

Julie's Bicycle

CREATIVE • CLIMATE • ACTION



**Culture, Climate and Environmental Responsibility:
Annual Report 2019 – 20**



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Foreword

Sir Nicholas Serota, Chair, Arts Council England

The last year has been a challenging one for everyone, as together we have faced the coronavirus pandemic. The emergency has affected almost every aspect of how we live our lives, and for too many led to heartbreak and loss. For those in the creative and cultural sector it meant theatres went dark; museums, libraries and galleries had to shut their doors; and productions, exhibitions, tours, and concerts were cancelled: meaning staff were asked to work from home, were furloughed, or had to find entirely new ways to support themselves. As the sector faced the problems wrought by the virus, environmental responsibility could have easily dropped down its list of concerns.

Yet the climate and environmental crisis remains a high priority to creative and cultural organisations, even when the unexpected impact of coronavirus took precedence. I would like to thank them for their fortitude, hard work and inventiveness in keeping the sector alive over the last 12 months, and to extend particular gratitude to those who, despite the constraints of lockdown restrictions, provided the data required to publish this report.

As we emerge from the pandemic, Arts Council England remains committed to giving the necessary support to the creative and cultural sector so that it can be at the forefront of leading change on these issues. It is because of this commitment that we made Environmental Responsibility one of the four Investment Principles in our 10-year strategy: Let's Create.

We recognise the potential for the cultural sector to be exemplars in reducing its carbon impacts and to use its voice and position within local and international communities to hold space for conversation, advocacy and education. The signs that creative and cultural organisations are embracing this role is most encouraging and are evident in this report. Almost two thirds of organisations said that they expect the environmental agenda to become more important in what they do in the coming years: be that using their voice to champion more sustainable behaviours in others or making their surrounds greener. Thirty of the largest organisations we fund are also part of the Spotlight programme, which provides focused support and uses science-based targets to model net zero carbon pathways.

Next year will mark the tenth anniversary of Arts Council England introducing environmental action into our funding arrangements. We were the first cultural organisation in the world to do so. As we look towards the next 10 years, the sector is continuing to make advances, leading by example and challenging expectations: by reducing its impact on our shared environment, increasing its responsibility to the natural world around us, and, in doing so, promoting dialogue and learning about the climate and environmental crisis we all face.

Sir Nicholas Serota
Chair, Arts Council England



Alison Tickell, CEO, Julie's Bicycle

This report, the last in an unbroken seven-year run, relates to a world before the biggest pause in economic activities in living memory. Along with so much else, critical decisions on climate and nature were put on hold: more delays were announced to the Environment Bill and to COP26, the summit widely regarded as one of the last big opportunities to keep warming below 1.5 degrees.



This report comprises data collected from 2019-20, a time when international cultural leadership on climate was emerging – yet slowly. However, what was good enough a year ago isn't so any longer. The urgency that is invigorating creative climate action shows just how much potential there is to accelerate the core goals of this programme: decarbonisation at scale and speed, and restoring nature and centring the experiences of people at the heart of these issues, in short regenerative thinking that puts back more than it takes. The Environmental Programme has been building up to this moment: eight years of foundational work which has prompted many in the cultural sector to lead, collaborating with one another and steadily transforming all aspects of their work. The proliferation of creative content reflects this journey.

The recent shift towards climate action is not confined to the arts and culture. Companies, public authorities and national governments are committing to net zero carbon in increasing numbers. Very quickly, the world at large is favouring action as opposed to business as usual. We have some tricky moments ahead: the pledges fall far-short of what is needed, and net zero carbon relies far too heavily on offset strategies. Even if the 137 nations who have committed to carbon neutrality actually achieve it, warming will still be 2.1 degrees, exceeding one of the Paris goals¹. And in spite of the 2020 slowdown, greenhouse gas emissions have not significantly dropped and 2021 is likely to see sharp increases as industrial output resumes.

Now rescheduled for November 2021 in Glasgow, COP26 is almost upon us and the recent report from the UN's Intergovernmental Panel on Climate Change (IPCC) is unequivocal: this is the red alert moment to step up action in the UK and get on track to net zero carbon. Herein lies the opportunity: to commit to science and justice, and unleash the potential of culture as a force for change.

Alison Tickell

Founder and CEO, Julie's Bicycle



In the run-up to COP26, all elements of our society have an important role to play in building an inclusive, resilient and zero carbon society and economy. The arts and culture sector has demonstrated an immensely powerful ability to convene communities, inspire action and build coalitions that spur innovation for climate action. We need the sector to continue to demonstrate leadership by doubling down on efforts to get the sector to net zero.

Nigel Topping

UK High Level Champion for COP26



Each generation faces a different challenge and I feel climate action is the one this generation is now fully aware of and ready to confront head on. Not just as artists in our creative content, but collectively now as an industry too.

Love Ssega

Musical artist



¹ Climate Action Tracker. [Global update: Paris Agreement Turning Point.](#)

The Arts Council England Environmental Programme

In 2012, Arts Council England launched its Environmental Programme, becoming the first cultural body in the world to embed environmental reporting into its funding agreements. In partnership with Julie's Bicycle, this pioneering policy has helped to develop the cultural sector's understanding, agency and leadership on climate and the environment.

Led by Julie's Bicycle, the 828 National Portfolio Organisations (NPOs) commit annually to environmental reporting and policies and action plans, supported by a rich programme of training, events, resources and thought leadership programmes. This report annually records progress and celebrates the achievements of the portfolio in driving positive change across their governance, operations and creative practice.

Programme aims:

1. Support NPOs in meeting their funding requirements on environmental reporting, policies and action plans.
2. Demonstrate what positive environmental change the sector can achieve and the value this brings.
3. Develop the Art Council's own capacity to support and drive positive environmental change.

Key programme strands:

- **Environmental Reporting** – NPOs completing their environmental reporting requirements supported by Julie's Bicycle's **CG Tools** (carbon calculators) and **helpdesk**.
- Core programme – **training** (webinars, events etc.) and **resources** to share and promote good environmental practice and develop the skills for a low-carbon and resilient sector.
- **Accelerator** – a leadership support programme, recruiting two cohorts of 10 organisations/consortia to advance sustainable cultural practice and share insights with the wider sector, focused on extending and testing innovative ideas with arts organisations.
- **Spotlight** – a leadership support programme working with Band 3 NPOs to develop net zero carbon targets, training opportunities and resources.
- The Colour Green – a **podcast** and **Lab** (i.e. environmental training programme), exploring issues of environmental justice and empowering cultural leaders and artists of colour.
- Arts Council England support – supporting Arts Council staff to develop understanding of, and ability to communicate, sustainability issues and the Environmental Programme and its successes.



Covid-19 and what happened next

Along with many others in the UK and internationally, the creative and cultural community has been profoundly impacted by Covid-19 and the subsequent series of lockdowns.

The first lockdown coincided with the environmental reporting period and many organisations found themselves unable to access their data or to report. It was agreed that requiring organisations to report on their environmental impacts was both insensitive and, in many instances, challenging; NPOs in a position to report were given significantly more time (30 October 2020 instead of May). The data in this report is therefore from the financial year 2019 – 20, which is prior to the pandemic year.

In the early months of 2020, Julie's Bicycle worked closely with the Arts Council to adapt the 2020-21 programme to the new reality, focusing on the most relevant topics: digital impacts, opportunities and action, travel and touring futures and supporting emergent leadership. Recognising the disproportionate effects of Covid-19 on disadvantaged communities, we increased our commitment to understanding the connections between culture, climate and social justice. In 2021, we launched a new [training programme](#) (The Colour Green Lab), and a Creative Climate Justice [Resource Hub](#).

Environmental data and analysis 2019-20

Despite challenging circumstances, 636 NPOs provided environmental data through the Creative Green Tools for 2019-20 and 445 NPOs included information regarding their environmental attitudes and practices using the Beyond Carbon tab. 114 NPOs also provided feedback through the Annual Evaluation Survey.

To compare energy and carbon emissions between the years 2018-19 and 2019-20, a group of consistently reporting organisations (346 buildings across 226 unique organisations) was used.



Key stats 2019-20

Environmental data snapshot

In 2019-20: 636 NPOs reported on environmental impacts across 517 venues, 378 offices, 138 events, 233 tours and 59 productions. This snapshot for 2019-20 is based on the most commonly reported impacts: energy, water, waste, business and touring travel.


**7.5 million
km touring**



**22.7 million km
BUSINESS
TRAVEL**




**OVER
1 billion
(1,029,024,000)
litres water**



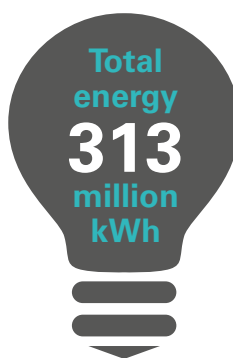
**5,263
tonnes
waste**




**47% of electricity
was procured on a
green tariff**




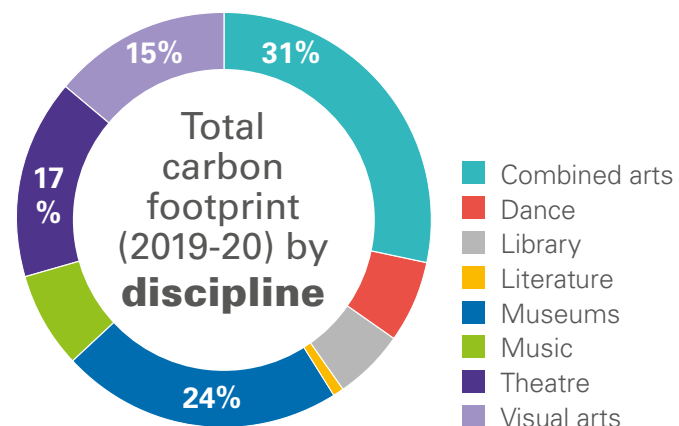
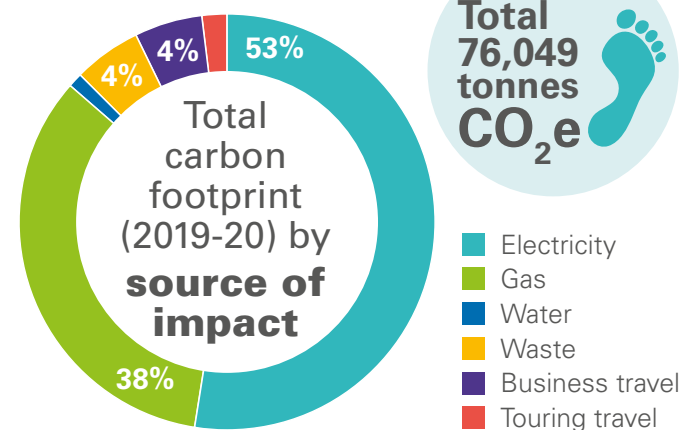
**Total
energy
313
million
kWh**



**Enough
to power
108,000 UK
households²**



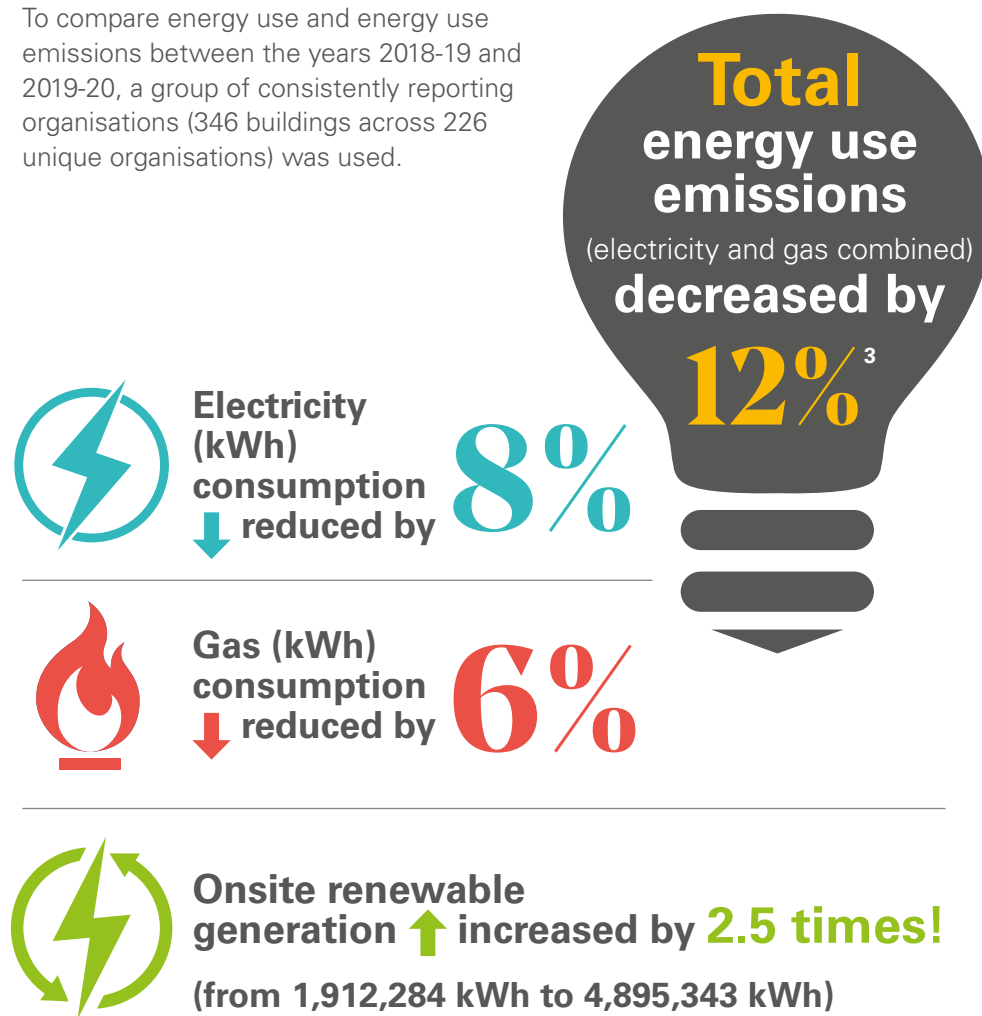
**£21.9
MILLION
ENERGY
SPEND**

² Typical domestic consumption values as of 1 April 2020: 12,000kWh for gas and 2,900kWh for electricity (Source: [OFGEM](#))

Energy performance over time

To compare energy use and energy use emissions between the years 2018-19 and 2019-20, a group of consistently reporting organisations (346 buildings across 226 unique organisations) was used.



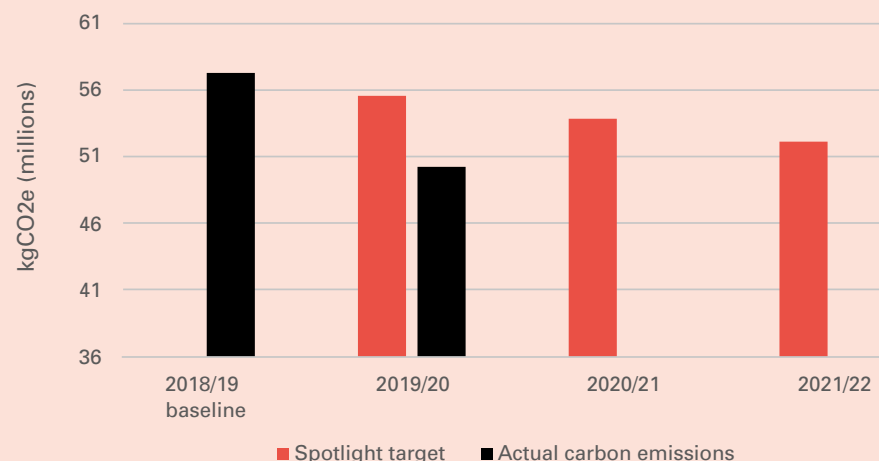
Spotlight

The Spotlight group – 30 organisations across 80 sites – is working closely with Julie's Bicycle to achieve measurable reductions in line with the goals of the Paris Agreement – limiting global warming to well below 2°C above pre-industrial levels and pursuing efforts to limit warming to 1.5°C.

The Spotlight group has reduced its Scope 1 and 2 carbon emissions by **18%**

On average, the Spotlight group exceeded their targets for energy consumption and carbon emissions.

Spotlight performance

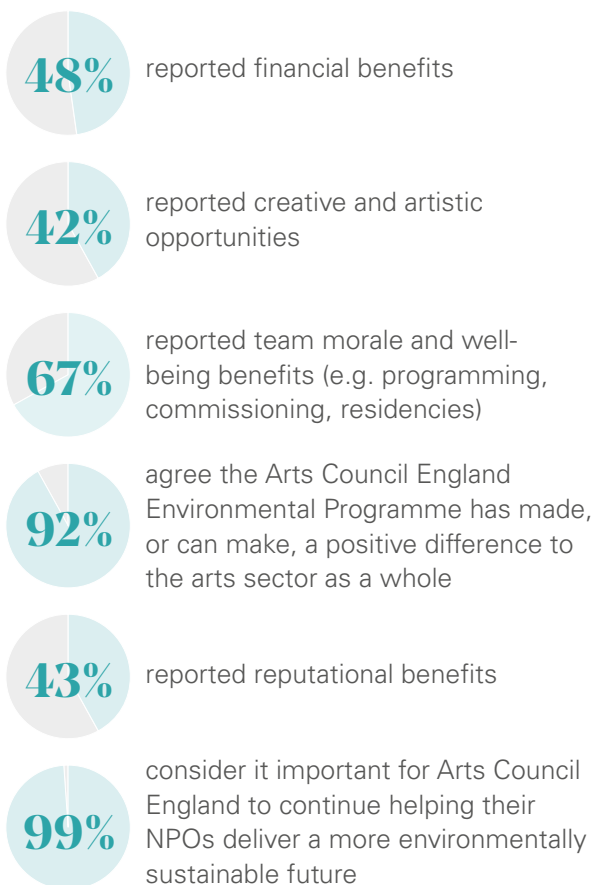


³ Changes to activity and building closures associated with Covid-19 will have influenced the carbon emissions reported for year 2019-20.

Environmental action snapshot

In 2019-20, 445 NPOs used the 'Beyond Carbon' field on the Creative Green Tools to feed back on environmental ideas and actions beyond just carbon footprinting (compared to 352 in 2018/19), and 114 NPOs completed the Annual Evaluation Survey.

Benefits and value

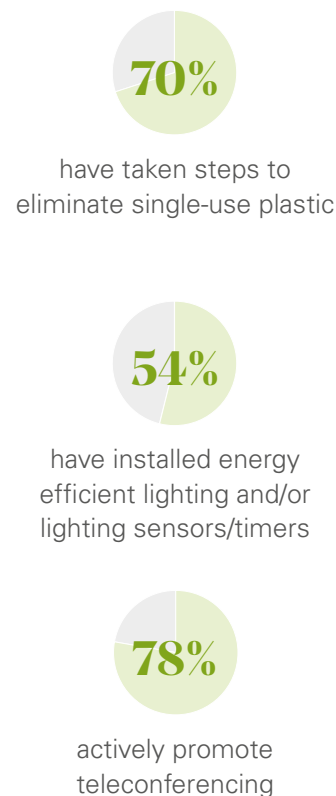


Creative Climate Practice

Good governance



Operational practice



Engagement and collaboration



Key trends 2019-20

The Arts Council's National Portfolio includes organisations from across England, delivering work encompassing combined arts, dance, libraries, literature, museums, music, theatre and visual art.

In 2019-20 the cultural sector was decarbonising

- Total energy use emissions (electricity and gas combined) decreased by 12%⁴ as compared to 2018-19 (based on consistent data from 346 buildings).
- A quarter of organisations who reported data are now procuring green energy.
- Investment in green tech is up 4%, with 17% of organisations now benefiting from renewable technologies such as solar photovoltaic panels and electric vehicles and/or EV charging points⁵.
- Company vehicle ownership is increasingly discouraged in favour of car club schemes and low-emission taxi services (29%, up by 8% compared to 2018-19)⁶.

Collaboration is yielding powerful results

Leadership support programmes Accelerator and Spotlight are fostering new and innovative climate action.

- The **Spotlight** group – the first cluster of major cultural organisations to set decarbonisation targets in order to reach net zero carbon – reduced its energy use emissions by 18%, demonstrating that a science-based approach, underpinned by collaboration and peer-learning, works.
- The **Accelerator programme** has supported 20 organisations and consortia (since its inception in 2018) to develop innovative collaborations, advance sustainable practice and define the cultural competencies and skills needed for the future. The **second cohort** is tackling digital arts, sustainable travel schemes for rural arts organisations and, climate justice.
- The **Colour Green Lab** (launched in 2021) is a place where creatives of colour can gather to explore issues and take on leadership, advancing sustainable practice and expertise at the intersection of culture and climate justice.
- Already almost half of NPOs are collaborating with other cultural organisations.



The experience of the Colour Green Lab has been an eye-opener in gaining more understanding of the complexity of the climate emergency. I feel empowered as a sector leader to more confidently step up in my role and responsibility to tackle, educate, inform and influence the arts and wider sector through the work I create.



Balbir Singh

Artistic Director, Balbir Singh Dance Company.
Read [more](#) insights from the course.



Over the last year, as part of our involvement in Julie's Bicycle's Accelerator programme, we've moved rapidly from thinking about how to do things better, to thinking about how to do better things. We're exploring how we can use events to explore the 15-minute city, community power and regenerative design to collectively re-imagine what matters at a neighbourhood scale.



Rachel Smith

Senior Producer, Barbican. Read more about the [second cohort of Accelerator organisations](#)

⁴ Data taken from 346 buildings across 226 unique organisations reporting consistently across 2018/19 and 2019/20.

⁵ Source: Beyond Carbon

⁶ Source: Beyond Carbon

- 28% of arts and cultural organisations are producing environmentally themed activities and campaigns within their local communities⁷.
- nearly a quarter are working with neighbourhood or city decision-makers, contributing to local policy or strategy⁸, for example **Shift** the new sustainability network for cultural organisations in the Liverpool City Region. This critical role of leveraging culture to forge new partnerships and empower leadership, both within and beyond the sector, is key to unlocking local climate action.

Sustainable practice is flourishing

Across the portfolio, organisations are changing outworn habits of consumption and cultivating resilient and regenerative places and spaces. This boosts local and circular economies, allowing natural systems to regenerate and flourish.

- 70% of NPOs are on the way to eliminating single-use plastic.
- Well over a quarter (29%, up from 23% in 2018-19) now include environmental themes in their artistic briefs and open calls.
- **'green riders'** for tours – widely applied within the music industry – are becoming much more common across culture⁹.
- Although still relatively underused, there is huge potential in requiring green credentials from suppliers and clients within contracts.
- 30% have a formal commitment to purchasing locally and/or ethically sourced food.
- nearly a quarter are adopting nature-friendly initiatives, such as beehives and green roofs¹⁰. This all helps boost a local and circular economy, allowing natural systems to regenerate and flourish.

^{7, 8, 9, 10} Source: Beyond Carbon

The climate and ecological crises call for collaborative working, collective action and cooperation both globally and locally. In Manchester, we are urgently transforming how we build more sustainable futures and inspire cooperation and change in our city.

Esme Ward

Director, Manchester Museum

Climate change requires rapid change across everything we do. Our sector can help foster deep, reciprocal relationships between humans and places, culture and nature. Now more than ever before, we must work collectively towards a creative practice in service of a sustainable and socially-just society.

Frances Morris

Director, Tate Modern



John Gerrard's Western Flag at Somerset House. Photo © Alick Cotterill

Looking ahead – acting and adapting towards a post-Covid cultural sector

Despite the devastating impacts of the pandemic, organisations continue to demonstrate their environmental commitment with over half of NPOs addressing climate change in their productions and programmes¹¹.

Looking ahead, 65% of NPOs expect the environmental agenda to become more important in their work, with examples given such as using their voice to campaign, extending their efforts in greening their surrounding areas, championing green behaviours, and offering training and resources to those they work with¹². As we approach the UK hosting COP26 (Climate Change Conference of the Parties), 20% of NPOs are aligning their organisations with UK and international policy frameworks, notably the Paris Agreement and UN Sustainable Development Goals – and a growing number are using science-based targets (i.e. in-line with the scale of reductions required to keep global temperature increase below 1.5/2°C)¹³.

What does a ‘green’ cultural recovery mean for the sector?

“Not just defaulting back to what was ‘normal’ before Covid, but using this as a chance to change how things are done and embed environmental sustainability into future policies and funding requirements, as well as into the work we produce and the messages we share¹⁴.”

“A cultural recovery where cultural resources and impacts are distributed in ways that prioritise the intersecting priorities of climate justice, social justice & economic justice...¹⁵”

99% consider it important that Arts Council England continue to help NPOs deliver a more environmentally sustainable future¹⁶.

¹¹ Source: Beyond Carbon

¹² Source: Annual Environmental Survey

¹³ Source: Beyond Carbon

^{14 15, 16} Source: Annual Environmental Survey



Snapshots from the field

Arts and cultural organisations, up and down the country, are developing skills, ideas and competencies to meet the climate challenge. Artists, institutions and cultural networks are abandoning outworn approaches in favour of deeper connections and values with one another and the planet. Organisations are rethinking their missions and business models, building carbon literacy and investing in sustainability projects for audiences and staff. Here is a snapshot, highlighting selected examples of the creative climate movement in action from across Arts Council England's 828 National Portfolio Organisations.

Creating

artwork: Back to Earth (Serpentine Galleries), London Sinfonietta's pedal powered performance (Southbank); and Fast Familiar theatre's first carbon neutral project.

Mobilising

people: Live Art Development Agency and Gasworks, collaborated to take action on climate justice issues and to build literacy within their organisations.

Developing

plans: the Royal Court developed a credible plan for a just transition to net zero and Royal Shakespeare Company has set net zero electricity and gas targets by 2030.

Restoring

nature: the Lyric Hammersmith and HOME have both installed beehives, making precious space for wildlife within urban cultural venues.

Localising

best practice: Shift is a Liverpool-based sustainability and culture network, and Barbican, Artillery and London Borough of Waltham Forest created 'Local Futures' to address the impact of festivals on the environment.



One of the most important things, when we talk about climate change, is to reframe it so we're talking about climate justice. Because climate change is an effect of something. Climate justice is so much more important because it centres people in the work, and frames this as a global issue.



Zamzam Ibrahim

VP European Student's Union/co-founder SOS



The cultural sector has a unique opportunity to centre our actions on climate justice, nature and communities. If we draw on our creative skills we can be unbound by convention and lead approaches not yet imagined possible, which will innovate, excite and change the world.



Mark Denbigh

Head of Production and Programme, Norfolk & Norwich Festival

Appendices

Appendix 1. Carbon footprint calculation

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. 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 2019-20 carbon footprint was calculated by applying the conversion factors published in 2019 to data on the most commonly reported sources of impact.

Energy spend is based on kWh of electricity and gas consumption, applying average tariffs of 11 pence per kWh of electricity and 3 pence per kWh gas, referencing the Department of Business, Energy and Industrial Strategy's 'Prices of fuels purchased by non-domestic consumers in the UK'. The cost of onsite renewable energy and district heating is not covered.



Appendix 2. Spotlight target- setting methodology

The Spotlight group – 30 organisations across 80 sites – is working closely with Julie’s Bicycle to achieve measurable reductions in line with the goals of the Paris Agreement – limiting global warming to well below 2°C above pre-industrial levels and pursuing efforts to limit warming to 1.5°C.

The energy and carbon reduction targets proposed for each Spotlight organisation were calculated based on their 2018-19 energy baseline using the Science Based Targets (SBT) methodology. The SBT approach used for Spotlight target-setting is the sector-based approach i.e.: the global carbon budget is divided by sector – in this case commercial buildings – and emission reductions are allocated to individual companies and organisations based on its sector’s budget. Targets set are relative – kilowatt (kWh) hours of energy used and kilogrammes (kg) of CO₂e from energy use, both per square meter of floor area.



Appendix 3. Methodology

Arts Council England has published annual reports on its environmental programme since it started in 2012-13. The reporting approach has evolved across each phase of the programme in 2012-15, 2015-18 and now 2018-22. The 2018-22 approach has evolved in particular:

- in light of changes in the portfolio – there are 20% or 165 more organisations in the 2018-22 portfolio compared with 2015-18 and 22% or 184 organisations are new to environmental reporting
- to demonstrate a greater depth and breadth of environmental action and engagement and the benefits which this brings, including but also beyond carbon and cost savings
- to be more forward-looking in terms of potential savings and pathways to achieve significant impact reductions

As with previous phases, the environmental data provided by National Portfolio Organisations (NPOs) on the Creative Green Tools and annual programme survey provide key inputs for annual reporting. For 2018-22 we are bringing additional breadth and depth notably as a result of:

- the establishment of the Spotlight group, 30 organisations across 80 sites – making up a third of the total energy footprint in 2018-19 – focused on energy management and carbon reduction and providing the opportunity for more in-depth data analysis and future forecasting
- the introduction of ‘Beyond Carbon’ on the Creative Green Tools, a new option for organisations to report on environmental action and engagement which goes beyond carbon and costs



Key data sources for 2018-22 annual reports	What this tells us 2018-22
Tracking annual NPO submissions of environmental impact data, environmental policies and action plans	Who is signed up to the tools and has reported on their environmental impacts and submitted environmental policies and action plans
Analysis of annual environmental impact data submitted by NPOs and the resulting carbon footprint without a year-on-year comparison	Who is reporting on which impacts, across which disciplines and activities Combined environmental impacts and resulting carbon footprint of organisations which submitted data
Consultation with 30 Spotlight organisations across 80 sites on energy management and monitoring and more in-depth analysis of their energy use data	Annual energy use, source, emissions and costs for the Spotlight group and how this compares to the whole group Spotlight 2018-19 baseline against which to track progress on achieving targets Potential for future savings based on a zero carbon 2050 pathway
Annual survey of what NPOs think of the environmental programme and the support provided	What NPOs think of the environmental programme and the support provided
'Beyond Carbon', a new option to report on environmental action and engagement and the benefits this brings	Type of environmental action and engagement NPOs are undertaking and what benefits this brings



Energy use, energy use emissions and spend

Total energy use is based on absolute electricity and gas consumption in kilowatt hours (kWh) reported for 2018-19 on the Creative Green Tools. This covers predominantly purchased energy and, in some cases, also on-site renewable energy (generally solar photovoltaic or solar thermal panels). The 2019-20 energy use figures, excludes usage of bottled gas and diesel (for generators) in litres, due to very low levels of reporting on this source of impact. The resulting carbon footprint is based on all electricity and gas kWh reported.

Total energy use for the Spotlight group is based on energy use data reported on the Creative Green Tools for 2019-2020 and reviewed with each organisation to establish a more in-depth understanding of energy monitoring, usage and source. This covers absolute electricity and gas consumption in kWh, predominantly purchased energy but, in some cases, also kWh of on-site renewable energy and district heating. The resulting carbon footprint is based on all electricity and gas kWh reported, including district heating where reported. The latter represented about 1% of total kWh and 1% of the total energy footprint for this group.

Reported on-site renewable energy consumption currently represents about 4.5% of overall electricity. This is most likely under-reported due to the difficulty experienced by some organisations in getting accurate data on on-site kWh generation as well as on how much is actually used on-site and how much is exported to the grid. On-site renewable

energy is considered to be zero carbon, so it does not contribute to the carbon footprint.

Energy spend for the whole reporting group and the Spotlight groups is based on kWh of electricity and gas consumption, applying average tariffs of 11 pence per kWh of electricity and 3 pence per kWh gas, referencing the Department of Business, Energy and Industrial Strategy's '[Prices of fuels purchased by non-domestic consumers in the UK](#)'. The cost of onsite renewable energy and district heating is not covered.

Potential savings

Potential savings are expressed as avoided energy use emissions and costs over time starting from 2018-19 and estimated by calculating the difference between:

- 1) cumulative energy use emissions and spend over time based on purchased electricity and gas under a 'business as usual' scenario i.e. no change in energy use and the carbon intensity of UK grid energy, and
- 2) cumulative energy use emissions and spend over time based on purchased electricity and gas and the pathway to zero carbon cultural buildings by 2050 identified through the Spotlight programme assuming:
 - a 2% annual reduction in energy use
 - electrification of buildings i.e. conversion from gas heating to heat pumps
 - continued decarbonisation of UK grid electricity

Both calculations assume constant electricity and gas prices of 11 pence per kWh and 3 pence per kWh respectively over time.

Installing heat pumps means eliminating the use of natural gas for heating and replacing it with a renewable source by extracting heat from the air or the ground using a compressor which runs on electricity. So, in the year when heat pumps are installed, natural gas use and cost will go to zero, and there will be an initial increase in electricity use and cost, as the compressor runs on electricity which is about four times more expensive than gas.

So, installing heat pumps will put on a limit on cost-savings in the short-term. However, heat pumps are about three times more efficient than gas boilers so the increase in electricity use will be limited, as it is only used to power the compressors and the remaining energy source – air or ground heat – is free and renewable. While there is uncertainty about future gas prices, it is likely they will increase and there is also a possibility that the government will mandate heat pumps.



Appendix 4. Spotlight and accelerator organisations

Spotlight organisations		Accelerator Programme cohort II
Baltic Contemporary Arts Centre	Royal Liverpool Philharmonic	Fast Familiar / Abandon Normal Devices / Arts Catalyst
Birmingham Museums Trust	Royal Opera House	Courtyard Trust + Watts Gallery
Bristol Museums	Royal Shakespeare Company	D6 + Baltic
Curve Theatre	Sadler's Wells	LADA + Gasworks
Glyndebourne Productions Ltd	Sage Gateshead	Barbican, Artillery, London Borough of Waltham Forest
HOME Manchester	Sheffield Theatres Trust Ltd	SS Great Britain
Leeds Museums and Galleries	Southbank Centre	Culture, Health & Wellbeing Alliance (consortium of consortia)
Manchester Partnership	The Lyric Theatre Hammersmith Limited	Knowle West Media Centre
National Theatre	Theatre Royal Plymouth	Norfolk and Norwich Festival
Northern Stage	Theatre Royal Stratford East	Horniman Museum and Gardens
Nottingham Playhouse	Tullie House Museum and Art Gallery	
Opera North Limited	Tyne & Wear Archives & Museums	
Serpentine Galleries	Unicorn Theatre	
Whitechapel Gallery	University of Oxford	
Royal Exchange Theatre Company Ltd	Young Vic Company	

Glossary

- **Beyond Carbon** – a new field on the Creative Green Tools for organisations to feed back on environmental ideas and actions beyond just carbon footprinting.
- **Carbon footprint** – a measure of greenhouse gas emissions based on energy, travel, waste etc. most commonly given in tonnes of carbon dioxide (CO₂e)
- **Net carbon zero** – a net-zero target is not the same as zero carbon, which means that no carbon will be emitted at all. A net zero commitment allows for remaining greenhouse gas emissions when all reductions have been made to be ‘balanced’ — removed — with an equivalent amount via offsets such as peatland preservation, carbon credits or carbon capture technologies.
- **Circular economy** – designing out waste and pollution, keeping products and materials circulating within the economy at their highest value for as long as possible, and allowing natural systems to regenerate. This is in direct contrast to the current linear economy based on a ‘take, make, dispose’ model.
- **The Colour Green** – part of the Arts Council’s environment programme, a podcast and Lab exploring issues of environmental justice and training cultural leaders and artists of colour.
- **Creative Green Tools** – a set of free online tools developed by Julie’s Bicycle for cultural venues, events, offices and tours to report on their environmental impacts, calculate their carbon footprint and track progress over time.
- **Climate justice** – the political and ethical dimensions of climate/environmental change, the root causes, effects and mitigation efforts.
- **Divestment** – generally associated with fossil fuel investment, moving money out of fossil fuels by, for example, choosing banks, pension providers, insurance providers, funders who do not invest in or make money from fossil fuel extraction.
- **Intergovernmental Panel on Climate Change (IPCC)** – the United Nations body which convenes thousands of scientists from all over the globe to regularly assess and report climate change science and resulting implications for policy-makers.
- **Paris Agreement** – a global commitment, negotiated within the United Nations Framework Convention on Climate Change and signed in Paris in 2016, to keep the increase in global average temperature to well below 2 degrees Celsius, a target subsequently revised by the UNFCCC to 1.5.
- **Sustainable Development Goals (SDGs)** – in October 2015 more than 150 countries adopted the 17 SDGs to end poverty, protect the planet and ensure prosperity for all by 2030. For the Goals to be reached, everyone must play their part: governments, organisations, businesses and civil society. It is generally acknowledged that in order for meaningful progress to be made towards the SDGs, all parts of society must work together to meet the targets.



Further reading

Highlights from Julie's Bicycle resources developed under Arts Council England's Environmental Programme

- Creative Spaces for Nature [briefing](#) and webinar featuring Somerset House Trust
- Culture Beyond Plastic [briefing](#)
- CG Tools: free [carbon calculators](#) for the creative community
- Environmental Policy and Action Plan [Guidelines](#) and [webinar](#) featuring Lyric Hammersmith
- Environmental Sustainability in the Digital Age of Culture [briefing](#)
- Greening your Capital Projects [webinar](#) featuring Wiltshire Music Trust
- How to buy sustainably sourced power [guide](#)
- Making Data Meaningful [webinar](#) featuring Donmar Warehouse
- Museums' Environmental [Framework](#)
- Putting a Price on Carbon [briefing](#) and [webinar](#)
- Sustainable Cultural Mobility [webinar](#)
- The Colour Green [podcast](#) series and [Lab](#)
- The Creative Climate Justice [Resource Hub](#) (launched 8 September 2021)

Other Julie's Bicycle resources

- Creative Climate Chats webinar [series](#)
- Re-thinking Materials and Circular Economy, Creative Green [webinar](#)
- The Road to Zero Carbon, Creative Green [webinar](#)
- The Art of Zero, Carbon Footprint of Global Visual Arts [report](#) (supported by the AKO Foundation)
- Museums top tips [guide](#)
- Music top tips [guide](#)
- Sustainable Production for the Arts [webinar](#)

Find more on the Julie's Bicycle [website](#).

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Julie's Bicycle

Julie's Bicycle is a pioneering not-for-profit mobilising the arts and culture to take action on the climate and ecological crisis. Founded by the music industry in 2007 and now working across the arts and culture, Julie's Bicycle has partnered with over 2,000 organisations in the UK and internationally. Combining cultural and environmental expertise, Julie's Bicycle focuses on high-impact programmes and policy change to meet the climate crisis head-on. Our work includes research, tools, consultancy and training, bringing together networks that translate the climate crisis into practical actions and ideas. Our freely available resources are the most comprehensive library of good environmental practice for culture anywhere, co-created with the thousands of artists and creative organisations we work with.

COVER – *Seven methods of killing kylie jenner* by Jasmine Lee-Jones, Royal Court Theatre Production Photos (2021). Photo © Myah Jeffers
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