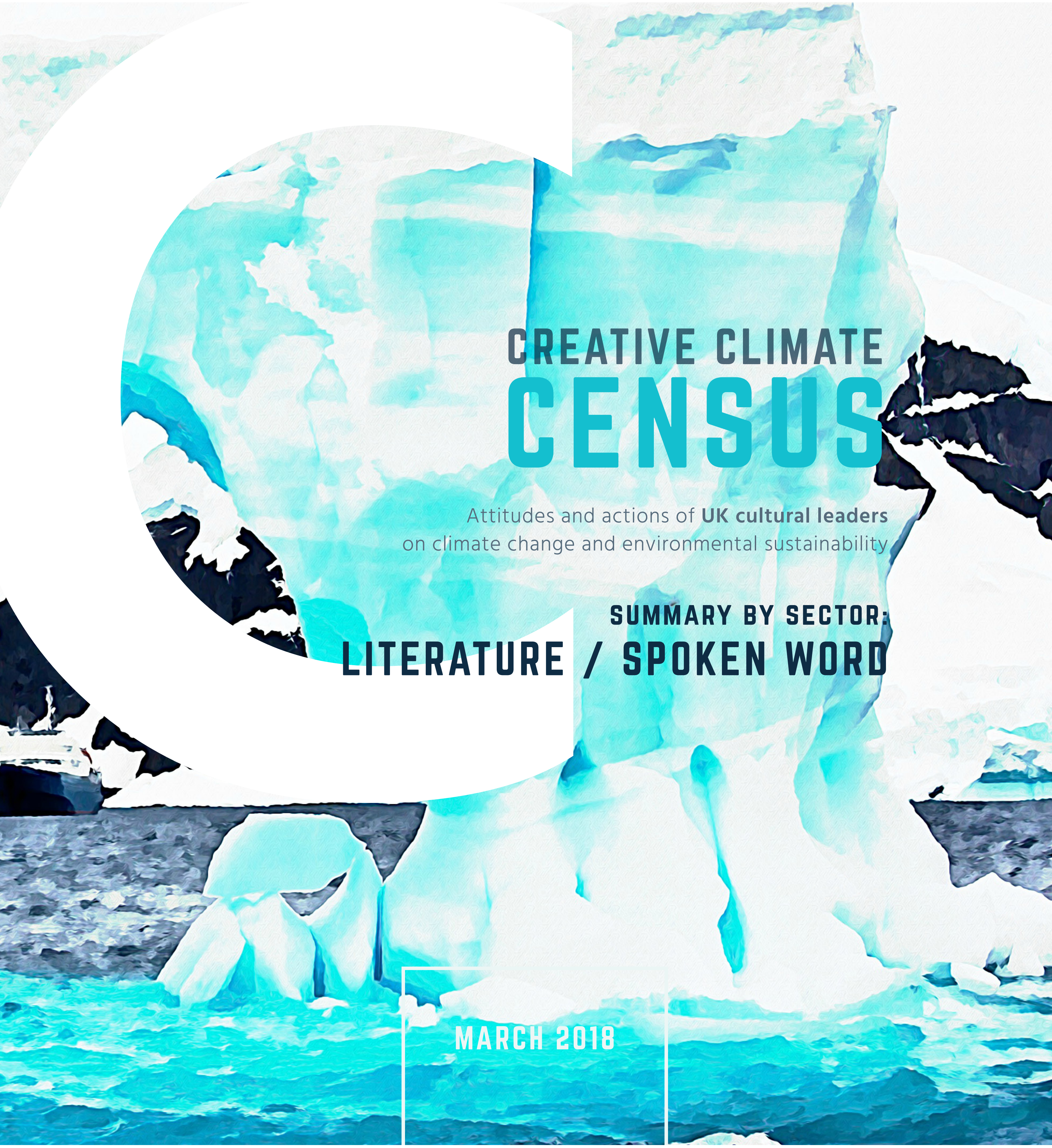
Julie's Bicycle
SUSTAINING CREATIVITY



CREATIVE CLIMATE CENSUS

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

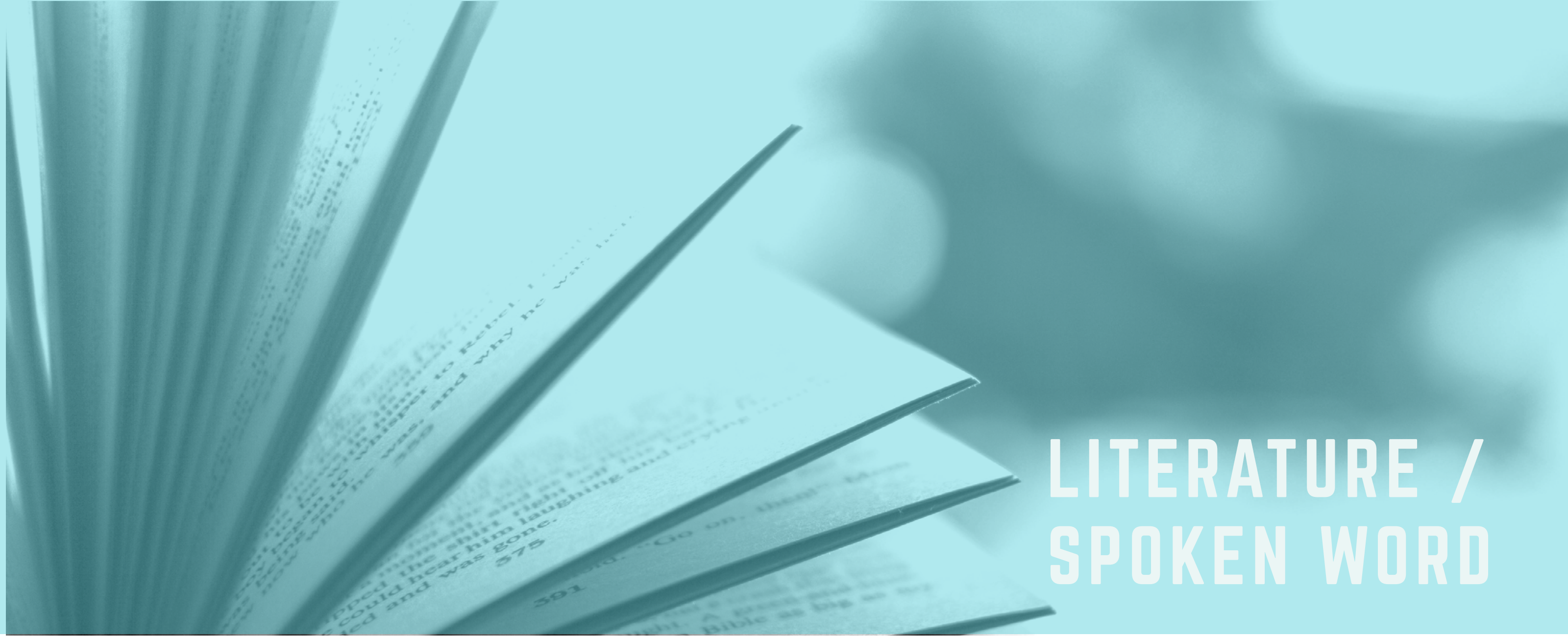
SUMMARY BY SECTOR: LITERATURE / SPOKEN WORD

MARCH 2018

In partnership with Social Value Lab

Supported by Arts Council England — Supported using public funding by ARTS COUNCIL ENGLAND

Innovate UK Knowledge Transfer Network



LITERATURE / SPOKEN WORD

All Literature / Spoken Word organisations reported having an up-to-date environmental policy (**100%**), the highest among any group.

However, only **42%** of respondents think that environmental sustainability will become more important over the next few years – the joint lowest along with Dance.

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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While there are relatively high levels of day-to-day action, no Literature / Spoken Word organisations reported that they are generating their own renewable energy – the only group not to have at least some organisations with this capacity. Only **27%** of Literature / Spoken Word organisations are on a green tariff or buying energy from a 100% renewable energy supplier, the second lowest of any group (only higher than Dance). These figures may reflect that most of the organisations in this group are small and have little control over their own spaces.

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

The sector was very responsive to its audiences. It identified audience demand and creative opportunities as key future drivers for environmental sustainability, was the only group to identify raising the level of interest among audiences/visitors/consumers as a key area for support, and was one of the only groups to call for joint awareness-raising to the public as a collective action for the cultural and creative sector and for more opportunities to co-programme and co-create work on environmental themes with others.

This group was also one of the only two (alongside Visual Arts) to identify programming / creating work as a key area for investment of resources into environmental sustainability over the next three years. This may reflect that this is where respondents feel they are able to make the biggest impact.

ACTION

100%

have an up-to-date environmental policy

91%

measure their environmental impacts

64%

have collaborated on environmental sustainability

27%

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

27%

have a green team or green champion

0%

generate their own renewable energy

ATTITUDES

92%

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

50%

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

75%

have experienced benefits from environmental actions

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

- Creative and artistic opportunities (such as creative partnerships), etc.
- Compliance with regulations or funders
- Audience/visitor/consumer demand

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
- Programming/creating work
- Sustainable production

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

- Capacity
- Skills or knowledge
- Developing a business case for investing in environmental sustainability/allocating budget

Literature / Spoken Word organisations identified the following as their top three support requirements:

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

Literature / Spoken Word organisations were the only group to identify 'level of interest among audiences/visitors/consumers' as one of their top three support requirements, indicating that while the sector is interested in creating more work with environmental or climate change themes, there is a confidence gap in how to articulate and present this to its audiences.

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.

4% of respondents identified themselves as working in Literature / Spoken Word.

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.