

CREATIVE CLIMATE CENSUS

Attitudes and actions of **UK cultural leaders**
on climate change and environmental sustainability

**SUMMARY FOR FUNDERS
& SECTOR DEVELOPMENT AGENCIES**

MARCH 2018

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SUMMARY FOR FUNDERS & SECTOR DEVELOPMENT AGENCIES

The Creative Climate Census reinforces evidence that funding conditions and expectations set by arts councils, funding bodies and local authorities are changing behaviours across the sector. For many creative organisations, environmental sustainability will have increased in importance as a direct result of the importance attached to it by funders.

Along with potential and realised benefits, compliance has been fundamental at moving environmental sustainability from an 'add-on' to a routine consideration.

- Respondents identified compliance with regulations or funders as one of the top three drivers for action on sustainability, alongside the commitment of staff or senior managers, and reduced costs.
- Funders, through the types of requirements they integrate into their programmes, can shape the direction of environmental action among the organisations they support and therefore have a key role to play in setting priorities.
- Many organisations report how progress on environmental sustainability is made through an experimental, 'trial and error' approach. External funding can enable this kind of creative risk-taking, either through new or different ways of working or by supporting novel directions for programming and collaboration.
- Basic and light-touch requirements from funders can establish the conditions for further and deeper engagement around understanding, skills and creative programming.



Most valuable has been the steady and supportive encouragement from JB together with the gradually developing sophistication of the ACE relationship.



RECOMMENDATIONS FOR FUNDERS AND SECTOR DEVELOPMENT AGENCIES

- Review different funding streams and mechanisms to ensure there is consistency on environmental conditions and expectations attached to funding.
- Better collaboration between different funders so there is greater consistency between environmental requirements and expectations.
- Communicate the range and scale of benefits experienced by organisations as a result of environmental action to help build out sustainability action from pioneering organisations for the benefit of the broader sector.
- Work with organisations to help evaluate the impact of environmental work and its relationship to other areas such as business resilience and audience development.
- Create funding programmes to match sector ambitions (and support organisations' ability to meet any funding requirements), especially in the areas of staff training and professional development; creative programming and partnerships; investment for efficiency (especially around energy).
- Support collaborative projects that cross over between creative/arts and science/environment that may not sit clearly or neatly within either funding stream.

KEY FACTS FOR FUNDERS

WHO ARE THE RESPONDENTS & WHERE DOES THEIR INCOME COME FROM?

A little over **three-quarters** (77%) of responding creative organisations reported receiving some level of financial support from public funding:

How much of your income comes from public sector grants or funding?

NONE	23%
<50%	46%
>50%	31%

Half of organisations receiving funding from public sector grants or trusts and foundations report that this is dependant on environmental requirements of some kind:

If you receive funding from public sector grants or trusts and foundations, does this come with any conditions on environmental sustainability?

YES	55%
NO	45%

WHAT TYPES OF CONDIITONS ON ENVIRONMENTAL SUSTAINABILITY ARE ORGANISATIONS REPORTING?

The main environmental sustainability funding conditions and expectations identified by respondents were:

- Arts Council England and other arts councils environmental reporting requirements
- Local authority or city council requirements and operating conditions
- Compliance with national policy or law.



[There are] expectations that we will work towards becoming more environmentally sustainable delivering on [Arts Council England] Goal 3, and the requirement to report through JB.



We are an ACE NPO so are (happily) required to work with Julie's Bicycle.



Compliance with the Well-being of Future Generations (Wales) Act.



Creative Carbon Scotland's Environment Connecting Theme requires use to measure and report out carbon emissions (from utilities, waste, and travel/transport) and 'influence the wider public.



Oxford City Council worked with JB and its funded cultural partners to ensure that environmental sustainability is worked in Service Level Agreement. Funds only released if Environmental Policy, Action Plan, and reporting in place.

Respondents also raised inconsistencies in how funders are integrating environmental requirements, for example:



ACE funding does, HEFCE central funding to the University does. HEFCE special funding for museums and galleries doesn't.

Several respondents thought existing requirements did not go far enough:



Funders should use more sticks as well as the existing encouragement.



Make it a condition of funding that an agreed % is ring-fence for reaching environmental aims.

WHAT TYPE OF ACTION ARE ENVIRONMENTAL CONDITIONS ON FUNDING DRIVING?

Environmental conditions on funding are demonstrably driving action among organisations receiving subsidies. In this group, noticeably more organisations are measuring their environmental impacts, reflecting the specific conditions in programmes such as Arts Council England’s environmental reporting programme. Organisations receiving some level of subsidy are also generally more likely to consider sustainability when producing work or programmes, and more of them create or commission work on environmental themes.

Conversely, organisations receiving high levels of subsidy are less likely to belong to networks or groups of organisations collaborating on environmental sustainability.

Environmental sustainability actions & level of subsidy reported by responding organisations

	LEVEL OF SUBSIDY REPORTED		
	NONE	<50%	>50%
Consider sustainability when selecting suppliers and service providers	89%	95%	94%
Measure their environmental impacts	61%	88%	86%
Consider sustainability when producing work or programmes (e.g. when sourcing materials to build exhibitions or stage sets)	64%	86%	89%
Consider sustainability for building refurbishment or capital projects	76%	86%	73%
Communicate their green activities externally	64%	79%	75%
Consider sustainability when making creative decisions	70%	79%	84%
Consider sustainability when making decisions about sponsors	55%	71%	78%
Consider sustainability when making investment decisions or choosing financial services	58%	65%	68%
Engage artists and freelancers in environmental sustainability efforts	49%	61%	50%
Create or commission work or programmes whose subject matter is environmental sustainability or related issues (e.g. staging a play about the impact of climate change)	38%	56%	53%
Belong to networks or groups of organisations collaborating on environmental sustainability	57%	56%	45%
Include environmental sustainability in job descriptions	32%	46%	32%

WHAT IMPACT ARE ENVIRONMENTAL CONDITIONS ON FUNDING HAVING?

Relatively light-touch requirements are having an impact on attitudes and how organisations are relating to environmental sustainability. Many organisations reported that they are building on funding conditions to set their own programmes, targets and initiatives. This demonstrates how agenda-setting from policymakers can fuel ambition throughout the sector.



Learning on creating an action plan and policy which was not in place, and reporting. This has led to us taking into consideration our impact on the environment and environmental sustainability.



The Arts Council require us to maintain and develop our environmental sustainability policy and action plan. Furthermore in 2016-17 we have received funds which specifically enable us to improve the environmental sustainability performance of our premises.

WHAT IS DRIVING ENVIRONMENTAL ACTION, AND HOW MIGHT FUNDERS SUPPORT THIS?

The sector identified ‘help to identify sources of creative and green funding’ as one of the main areas in which specialist support would be beneficial. Funders and policymakers and/or sector development bodies wishing to support sustainability action could therefore play a facilitating role in clearly signposting possible areas of funding for environment-related work.

The main drivers of environmental sustainability action in the coming years identified among organisations receiving some kind of public or grant funding include:

- The commitment of staff or senior management
- Creative and artistic opportunities
- Reduced costs
- Partnership opportunities

These are areas of opportunity for funders wishing to drive further environmental action, and we recommend funders develop programmes and funding streams to support:

- Staff training and professional development
- Creative programming and partnerships
- Investment for efficiencies (especially around energy)



Convincing commissioning bodies and arts partners and academic partners that environmental sustainability is of such vital importance and the drivers behind it are sincere [is a challenge].

Future drivers of environmental sustainability & level of subsidy reported by responding organisations

	NONE	<50%	>50%
The commitment of staff or senior management	67%	77%	77%
Reduced costs	55%	62%	51%
Compliance with regulation or funders	44%	53%	52%
Mission or creative vision	58%	51%	48%
Creative and artistic opportunities	40%	47%	54%
Partnership opportunities	51%	38%	53%
Audience/visitor/consumer demand	60%	37%	35%
Artists	39%	37%	38%
The commitment of trustees or parent body	32%	34%	38%
Opportunities for positive branding	52%	30%	34%
Investment opportunities	37%	29%	23%
Avoiding financial risk	34%	27%	29%
Avoiding potential reputational risks	26%	26%	35%
Peer pressure from within the creative community	17%	16%	19%



READ THE FULL REPORT

The Creative Climate Census is a rich research document running to 100 pages. Julie's Bicycle have synthesized the findings into a shorter report and created key summaries for:

- Funders and Sector Development Agencies
- Creative Sectors (Combined Arts, Dance, Literature / Spoken Word, Museums & Heritage, Music, Theatre, Visual Arts)
- Innovation & Greening the Supply Chain

to help readers quickly find the information of most interest to them.

These, alongside the full report written by Social Value Lab for Julie's Bicycle, can be found [here](#).

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This report is a synthesis of findings written by Julie's Bicycle. It is based on the full report written by Social Value Lab for Julie's Bicycle. The full Social Value Lab report can be found [here](#).

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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

