Julie's Bicycle
SUSTAINING CREATIVITY

CREATIVE CLIMATE CENSUS

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

SUMMARY BY SECTOR: DANCE

MARCH 2018

In partnership with Social Value Lab

Supported by Arts Council England, Innovate UK Knowledge Transfer Network

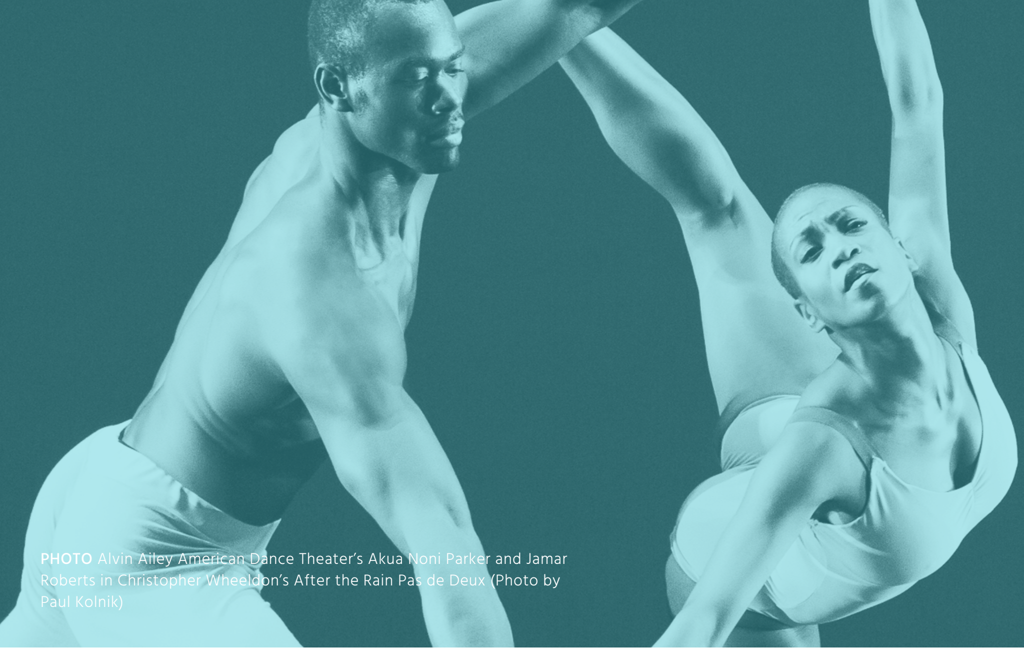

PHOTO Alvin Ailey American Dance Theater's Akua Noni Parker and Jamar Roberts in Christopher Wheeldon's After the Rain Pas de Deux (Photo by Paul Kolnik)

DANCE

Respondents from Dance organisations were the least likely to consider environmental sustainability to be relevant to their organisational vision and mission, however at **84%** this still means that **4 in 5** respondents *do* consider it relevant.

ABOUT THE CREATIVE CLIMATE CENSUS

The Julie's Bicycle Creative Climate Census is the longest-running attempt to track the attitudes and behaviours of cultural decision-makers in response to climate change and environmental sustainability.

The first survey, published as the **Sustaining Creativity Survey** in May 2014, captured almost 370 responses. This second survey, undertaken in 2017, attracted 476 responses representing an estimated cumulative business turnover of £1.1 billion. Some of the questions were the same to allow us to track progress, but many were new in recognition of the new directions work and thinking are exploring. Together, these research results give us insights that, we hope, will inspire the sector to do more, with even greater commitment and creativity, and inform national and organisational policy and strategy decisions in order to build a comprehensively sustainable creative ecology.

The Executive Summary, Summary of Findings, Sector Summaries, Full Report and more information about the methodology and profile of responses can be found **here**. This research was undertaken in partnership with Social Value Lab.

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Only **42%** of Dance respondents thought that environmental sustainability will become more important over the next few years – the joint lowest along with Literature / Spoken Word.

This slightly less enthusiastic attitude may reflect the make-up of sector respondents, many of which are small organisations with little control over their own spaces. However, it is counterbalanced by a relatively high level of day-to-day action, with **95%** of respondents reporting that they have an up-to-date environmental policy, and **83%** measuring their impacts.

Three in four organisations reported benefits from environmental actions. This is the lowest of any subsector alongside Literature / Spoken word (which may also contribute to the relatively low percentage of respondents who think environmental sustainability will become more important), but still well over half.

ACTION

95%

have an up-to-date environmental policy

83%

measure their environmental impacts

63%

have collaborated on environmental sustainability

18%

are on a green energy tariff or buying energy from a 100% renewable energy supplier

47%

have a green team or green champion

11%

generate their own renewable energy

ATTITUDES

84%

consider environmental sustainability to be relevant to their organisational vision and mission

53%

think environmental sustainability has become more important to their organisation over the last few years

42%

think environmental sustainability will become more important over the next few years

BENEFITS

73%

have experienced benefits from environmental actions

Primary drivers of environmental sustainability in the near future were identified as:

- The commitment of staff or senior management
- Compliance with regulations or funders
- Reduced costs

These were among the most commonly identified drivers of environmental sustainability.

Respondents identified the following as primary areas where they will dedicate additional time or money into environmental sustainability in the next three years:

- Day-to-day operations and efficiencies
- Measuring and monitoring of impacts
- Waste management

...and identified the following as their top three challenges:

- Capacity
- Developing a business case for investing in environmental sustainability/allocating budget
- Level of interest among audiences/visitors/consumers

Dance organisations identified the following as their top three support requirements:

- Skills or knowledge
- Accessing external funding
- Finding the right partners

Dance organisations were the **only group to identify 'finding the right partners' as one of their top three support requirements**. This indicates that the sector might benefit from increased networking opportunities with like-minded organisations.

NOTE ON METHODOLOGY

Respondents were asked to categorise themselves according to which category most closely describes their work: Combined Arts, Dance, Design, Fashion, Literature / Spoken Word, Media/Broadcast/Film/TV, Museums & Heritage, Music, Theatre, Visual Arts.

6% of respondents identified themselves as working in Dance.

Small percentage differences in actions and attitudes in behaviour between different sectors should be treated cautiously due to the relatively smaller sample once data is split in this way.

The top three priorities in each area are identified based on the number of respondents in each sector that chose them. Individual organisations within each sector may have different priorities.