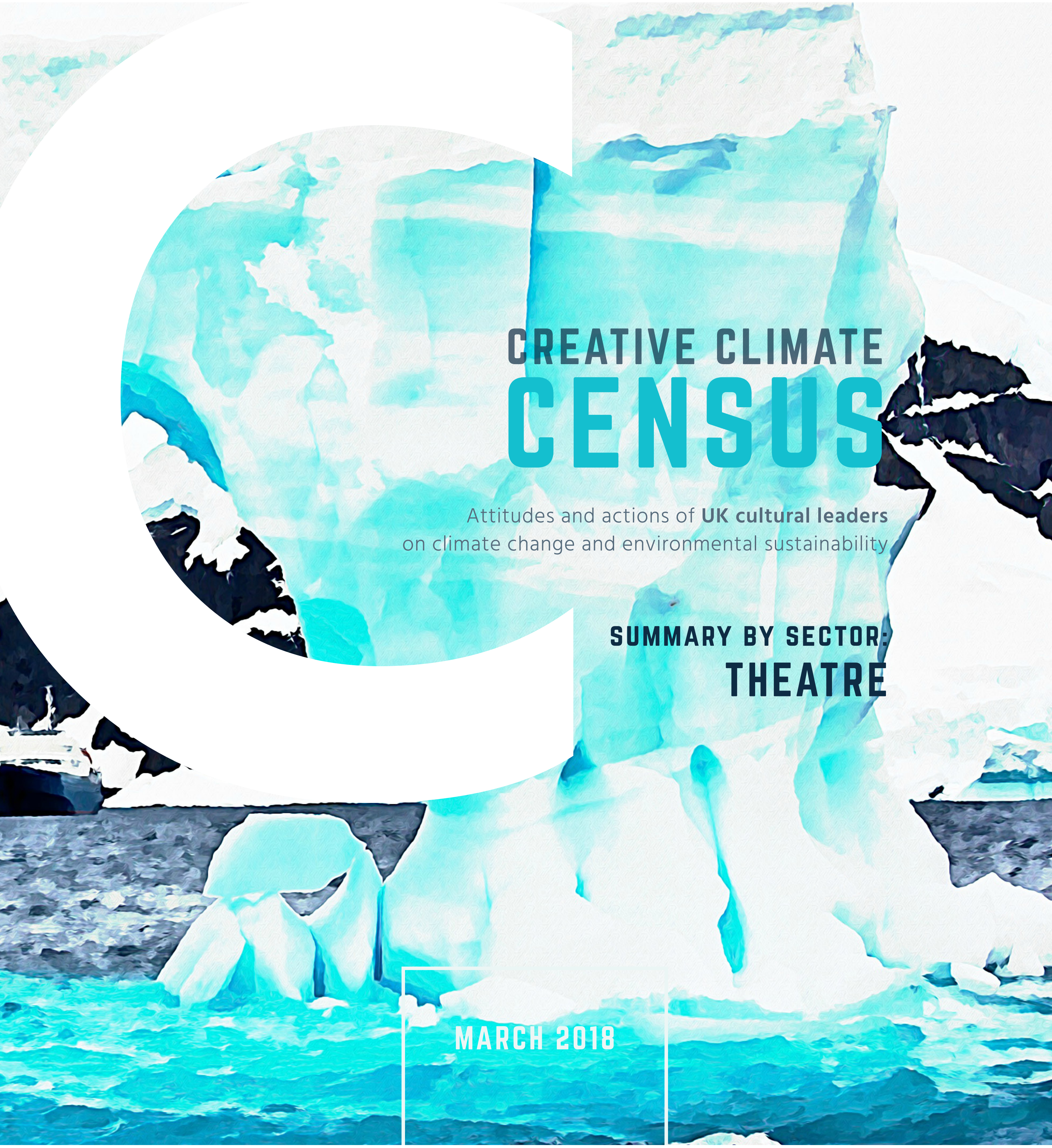
Julie's Bicycle
SUSTAINING CREATIVITY



CREATIVE CLIMATE CENSUS

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

SUMMARY BY SECTOR: THEATRE

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

PHOTO National Theatre, by Julie's Bicycle

THEATRE

Nine in 10 respondents from Theatre organisations consider environmental sustainability to be relevant to their organisational vision and mission.

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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This is widely reflected in reported day-to-day actions: nine in 10 have an up-to-date environmental policy, over half have a green team or green champion, one in three are on a green energy tariff or buying energy from a 100% renewable energy supplier, and nine in 10 measure their environmental impacts.

Almost half (**45%**) have an environmental policy or action plan that refers to specific emissions reductions or other targets that are based on international, national, or local policy targets: by far the highest of any group, and indicating a sector with a keenly developed understanding of the political and environmental context in which it is operating.

ACTION

89%

have an up-to-date environmental policy

93%

measure their environmental impacts

79%

have collaborated on environmental sustainability

34%

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

54%

have a green team or green champion

18%

generate their own renewable energy

ATTITUDES

93%

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

51%

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

64%

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

BENEFITS

87%

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
- Reduced costs
- Mission or creative vision

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
- Accessing external funding
- Level of interest among audiences/visitors/consumers

These are among the most commonly identified challenges for organisations looking to take action on environmental sustainability.

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

- Skills or knowledge
- Accessing external funding
- Availability of/access to appropriate green services/suppliers

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.

23% of respondents identified themselves as working in Theatre.

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.