	Energy, water, waste		19	227		23	196		22	423		25	678		14	46
Events	Energy and waste		0	--		0	0		0	1.54		11	2		0	--
Productions	Materials		26	26		17	14		22	25		35	54		14	58
Tours	Travel and transport		38	242		33	664		41	707		54	581		41	496
			611	102,815		619	101,409		641	110,647		802	92,237		868	97,858

Table 3. Energy use 2012/13-2016/17 – all reporting organisations

	2012/13	2013/14	2014/15	2015/16	2016/17
Electricity (kWh)	149,492,225	154,803,554	148,088,351	127,673,929	145,276,582
Gas (kWh)	183,582,875	165,100,880	146,844,383	122,224,153	148,775,993
Onsite renewables (kWh)	101,426	193,003	256,177	314,519	1,175,062
Total kWh	333,176,525	320,097,437	295,188,910	250,212,601	295,227,637
Organisations	469	474	481	538	623
kWh change year on year		-13,079,088	-24,908,527	-44,976,309	45,015,036
kWh change 12/13-16/17		-37,948,888			
% change 12/13-16/17		-11%			
% change 15/16-16/17		18%			
Average annual % change		-3%			

Table 4. Energy use 2012/13-2016/17 – core group

	2012/13	2013/14	2014/15	2015/16	2016/17
Electricity (kWh)	108,051,902	102,164,758	98,772,979	93,982,416	87,354,769
Gas (kWh)	117,928,275	99,310,244	87,887,041	101,429,318	89,840,525
Onsite renewables (kWh)	143,101	202,048	169,723	177,824	167,782
Total kWh	226,123,278	201,677,050	186,829,743	195,589,558	177,363,076
Organisations	136	136	136	136	136
kWh change year on year		-24,446,228	-14,847,307	8,759,815	-18,226,482
kWh change 12/13-16/17		-48,760,202			
% change 12/13-16/17		-22%			
% change 15/16-16/17		-9%			
Average annual % change		-5%			

Table 5. Energy use emissions 2012/13-2016/17 – all reporting organisations

	2012/13	2013/14	2014/15	2015/16	2016/17
Electricity tonnes CO ₂ e	74,168	74,858	79,595	63,882	65,290
Gas (normalised) tonnes CO ₂ e	25,534	22,818	27,018	22,331	26,509
Total tonnes CO₂e	99,701	97,676	106,613	86,213	91,799
Organisations	469	474	481	538	623
CO ₂ e change year on year		-2,025	8,936	-20,400	5,587
CO ₂ e change 12/13-16/17				-7,902	
% change 12/13-16/17				-8%	
% change 15/16-16/17				6%	
Average annual % change				-2%	

Table 6. Energy use emissions 2012/13-2016/17 – core group

	2012/13	2013/14	2014/15	2015/16	2016/17
Electricity tonnes CO ₂ e	53,608	49,404	53,089	47,024	39,259
Gas (normalised) tonnes CO ₂ e	21,070	21,987	19,984	24,315	19,768
Total tonnes CO₂e	74,678	71,391	73,073	71,339	59,027
Organisations	136	136	136	136	136
CO ₂ e change year on year		- 3,287	1,682	-1,734	-12,312
CO ₂ e change 12/13-16/17				-15,650	
% change 12/13-16/17				-21%	
% change 15/16-16/17				-17%	
Average annual % change				-5%	

Table 7. Energy costs 2012/13-2016/17 – all reporting organisations

	2012/13	2013/14	2014/15	2015/16	2016/17
Electricity £	£16,444,145	£17,028,391	£16,289,719	£14,044,132	£15,980,424
Gas £	£5,507,486	£4,953,026	£4,405,331	£3,666,725	£4,463,280
Total £	£21,951,631	£21,981,417	£20,695,050	£17,710,857	£20,443,704
Organisations	469	474	481	538	623
£ change year on year		£29,786	-£1,286,367	-£2,984,193	£2,732,847
£ change 12/13-16/17		-£1,507,927			
% change 12/13-16/17		-7%			
% change 15/16-16/17		15%			
Average annual % change		-2%			

Table 8. Energy costs 2012/13-2016/17 – core group

	2012/13	2013/14	2014/15	2015/16	2016/17
Electricity £	£11,885,709	£11,238,123	£10,865,028	£10,338,066	£9,609,025
Gas £	£3,537,848	£2,979,307	£2,636,611	£3,042,880	£2,695,216
Total £	£15,423,557	£14,217,431	£13,501,639	£13,380,945	£12,304,240
Organisations	136	136	136	136	136
£ change year on year		-£1,206,127	-£715,792	-£120,694	-£1,076,705
£ change 12/13-16/17		-£3,119,317			
% change 12/13-16/17		-20%			
% change 15/16-16/17		-8%			
Average annual % change		-5%			

Table 9. Avoided costs – core group

	Business as Usual costs with 2012/13 baseline	Costs based on 5% year-on-year savings from 2012/13 baseline	BAU vs. 5%
2012/13	£15,423,557	£15,423,557	£0
2013/14	£15,423,557	£14,652,380	£771,178
2014/15	£15,423,557	£13,881,202	£1,542,356
2015/16	£15,423,557	£13,110,024	£2,313,534
2016/17	£15,423,557	£12,338,846	£3,084,711
2017/18	£15,423,557	£11,567,668	£3,855,889
2018/19	£15,423,557	£10,796,490	£4,627,067
2019/20	£15,423,557	£10,025,312	£5,398,245
2020/21	£15,423,557	£9,254,134	£6,169,423
2021/22	£15,423,557	£8,482,957	£6,940,601
2022/23	£15,423,557	£7,711,779	£7,711,779
2023/24	£15,423,557	£6,940,601	£8,482,957
2024/25	£15,423,557	£6,169,423	£9,254,134
2025/26	£15,423,557	£5,398,245	£10,025,312
2026/27	£15,423,557	£4,627,067	£10,796,490
2027/28	£15,423,557	£3,855,889	£11,567,668
2028/29	£15,423,557	£3,084,711	£12,338,846
2029/30	£15,423,557	£2,313,534	£13,110,024
	£277,624,034	£159,633,820	
	Avoided costs 12/13-16/17	£7,711,779	
	Avoided costs 12/13-24/25	£60,151,874	
	Avoided costs 12/13-29/30	£117,990,215	

Table 10. Avoided costs – all reporting organisations

	Business as Usual costs with 2012/13 baseline	Costs based on 5% year-on-year savings from 2012/13 baseline	BAU vs. 5%
2012/13	£21,951,631	£21,951,631	£0
2013/14	£21,951,631	£20,854,049	£1,097,582
2014/15	£21,951,631	£19,756,468	£2,195,163
2015/16	£21,951,631	£18,658,886	£3,292,745
2016/17	£21,951,631	£17,561,305	£4,390,326
2017/18	£21,951,631	£16,463,723	£5,487,908
2018/19	£21,951,631	£15,366,142	£6,585,489
2019/20	£21,951,631	£14,268,560	£7,683,071
2020/21	£21,951,631	£13,170,979	£8,780,652
2021/22	£21,951,631	£12,073,397	£9,878,234
2022/23	£21,951,631	£10,975,815	£10,975,815
2023/24	£21,951,631	£9,878,234	£12,073,397
2024/25	£21,951,631	£8,780,652	£13,170,979
2025/26	£21,951,631	£7,683,071	£14,268,560
2026/27	£21,951,631	£6,585,489	£15,366,142
2027/28	£21,951,631	£5,487,908	£16,463,723
2028/29	£21,951,631	£4,390,326	£17,561,305
2029/30	£21,951,631	£3,292,745	£18,658,886
	£395,129,358	£227,199,381	
	Avoided costs 12/13-16/17	£10,975,815	
	Avoided costs 12/13-24/25	£85,611,361	
	Avoided costs 12/13-29/30	£167,929,977	

Appendix 3: Footnotes and sources

1. The 2030 Agenda for Sustainable Development is a set of 17 Global Goals, with 169 targets among them.
2. Commitment to limit global temperature rise to below two degrees Celsius, reached at the 21st Conference of the Parties (COP21) to the United Nations Framework Convention on Climate Change (UNFCCC) in Paris, 2015.
3. Source: [Carbon Brief](#).
4. Source: EY, [RECAI Report 2017](#).
5. Office for National Statistics: [UK environmental accounts](#).
6. Measurement of impacts is done through the [IG Tools](#): Organisations choose from energy, waste, water, materials, business travel, touring travel and accommodation, and audience travel. 2016/17 is the second year of a new approach to environmental reporting, where organisations report on impacts most relevant to their specific activities, rather than focusing on energy and water, as in the first phase of this programme (2015-18).
7. This reduction is partly related to the UK's grid decarbonisation as fossil fuel energy generation is phased out and replaced with renewables, which now make up a quarter (25%) of the UK's electricity.
8. Based on results from a constant sample of 136 organisations, a core group, that have consistently reported robust data year on year since 2012/13. This core group's energy use emissions represent 64% of the whole reporting portfolio's energy use emissions.
9. Based on results from a constant sample of 136 organisations, a core group, that have consistently reported robust data year on year since 2012/13. This core group's energy use represents 60% of the whole reporting portfolio's energy use. emissions.
10. Avoided costs are calculated comparing a 'Business as Usual' scenario against a 5% average reduction on 2012/13 baseline energy spend as evidenced through the core group's performance, compared to not taking action.
11. George Marshall, Climate Outreach [video](#), February 2017.
12. These figures are different from the portfolio engagement with the reporting, which is higher (98%) but not all the environmental data submitted is robust and comprehensive enough to be included in this analysis.
13. This reduction is partly related to the UK's grid decarbonisation as fossil fuel energy generation is phased out and replaced with renewables, which now make up a quarter (25%) of the UK's electricity.
14. Since 1990, the UK economy has grown by almost 70%, and emissions have reduced by over 40%.

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