Culture, Climate and Environmental Responsibility: Environmental Report 2024-25

Arts Council England
Julie's Bicycle

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Les girafes by Sherman Rabbit, Roberts Park.

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Executive Summary

For every year that climate change accelerates, **the creative and cultural sector continues to rise to the challenge**. Leading with imagination and purpose, a groundswell of hundreds of organisations of all sizes, types, and artforms, are finding innovative ways to show up, contribute, and c**onnect us with nature – improving our health and wellbeing** and bringing joy and creativity to our communities.

This report offers the chance to dive into inspiring real-world examples of bold, uplifting, and transformative action taken by organisations in the second year of Arts Council England's 2023-26 Environmental Programme – rooted in community and collaboration, and with a shared commitment to environmental responsibility.

This year, 558 organisations shared their carbon emissions data. Collective reporting provides a comprehensive overview of both progress and challenges the sector faces, enabling knowledge sharing, increasing accountability, and building a compelling case for the role that culture can play in addressing the interconnected climate, nature and justice crises. It demonstrates the real scale of the action being taken – the commitment, creativity, and a sector seizing the opportunities of a just transition to power a culture shift for the future we all need.

Hayward, Matthew Barney, Redoubt. Photo by Hugo Glendinning

Introduction

Launched in 2012, Arts Council England's Environmental Programme, delivered by Julie's Bicycle, has evolved into a sector-leading initiative, embedding environmental action across the cultural landscape and reflecting a growing nationwide commitment to sustainability and climate leadership. The Programme is packed with free resources, tools, and training to support the diversity of action required across the sector. In addition, **cultural organisations are also invited to join programmes that focus on justice, resilience, governance, and decarbonisation.**

Transforming Energy

Designed for building-based organisations, the **Transforming Energy** (https://juliesbicycle.com/our-work/arts-council-programme/transforming-energy/) programme is made up of two strands:

1. **Buildings Net Zero Energy.** (https://juliesbicycle.com/our-work/arts-council-programme/transforming-energy/transforming-energy-buildings-net-zero-energy/) is for organisations at the beginning of their environmental journey, looking for additional support to ramp up their efforts. This strand of work offers free self-service resources online, access to an energy scorecard and training modules on Building Energy Management. There are currently **64** (see note 1) individuals signed up to the Building Net Zero Energy strand.
2. Capital Investment Ready (https://juliesbicycle.com/our-work/arts-council-programme/transforming-energy/transforming-energy-capital-investment/) provides enhanced support to selected cohorts of organisations advancing their environmental commitments, assisting them

in preparing their cultural venues for electrification and focusing on 2030 decarbonisation goals. A total of **21** organisations are taking part.

Board Environmental Champions

Designed to support trustees and board members of National Portfolio Organisations (NPOs) and Investment Principles Support Organisations (IPSOs) to embed Environmental Responsibility at the governance level of organisations, **Board Environmental Champions** (https://juliesbicycle.com/our-work/arts-council-programme/board-environmental-champions/) has ongoing enrolment, supported by a Champions Guide. Valuable twice-yearly inspiration and network meetings enables knowledge sharing, skills, and confidence building to increase ambition and inspire peers and audiences. There are currently **221** (see note 2) organisations signed up to the Board Environmental Champions programme.

Leading Resilience

Leading Resilience (https://juliesbicycle.com/our-work/arts-council-programme/leading-resilience/) is an ongoing pilot and mentoring programme that has been supporting and cultivating leadership across the portfolio and wider sector. This programme has the following strands:

1. **Adaptive Futures** (https://juliesbicycle.com/our-work/arts-council-programme/leading-resilience/#culture) is a place-based programme kicking off in 2026, helping to strengthen creative climate work in one city focusing on resilience and adaptation. It supports creative organisations working in partnerships that bring together climate data and local community knowledge, exploring and establishing pathways to greener, fairer, and co-designed futures – putting culture at the centre of building climate-resilient communities.

2. **Resilient Horizons** (https://juliesbicycle.com/our-work/arts-council-programme/leading-resilience/#horizons) was a collaboration with Arts Council England's **Creative People and Places** (https://www.artscouncil.org.uk/creative-people-and-places-0) programme during 2024-25. It explored pathways towards creative adaptation and resilience for place-based, creative community-led projects.
3. **Adapting Culture** (https://juliesbicycle.com/our-work/arts-council-programme/leading-resilience/#culture) offered bespoke sessions for leaders to incorporate adaptation thinking into governance and policy for NPOs and IPSOs. Additional series of webinars, workshops and peer sharing sessions were open to the wider sector to build an understanding of adaptation to climate change in the context of place-making, nature and biodiversity, and venues. The resources created are freely available online.

Creative Climate Accelerator

The **Creative Climate Accelerator** (https://juliesbicycle.com/our-work/arts-council-programme/creative-climate-accelerator/) for underrepresented creative changemakers, offering a free training course to help them build skills and confidence to create change in their communities. Participants are nominated by a local NPO/IPSO that supports their work. In 2025, 29 participants took part. In 2026, the programme will run alongside the Adaptive Futures programme, focusing on how individuals can support their communities to adapt and build resilience to the impacts of climate change.

Creating Now For The Future

Creating Now For The Future (https://juliesbicycle.com/our-work/arts-council-programme/creating-now-for-the-future/) supports artists, creatives and freelancers, and led to the creation of the **Creative Freelancers Climate Almanac**

(https://juliesbicycle.com/resource/creative-freelancers-climate-almanac/). In 2025-26 additional sessions, shaped by the interests of freelancers in particular, will further explore how individuals can make a difference through sustainable and regenerative creative practices.
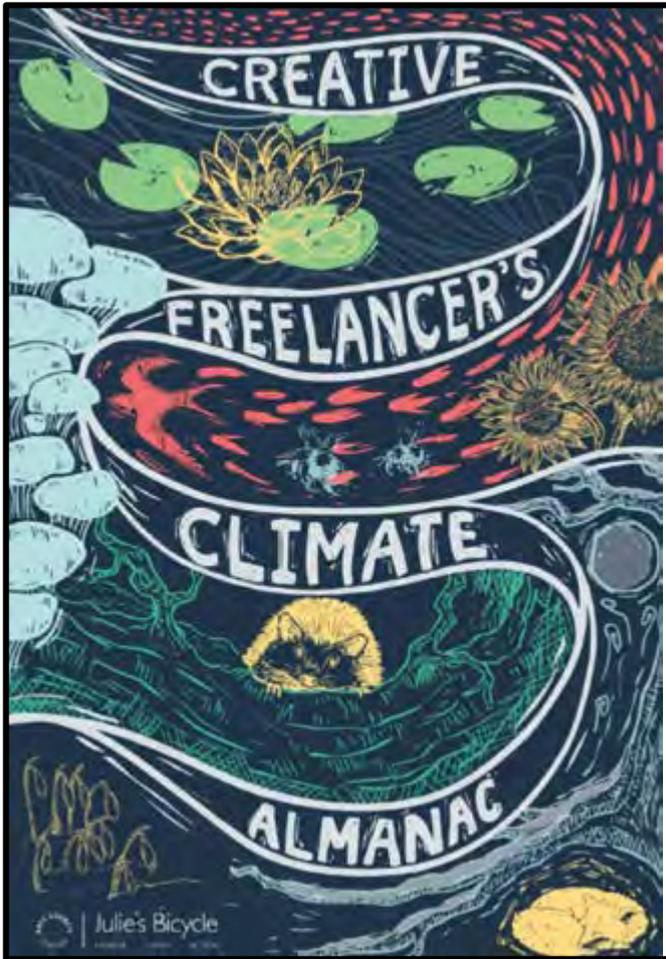
Notes

1. Figure correct at time of publication
2. Figure correct at time of publication

Carbon Snapshot

Total number of NPOs reported: 558 (see note 3). There are 985 NPOs in the 2023-26 portfolio therefore 57% submitted environmental data via the Creative Climate Tools (CC Tools) for the environmental reporting period of 2024-25.

Organisations self-reported their data (see note 4) across several different environmental impact areas including Artist/Crew Travel, Audience Travel, Business Travel, Energy, Fleet Travel, Freight Travel, Operational Materials and Waste (see note 5), Project Materials and Waste, Show Power, Water, and Sewerage.

Total Emissions: 115,960 TCO2e
*equivalent to the annual carbon footprint of approximately 11,599 people in the UK

The total emissions for the reporting portfolio are 115,960 tCO2e (see note 6). This figure excludes audience travel (see page 22), and would total 191,387 tCO2e **if** included.

A total of **366** NPOs reported energy data.

Electricity Use: 112 million kWh

Gas Use: 118 million kWh

Total Energy Use
(electricity + gas)
229 million kWh (see note 7)

Enough to power 15,369 UK households (see note 8)

Total Energy Spend
(electricity and gas use)
£36 million

370 organisations reported **1 billion litres** of water use*
*Equivalent to **3,093** weeks' worth of showers for one person in a UK home (see note 9)

458 NPOs reported **38,245 tCO2e**** of waste and materials10 data
equivalent to driving a typical petrol car 1000km, nearly **200,000 times!
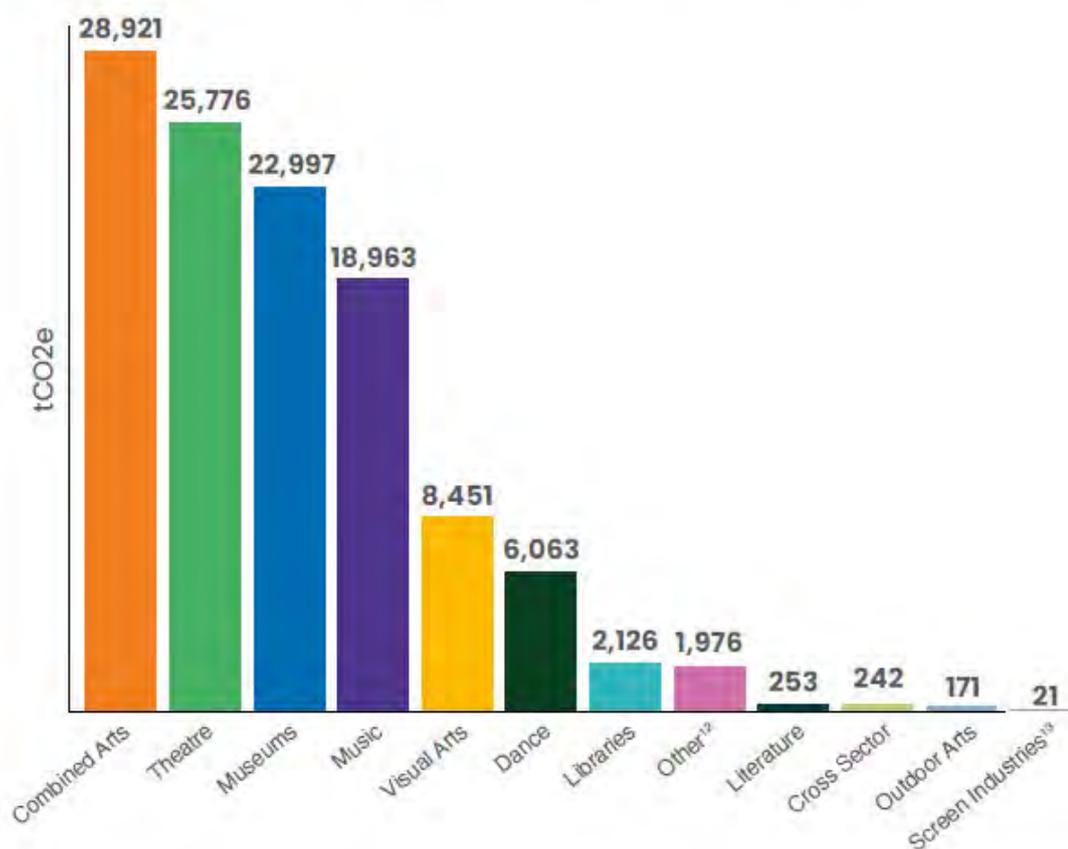
426 organisations reported **7,956 tCO2e** of business travel emissions

339 organisations reported homeworking data

Touring Emissions
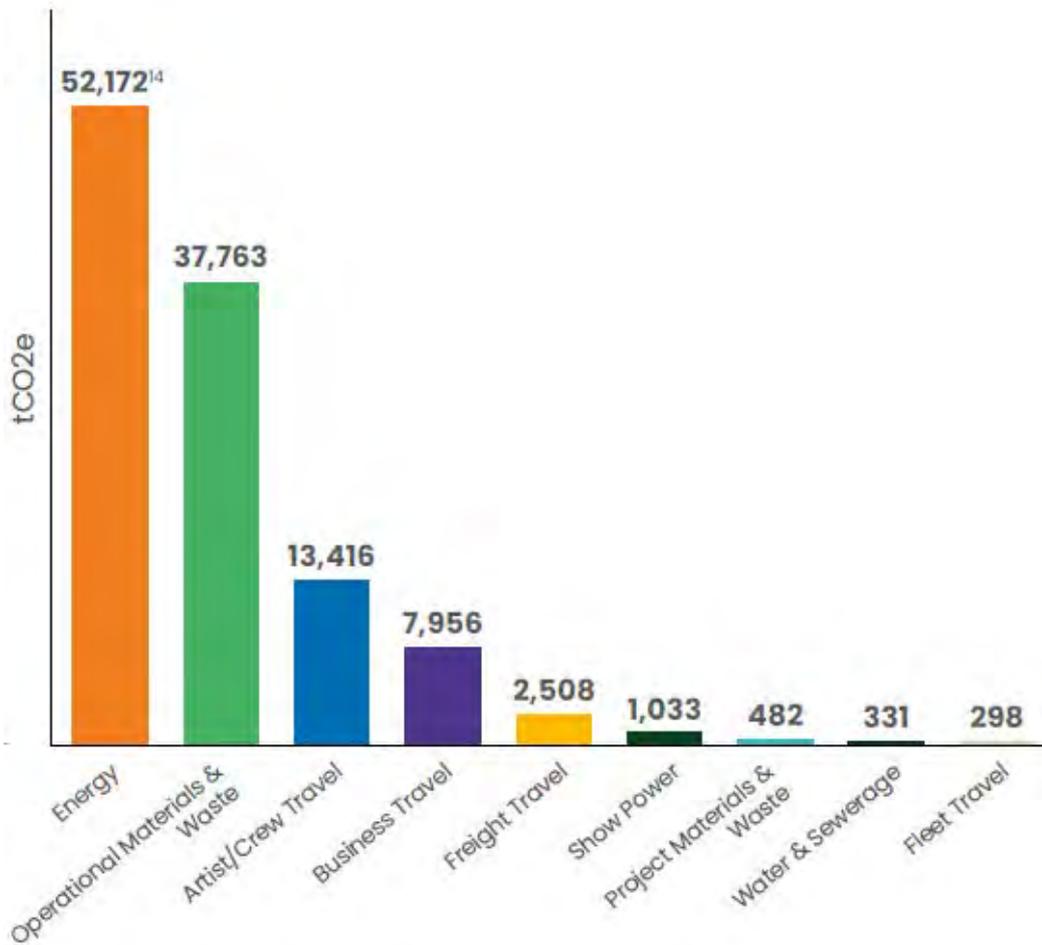**92,870 tCO2e** (see note 11)

Emissions per artform: 115,960 tCO2e

[The image above shows the amount of Emissions per artform tCo2e, totalling 115,960.

The figures given for each artform are as follows:

- Combined Arts: 28,921
- Theatre: 25,776
- Museums: 22,997
- Music: 18,963
- Visual Arts: 8,451
- Dance: 6,063
- Libraries: 2,126
- Other (see note12): 1,976
- Literature: 253
- Cross Sector: 242
- Outdoor Arts: 171
- Screen Industries (see note 13): 21]

Emissions per impact area: 115,960 tCO2e

[The image above shows the amount of Emissions per impact area tCo2e, totalling 115,960.
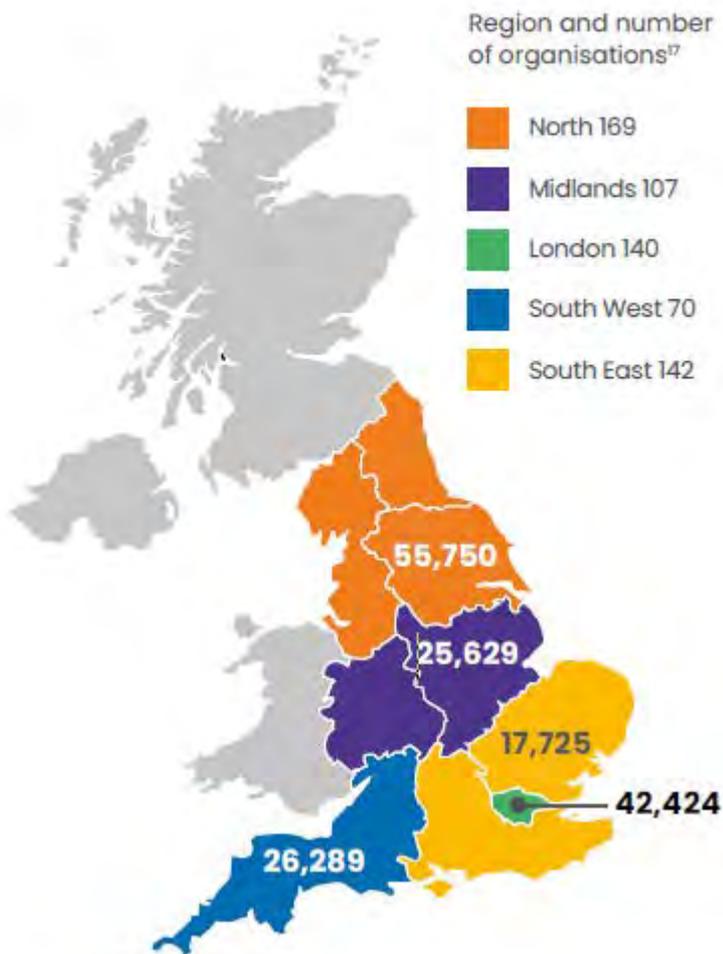
The figures given for each artform are as follows:

- Energy: 52,172 (see note 14)
- Operational Materials and Waste: 37,763
- Artist/Crew Travel: 13,416
- Business Travel: 7,956
- Freight Travel: 2,508
- Show Power: 1,033
- Project Materials and Waste: 482
- Water & Sewerage: 331
- Fleet Travel: 298

Reporting NPOs vary in size, ranging from micro organisations (fewer than 10 employees), small organisations (up to 49 employees), medium organisations (50-249 employees), and large organisations with more than 250 employees.

Total emissions by region[15]

Emissions tCO2e[16]

Region and number of organisations[17]

- North 169
- Midlands 107
- London 140
- South West 70
- South East 142

North: 55,750
Midlands: 25,629
South East: 17,725
London: 42,424
South West: 26,289

[The image above shows the total emissions by region (see note 15). It gives the following information for each region.

- North
  Number of Organisations: 169
  Total Emissions tCO2e: 55,750

- Midlands
  Number of Organisations: 107
  Total Emissions tCO2e: 25,269
- London:
  Number of Organisations: 140
  Total Emissions tCO2e: 42,424
- South West
  Number of Organisations: 70
  Total Emissions tCo2e: 26,289
- South East
  Number of Organisations: 142
  Total Emissions tCo2e: 17,725

The North accounts for 27% of organisations (169 in total) and the highest emissions (55,750 tCO2e). London and the South East have similar organisation numbers (140 and 142), but London's emissions are far higher (42,424 tCO2e vs 17,725 tCO2e). The Midlands and South West report fewer organisations (107 and 70, yet similar emissions). This data may be influenced by factors such as regional availability of low-carbon transport, the scale of organisations, venues or events, and audience size.

Custom emissions 5,442 tCO2e (see note 18)

(A total of **63** organisations submitted data within custom emission19 tabs, which represents 11% of the total number of organisations reporting data. This accounts for 3% of total emissions)

[In the following list we detail for each item:

- Impact area: Custom emissions (tCO2e); Number of organisations reporting on custom emissions]

- Business Travel: 1,511, 20
- Operational Materials and Waste: 1,428, 22
- Audience Travel: 1,380, 4
- Energy: 872, 24
- Artist/Crew Travel: 131, 6
- Project Materials and Waste: 84, 7
- Fleet Travel: 20, 4
- Freight Travel: 12, 2
- Show Power: 24, 1
- Water and Sewerage: 1, 7

Impact area and number of organisations reporting data within the new custom emissions functionality. Total 97 (63 individual (see note 20))

Notes

3. This data was cleaned to exclude clear inaccuracies in input data, double counting and anomalous figures, but user input errors may still be present.
4. Aggregated emissions data across large numbers of organisations provides a strong indication of the scale of reporting. Increases may reflect greater transparency and engagement rather than actual growth in emissions.
5. Waste and Materials have been updated to Operational Waste and Materials and Project Waste and Materials to give a more accurate, lifecycle-based view of environmental impacts.
6. tCO2e is "tonnes of carbon dioxide equivalent". This is a conversion of the warming effect of all greenhouse gases into one unit.
7. Figure **does not** include diesel, oil, district heating or homeworking figures

8. Based on annual average household energy usage of 14,900 kWh, **source (https://www.nimblefins.co.uk/average-cost-gas-electricity-bill-uk-household)**.

9. 1 billion litres of water is equivalent to 155 tCO2e or approximately 3,093 weeks' worth of showers for 1 person in a UK home.

10. See revised Operational Materials & Waste and Project Materials & Waste **methodology (https://ig-tools.com/resources)**.

11. This is a combined figure including the following impacts – Artist/Crew travel, Audience travel, Freight, Show Power and Project Materials and Waste.

12. Including – cross sector support, screen industries, non sector specific, galleries, sport, and archives.

13. The portfolio includes some screen industry organisations, who are also supported by the BFI's Sustainable Screen programme

14. This figure includes the custom emissions energy total which is broken out separately below.

15. Regions as defined by Arts Council England.

16. Some organisations reported in multiple regions, so the emissions total is greater than the official total.

17. Some organisations reported in multiple regions, and work across borders (perhaps with a Head Office in one area while operating a tour elsewhere) so the number of organisations is greater than the official total. The total number of organisations by region is 628.

18. Total emissions figure rounded to 4 significant figures.

19. Custom Emissions' is where users can directly input already calculated carbon emissions (i.e. from other tools) into the Creative Climate Tools. This data is treated separately because other tools may use different conversion factors, which means that it is not directly comparable to direct entries on the Creative Climate Tools.

20. 63 organisations reported on custom emissions, however some organisations will have reported on more than one impact, hence a total of 97.

Carbon – Key Insights

Museums, Combined Arts, Theatre, Music and Visual Arts contributed 96% of the total reported CO2e

As with previous years, a relatively small number of organisations and artforms are responsible for the majority of carbon emissions. 3% of reporting organisations (see note 21) produce 20% of emissions. Museums, Combined Arts, Theatre, Music and Visual Arts contributed 96% of the total reported CO2e (98% in **2023-24 report** (https://juliesbicycle.com/jb/culture-climate-and-environmental-responsibility-annual-report-2023-24/)).

Venue-based operations – particularly cultural buildings – are responsible for around 80% of total emissions, largely due to heating, electricity use, and associated audience travel. This is unsurprising given that reporting is largely dominated by building-based organisations, which often have the most control over their scope 1 and 2 emissions.

The largest contributors to the total emissions of the portfolio are **audience travel, energy use** (gas and electricity), **operational materials, and waste**.

Audience and touring travel are significant contributors to overall emissions, but they are reported by less than half of reporting organisations and are **likely to be underestimated**. This underscores a key challenge: while audience behaviour has a major impact on the emissions total, it is within an organisation's influence, but not its direct control.

Cultural organisations can address this by communicating their climate initiatives publicly (https://juliesbicycle.com/resource/communicating-your-climate-action-guide/), linking to sustainable travel options for audiences, and **working with local authorities to promote low carbon travel**.
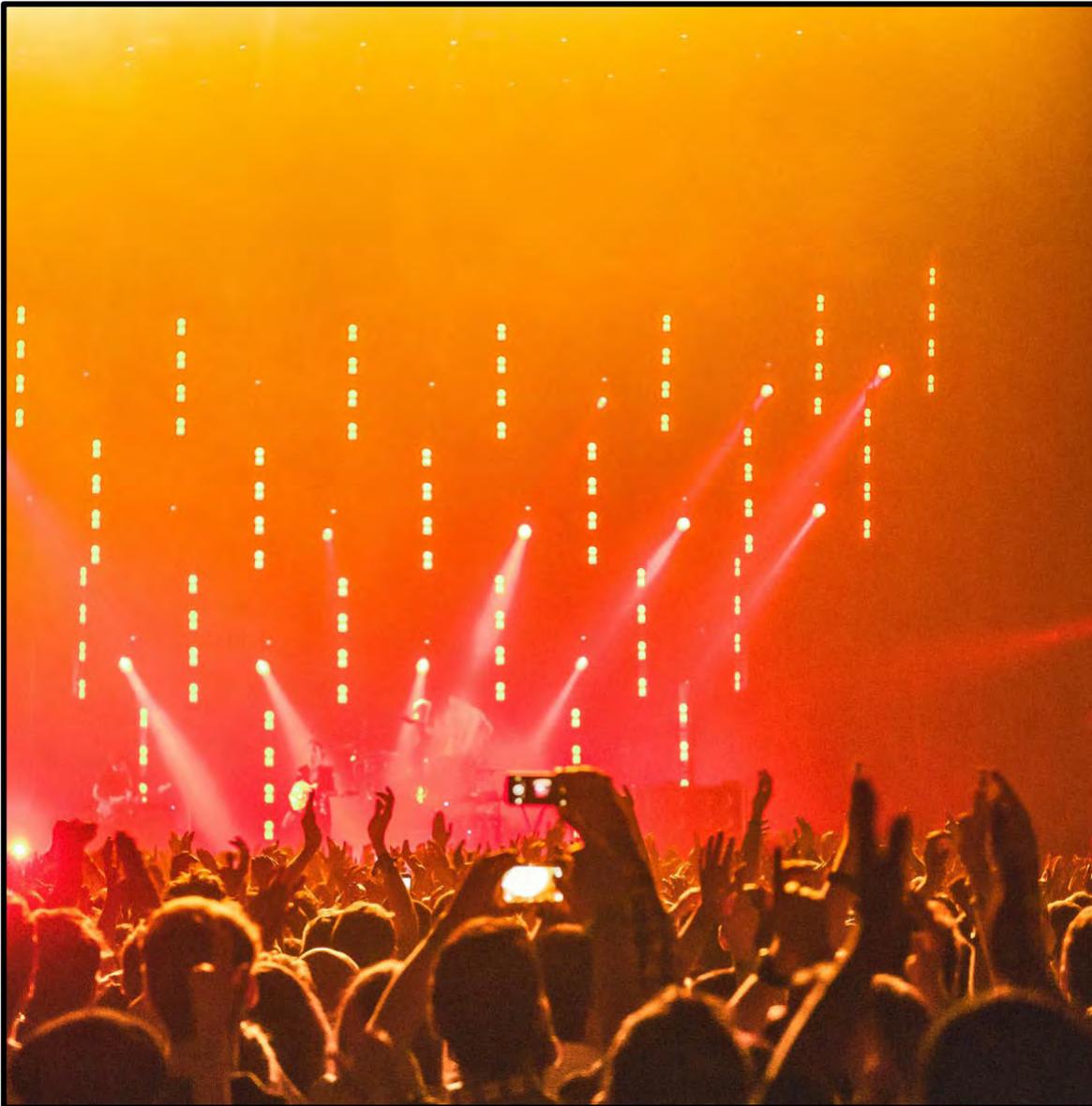
Anna MW, pexels

The ability to influence audiences, shape public attitudes and drive behaviour change, mean that arts and cultural organisations have a powerful role to play in championing climate action.

Energy use remains a dominant impact area in carbon reporting. While gas and electricity usage volumes are similar, electricity costs are higher. Targeting heating fuel sources, particularly **switching away from gas, would result in significant reductions in energy use and emissions**.

Waste has been separated into 'Operational Waste and Materials' and 'Project Waste and Materials' within the Creative Climate Tools this year, providing a fuller life-cycle assessment of these impacts. The data shows that **emissions from waste and materials are predominantly from core operational activities**, rather than the production of creative work, providing a focus for targeted reductions.

Water use contributes relatively little to emissions but is costly. **Addressing water consumption could represent an easy win** for both cost savings and environmental impact reduction.

Overall, compared to the previous year, total reported emissions (including travel) rose by 32%. Audience travel and touring contributed substantially to this increase. Emissions from energy use rose by 16% compared to 2023-24. Water use saw a notable decrease of 35% compared to last year, showing progress in resource efficiency. Despite the increase in overall emissions, the number of reporting organisations dropped from 610 to 558, indicating that changes in emission factors (particularly flights) and improved reporting practices are likely to have influenced totals.

Although the sector accounts for just 0.05% of the UK's total greenhouse gas emissions (see note 22), its ability to influence its audience, shape public attitudes and drive behaviour change, mean that arts and cultural organisations have a powerful role to play in championing climate action.

Kathy Williams, Place of Safety

Water Use: -35%*

Energy Emissions: +16%*

*compared to 24/25

Audience Travel

This year, 255 organisations reported audience travel data and reported emissions totaled 75,430 tCO2e. Shorthaul flight travel (see note 23) was the highest emitting mode of transport.

Every year, audience travel is analysed separately from the rest of the data collected. While organisations can take steps to influence their audiences' travel choices through initiatives like subsidised tickets for public transport, offering virtual events, or ensuring performances are in locations well served with public transport, they are unable to directly control their audience's behaviour.

The data is problematic to collate, review, and analyse, and the variety of transport modes and regional variations add to the complexity. This results in reliance on averages and estimates, and CC Tools users often defer to the Default24 option. Both updates to the CC Tools and improvements in data collection can result in higher emission figures.

If audience travel data were added to the total emissions from the reporting portfolio this year (115,960 tCO2e), it would account for 39% of the combined total carbon footprint 191, 387 tCO2e, a proportion similar to last year.

Total emissions per method of travel in Audience Travel 24-25

[In the following list we detail for each item:
- Method of Travel: Emissions tCO2e]

- Short Haul Flights: 41,483
- Car Travel: 17,519
- Train: 6,955

- Domestic Flights: 2,086
- Public Transport Bus Local (see note 25): 1,997
- Long Haul Flights: 1,500
- Custom Emissions: 1,380
- Tube: 1,137
- Public Transport Bus Urban (see note 26): 609
- Taxis Travel: 565
- Dedicated Coaches: 149
- Ferry: 50
- Coach: –
- **Total: 75,430**

Image by Mircea Iancu from Pixabay

Notes

21. 18 of the largest organisations represent 3% of the total portfolio.
22. **UK greenhouse gas emissions statistics 2024** (https://www.gov.uk/government/statistics/provisional-uk-greenhouse-gas-emissions-statistics-2024?utm_source=chatgpt.com)
23. The audience travel flight emissions factor was updated this year, increasing the footprint significantly.
24. The audience travel footprint contains a 'default' tickbox which organisations can use if they are unable to collect the data themselves. The CC Tools guidelines strongly suggest that this is only done as a temporary, one year option and organisations may want to look at audience travel data collection specific to their work in subsequent years. The default emissions factor was updated this year and this has created a significant rise in audience travel flights.
25. Short distance bus travel to venue.
26. Non-chartered long distance bus travel (not incl shuttle bus travel to venue).

Voice from the Movement
Henna Asikainen

Henna Asikainen. Photo © John Davey

> Nature is not neutral – access to it is political, and the ability to feel at home in it is a right often unequally distributed.
> **Henna Asikainen**

I am a **multidisciplinary artist** with a socially engaged practice. Many of my artistic projects are developed in close collaboration with people who have lived experience of forced displacement and are seeking asylum. By working with some of the most vulnerable in our society – **people seeking a refuge, a place to live, to belong** – the artwork becomes embedded in the **thick middle** of the social and environmental injustices of our time.

These projects are structured around a **nature-based methodology, connecting participants with landscapes they may not have previously felt welcomed in** – places such as national parks and nature reserves. In my experience, nature provides an emotional bridge between countries of origin and new places, even when they present very different characteristics. Nature is not neutral – access to it is political, and the ability to feel at home in it is a right often unequally distributed.

Together with participants, we have explored pressing socio-political issues, including: what barriers exclude people from nature; what underpins our sense of home and belonging; and how a sense of 'homelessness' – of not belonging – is produced and reinforced through systems of othering and exclusion. Through collective exploration and making, these projects reimagine migration and integration through an eco-social lens – one **that recognises environmental justice and social inclusion as deeply interconnected and mutually reinforcing**.

My activism is not loud, but it is persistent. I have been doing this work, 'staying with the trouble' (see note 27), for more than a decade because I believe this work makes a difference. It is easy to overlook just how meaningful a seemingly small act, like organising a creative nature walk, can be for someone who is caught in a politically hostile environment. As one participant said, "Nature is a good listener". Or as another participant reflected: "This totally changed my mood," and we all belong here, "everyone is part of the same ecosystem."

The work does not solve the problems that many of the participants face, but it can offer a space where life beyond those challenges might begin to be imagined.

Culture has a vital role to play in these uncertain times. It can create the conditions for imagining otherwise.
Henna Asikainen

A space to reimagine new forms of sanctuary, solidarity, resistance, and belonging in a time of ecological and social crisis.

I am currently developing a new project called **Lintukoto** (https://juliesbicycle.com/resource/lintukoto-nests-of-belonging/), supported by Arts Council England and developed in partnership with The NewBridge Project and Great North Museum: Hancock. **Lintukoto** explores deeply entangled themes of displacement, climate change, and belonging through the lens of migratory birds – their journeys and the nests they build. The title is drawn from Finnish folklore, where **Lintukoto** refers to a mythical, paradise-like haven at the far edge of the world, where birds were believed to migrate for the winter. I am reimagining this concept within the context of our current moment – a time marked by mass displacement, collapsing ecosystems and the manifold violences of the Anthropocene.

This **process-led work seeks to foster dialogue for change**, inspire connection, and contribute to wider conversations about migration and social and environmental justice. Culture has a vital role to play in these uncertain times. It can create the conditions for imagining otherwise. It can open space for those who are so often excluded – people who, while being on the sharp edge of displacement, exclusion, and environmental harm, carry with them vital knowledge, care, and resilience. As artists, cultural institutions, and communities, **we can do more than reflect the world back to itself — we can help shape it**. We can build spaces of sanctuary and connection. We can hold open the door to more just and inclusive ecological futures.

> **Making work together, is learning together, is part of making futures together.**

Lintukoto exhibition, building NEST together with the community

Lintukoto Nature Reserve Visit and walk. Photo Simonen Rudolphie

Notes

27. Donna J. Haraway, "Staying with the Trouble: Making Kin in the Chthulucene", Duke University Press, 2016

Beyond Carbon Snapshot

The Beyond Carbon survey, part of the Creative Climate Tools (CC Tools), gives organisations a platform to tell the stories behind the data – from new facilities to creative projects.

This year, 160 organisations shared their information, making up 29% of all those that reported environmental data. Of those who reported:

- **93%** have an environmental policy
- **88%** have an environmental action plan

Good Governance

- **86%** make environmental principles and values central to core business strategies or plans
- **46% publish** their environmental policy and/or commitments publicly
- **76%** use a **pension** provider that invests in social and environmental impact or does not invest in the fossil fuel industry
- **67%** have appointed a member of their **governance** group or Board to oversee their environmental progress
- **85%** regularly discuss environmental data and progress on environmental responsibility at **senior management** level
- **57%** include a diverse range of people that **reflect their community** in their decision-making processes around environment

Programming

- **32%** have worked with people most impacted by climate change locally, to reflect issues that affect their community within the last year
- **73%** have produced / programmed / curated work exploring **environmental themes** within the last year
- **27%** have a **Green Rider** or 'green' clauses for visiting / touring productions / exhibitions
- **69%** include **environmental sustainability** in artistic / production briefs and open calls etc.

Engagement, Collaboration + Communication

- **57%** gather feedback about their environmental actions / initiatives to **understand their influence** and / or their impact
- **71% actively collaborate with other cultural organisations to find and share solutions to environmental issues**
- **35%** collaborate with the private/third sector on finding and sharing solutions to environmental issues

Dancefest with kinetika silk flags at Worcester carnival. Photo Clare Wood

Benefits + Value

- **46% have experienced direct financial benefits as a result of environmental action taken**
- **42%** have experienced profile / **reputational** benefits
- **62%** have experienced **team morale / wellbeing** benefits
- **64%** have used their environmental policy when making **applications** for funding

Resilience

- **48% are gathering information about how climate change will affect us, our surroundings and our communities in the future**
- **45%** are using climate change information and / or climate projections to review their policies, programmes, and activities to identify and act on risks

Heart of Glass. Credit Jazamin Sinclair

Operational Practice

- **56% have used their environmental data to inform their actions and investments to accelerate decarbonisation**
- 77% have used their environmental **data to make choices** about operational activities, or procurement options
- 75% have used their **environmental data** to review and update their action plan and target setting regularly
- 70% have taken steps to **save energy** and be more energy efficient
- 35% have installed **water saving** devices

Our survey highlights a variety of practical actions organisations are taking to decarbonise and strengthen their environmental responsibility.

This year's standout actions include:

- 55% purchase locally and / or ethically sourced food
- 83% communicate and promote public transport options for travel to / from their organisation
- 57% have a staff travel policy that promotes low or zero-carbon travel
- 39% include environmental requirements and / or clauses in key contracts for products and services and actively enforce them
- 77% consciously choose materials and methods which are environmentally better in their creative work and practice

Beyond Carbon – Key Insights

Arts Council England's Environmental Responsibility Investment Principle encourages organisations to embed environmental responsibility across all areas of their work, not just by tracking emissions, but by integrating sustainability into every part of their processes, operations, and creative practice.

The Beyond Carbon survey, part of the Creative Climate Tools, enables organisations to share their stories of action in their own words, reflecting some of the depth and scale of creative climate action across the sector. The following examples demonstrate how their practices align with the three pillars of the Environmental Responsibility Investment Principle.

Night walk – **Trail**. Photo © Alan Hamer

Understanding the data

Arts organisations are improving data quality and consistency in order to measure and reduce their footprints. **Crafts Council** (https://www.craftscouncil.org.uk/) assessed their digital footprint to inform a website upgrade. **Orchestras for All** (https://www.orchestrasforall.org/) identified their main sources of emissions by improving their data collection and analysis, and by tracking emissions from their residential programmes. Meanwhile, **Arnolfini** (https://arnolfini.org.uk/) used new tracking tools to better monitor scope 1 and 2 emissions, clearly defined scope 3 areas (such as exhibition production, artwork transport, business travel, water, and waste), and worked to improve the accuracy of audience travel data.

Plan, action and change

Materials And Waste

Across the sector, organisations are prioritising reuse and repurposing of materials and reducing waste. **Emma Rice Company (formerly Wise Children)** (https://www.emmaricecompany.co.uk/) have been setting clear expectations through green clauses, team champions, shared agreements, and consistent conversations from first meetings to final production. They also moved all of their production programmes to digital formats. **Shape Arts** (https://www.shapearts.org.uk/) launched **Another Day** (https://www.youtube.com/watch?v=XbHtdoBf_gA&list=PLsohq 98CRFnsefCQhZuWiz3ED08wia6So&index=3), an animation by James Lake made using repurposed cardboard, shared with hundreds of young people through workshops.

Oily Cart's (https://oilycart.org.uk/) tour **When the World Turns** (https://oilycart.org.uk/shows/when-the-world-turns/) advanced their reuse of materials by working with an eco-scenographer to source second-hand materials, while another of their tours, A **World Beneath Us** (https://oilycart.org.uk/shows/a-world-beneath-us/) , offered its audience a booklet suggesting how families could repurpose items. Through their Access Library, **Zoo Co Creative Ltd** (https://www.wearezooco.co.uk/access-support/access-resource-library) shared materials with peer organisations. They also ran events using repurposed items and gave away or sold items, highlighting the power of networks in reducing waste.

Food Waste, Composting and Water Recycling

Rich Mix (https://richmix.org.uk/) teamed up with **OITIJ-JO Collective** (https://oitij-jo.org/) and local partners to install a council funded food waste composting system, transforming kitchen scraps into nutrient-rich compost. They were able to achieve zero-to-landfill waste by increasing their plant-based menu options, eliminating single-use plastics, and switching to reusable or recyclable items. Similarly, **Full House Theatre** (https://fullhouse.org.uk/) reduced food waste in their participatory workshops by improving ordering accuracy and sharing any leftovers with participants and staff, ensuring nothing went to waste. **Exeter Phoenix** (https://exeterphoenix.org.uk/) installed two rainwater harvesting tanks and a living wall, with the collected water supplying both their annex toilets and the living wall's irrigation system.

Education, Engagement and Recycling

ZoieLogic Dance Theatre's HUB Festival (https://zoielogic.co.uk/) combined community engagement with innovative waste management and renewable energy practices to create a low environmental impact event that raised

sustainability awareness. They promoted climate action by inviting young attendees to design recycling bins, and involving their community in activities like discussing renewable energy, daily rubbish collection, and ensuring accurate waste tracking.

Energy

Shakespeare North Playhouse's (https://shakespearenorthplayhouse.co.uk/) solar PV panels have generated 17,912 kWh, (enough power for 179,120 cups of tea!) while a further 43.3% of their billable energy comes from clean and renewable sources. **Global Grooves** (https://www.globalgrooves.org/) put green energy front and centre for visitors with live energy displays showing real-time power use and solar generation. Using Arts Council England capital funding, **Level Centre Ltd** (https://levelcentre.com/) upgraded their building with energy efficient technology including LED lighting and an air source heat pump, while also responsibly reusing or recycling old equipment and materials to minimise waste.

Creative Arts East (https://www.creativeartseast.co.uk/) moved into a permanent office with another cultural organisation thereby reducing their combined carbon footprint, improving staff access, and providing cost effective, sustainable operations. They've also focussed on deeper community engagement, partnerships with reuse charities, and the integration of **Arts Green Book** (https://artsgreenbook.com/sustainablebuildings/) practices into their policies and artist contracts.

Supported by government funding and launched by the Minister for Small Businesses, **Art Classes Group** (https://artclassesgroup.com/) joined the 5-Point Action Plan for Small and Medium Enterprises (SEMs) sustainability research, demonstrating how SMEs can take control of their energy

efficiency. A similar collaborative effort saw **Film London** (https://filmlondon.org.uk/) work with Creative Zero to produce **The Fuel Project: The Shift** (https://film-london.files.svdcdn .com/production/The-Fuel-Project-The-Shift-September-24-V1.pdf?utm_source=chatgpt.com), a report which outlines a clear, collective roadmap to decarbonise supplier transport and mobile power for film and TV production, through planning, renewables and policy change. The **Courtyard Centre for the Arts** (https://www.courtyard.org.uk/give-the-green-light-appeal/) secured funding for an extensive LED lighting upgrade in summer 2025 which will enhance their energy efficiency and reduce their carbon footprint.

Photo © Anthony Sacco. The Creative Seed – Carnival Festival Clean Carnival Project

Transport / Touring

The set for **Jasmin Vardimon Company's** (https://www.jasminvardimon.com/) latest creation, **Now** (https://www.jasminvardimon.com/works/now/), has been designed to fit into a single touring van, decreasing haulage emissions. **Outlands Network** (https://outlands.network/) launched an Environmental Responsibility Membership Working Group and began shaping their Environmental Strategy. They kept their touring footprint light by choosing rail over air travel for an international performance, and played a key role in **Attitude is Everything's** (https://attitudeiseverything.org.uk/) updated **No Climate Action Without Us toolkit** (https://juliesbicycle.com/resource/no-climate-action-without-us-toolkit-resource/). After establishing a carbon emissions baseline for practitioners, volunteers, and audiences linked to their work, **Writing West Midlands** (https://writingwestmidlands.org/) are offering free public bus transport to attend the **Birmingham Literature Festival** (https://www.birminghamliteraturefestival.org/free-bus-travel/) when booking via their website. Open Sky Theatre leased an electric vehicle resulting in low emission transport.

Bees, Trees And Biodiversity

Norton Priory Museum Trust Limited's (https://www.nortonpriory.org/) new heritage orchard, featuring local apple varieties, was planted by their local community through public workshops and school learning programmes. The living 'apple library' boosts biodiversity and provides a community space for future generations. The artist-led Allotment Climate Resilience Project from **Talking Birds Theatre Company Ltd** (https://talkingbirds.co.uk/) showed the power of socially rooted, low-cost, creative approaches to climate adaptation, affirming that art can drive meaningful action. Despite budget constraints, they undertook a DIY green

roof experiment at **The Nest** (https://talkingbirds.co.uk/2021/07/14/the-nest/) using recycled materials and native seeds – resulting in an influx of birds, bees, damselflies, and other rich biodiversity. Green spaces remain central to **Tees Valley Museums'** (https://teesvalleymuseums.org/) programme with the sensory garden at Kirkleatham enhancing wellbeing, biodiversity and connection to nature.

Successful funding bids allowed **Wysing Arts Centre** (https://www.wysingartscentre.org/) to transform their land management by increasing wildflower areas, and ending all herbicide use, supporting biodiversity and soil health. **Charnwood Arts's** (https://www.charnwoodarts.com/) "**Feel Good in The Forest**" (https://www.charnwoodarts.com/information/feel-good-in-the-forest) project in partnership with **Charnwood Forest Geopark** (https://www.charnwoodforest.org/) inspired community connection with nature through creative experiences and promoted awareness of environmental responsibility. In a bid to breathe new life into a previously industrial setting, **Hopetown Darlington** (https://www.hopetowndarlington.co.uk/) has opened an ambitious community garden, bringing greenery and pollinators to regenerate the land.

Matthew Barney, Redoubt production still. Photographer – Hugo Glendinning

Influence, educate and advocate

Engagement

The environmental working group at **The Open Eye Gallery** (https://openeye.org.uk/) welcomed two new expert board members to help guide sustainability efforts through regular meetings and initiatives like a Staff Green Day workshop. **The Poetry Society** (https://poetrysociety.org.uk/) is committed to enhancing young people's connection to nature and environmental issues by combining poetry with hands-on experiences such as the **Bog Talk** (https://poetrysociety.org.uk/projects/poetry-and-the-environment/bog-talk/) project and a **partnership** (https://poetrysociety.org.uk/news/poetry-society-and-aesseal/) with green engineering firm AESSEAL. **Royal Ballet and Opera** (https://www.rbo.org.uk/) have been working with **Dutch National Opera and Ballet** (https://www.operaballet.nl/en) and **Opera Europa** (https://opera-europa.org/) to explore sustainable production design, finding that standardised practices and better collaboration between design and technical teams are key to success.

Programming

Open Clasp Theatre Company (https://openclasp.org.uk/) toured a filmed version of a live production, **Mycelial** (https://openclasp.org.uk/mycelial-on-tour-again/), internationally, cutting environmental impact by avoiding travel for the 14-person cast and crew, while reaching those previously unable to attend live shows due to distance. Programming, such as **Black Country Landscapes** (https://www.wolverhamptonart.org.uk/whats-on/black-country-landscapes/) at **Wolverhampton Art Gallery** (https://www.wolverhamptonart.org.uk/), reflects a growing engagement with environmental themes, from climate-focused poetry to creative use of recycled materials, all encouraging a deeper connection with the natural world.

Policy

International Curators Forum
(https://www.internationalcuratorsforum.org/) have joined
Gallery Climate Coalition (https://galleryclimatecoalition.org/)
and formed a Green Team, implemented a new environmental
policy and action plan, and published an environmental
responsibility statement on their website. Setting out their
environmental intentions, **CoDa Dance**
(https://codadance.com/) have developed a Green Rider to
share with venues and partners, suggesting practical actions
they can take and championing climate responsibility across the
wider sector.

Oxford University Museums Partnership
(https://www.development.ox.ac.uk/museums-partnership) are
actively working towards net zero by 2035 across their
museums, libraries and gardens with a clear baseline now set.
Their focus includes reducing emissions from exhibitions, loans,
digital activity, and travel, while also enhancing biodiversity and
cutting waste.

Investment

Thanks to Westminster Carbon Offset funding, **The
Photographers Gallery**
(https://thephotographersgallery.org.uk/) has completed their
environmental upgrade of halogen lights to energy efficient
LEDs. **Emma Rice Company (formerly Wise Children)**
(https://www.emmaricecompany.co.uk/) have invested in their
sustainability expertise through professional development,
including training in the **ISEP (formerly IEMA)**
(https://www.isepglobal.org/) Pathways to Net Zero, ISEP
Carbon Footprinting and Reporting, and the Organisational
Sustainability Bootcamp.

CommunityWorkshop, HospitalRooms 2023. Photographer – Linda Bell

Roles And Responsibilities

London Museum (formerly Museum of London) (https://www.londonmuseum.org.uk/) hired a Sustainability Lead who has worked with 3Adapt to develop a Net Zero Implementation Strategy and 10-year delivery programme, alongside drafting key policies on waste, procurement, and their 2035 net zero goals. Recognising the need for compromise and collaboration from all involved, **Kiln Theatre** (https://kilntheatre.com/) now include a sustainability clause in all technical and creative agreements, ensuring everyone aligns from the outset. They have also committed to meet **Theatre Green** (https://theatregreenbook.com/) Book's Basic standard on all their shows.

Governance

Embedding climate justice into all areas of their work, **Boundless Theatre** (https://boundlesstheatre.org.uk/) formed a People Planet sub-committee, developing guiding principles, focusing their work more locally, and championing youth and international voices through a climate justice lens. **Gary Clarke Company Ltd** (https://wastelandtour.co.uk/) have a newly formed Green Team, comprising a Trustee, Admin Director and Production Manager to lead on the monitoring and implementation of their recently developed environmental policy and action plan.

2Funky Arts Ltd (https://2funkyarts.co.uk/) embed sustainability in all their decision making; they include it as an agenda item in regular staff meetings, survey staff travel and remote working patterns, and collect audience travel data. They provide sustainability updates in quarterly board reports, have added sponsorship guidelines to ensure alignment in partnerships, and staff engagement with sustainability policies embedded in the appraisal process.

Aura by Southpaw Dance Company, a dancefest commission

Stories of Action

Disability Arts Online – Balancing Environmental Ambition with Access

https://juliesbicycle.com/resource/disability-arts-online/

Disability Arts Online (DAO) is an arts organisation led by disabled people. Recognising the climate crisis as a disability rights issue, **DAO puts disability justice at the heart of its environmental action** and reflects the priorities, needs, and ideas of disabled people. Their experience is that access requirements often conflict with low-carbon practices; therefore, they assume responsibility at an organisational level to identify solutions that reduce emissions, but that do not create barriers for people. This commitment has led to the development of an in-house travel and accommodation tracking system, designed to monitor the carbon impact of journeys and overnight stays. Before prompting staff to select the 'greener' option, the system encourages reflection on access requirements to ensure safe travel. Embedded within the expense claim process, the tool captures accurate data, which a dedicated team member reviews and prepares for analysis and submission to Julie's Bicycle.

Lead artist, Aidan Moesby on a research visit in Harstad, Norway as part of Climate for (Ex)change

Film London – Collaboration and Knowledge Sharing to Reduce Emissions in Film and TV

https://juliesbicycle.com/resource/film-london/

Film London are demonstrating the power of collaboration with their Grid Project to introduce green energy via the mains network for on-location filming. Partnering with other organisations is a core pillar of Film London's work. Initial consultation with a group of location managers, unit managers and the London Borough of Tower Hamlets was central to the scoping process for this project. Film London felt it was important to **share their learnings and insights so that others can implement similar projects** in other cities. Work has already begun in Liverpool to increase access to renewable energy via mains network connection for film, TV and major events as part of the UN Accelerator City programme.

Fuel Project Launch Event – Rebecca Hemsley

Motionhouse – Using Data For Sustainable International Travel

As a touring company with a mission to reach audiences in 'all places', including internationally, Motionhouse focused on reducing the environmental impacts of their touring. They started by examining all aspects of their operations, **using their emissions data and connecting with their peer networks** to build their process. Their efforts to streamline tour dates and reduce travel miles have been particularly successful with venue partners in Germany and Denmark. Their sustainable touring practices are supported by increased collaboration with venues and networks. For example, Motionhouse is interested in working with partners involved with Ecooperation, a European festival alliance that connects organisers, allowing for artists to tour more sustainably. The network enables more international festival dates to be combined, reducing the need for additional travel between the UK and Europe. Venues are increasingly showing more flexibility, including relaxing restrictive 'barring clauses' that prevent artists from performing in other local venues for a time.

Hidden by Motionhouse – photo by Dan Tucker

National Centre for Writing – Intergenerational Community Building in Green Spaces

The National Centre for Writing (NCW), based at Dragon Hall in Norwich, champions community access and sharing by opening its historic site and garden as inclusive spaces for creativity and wellbeing. Recognising the lack of green space in the local ward, NCW makes its garden available to the public, families, and writers, hosting over 25 free activity days in 2025. These initiatives encourage intergenerational engagement, and provide safe, welcoming places for reflection, play, and social connection. By sharing resources, knowledge, and heritage, NCW strengthens neighbourhood identity and fosters pride, with over 90% of audiences affirming its role in building a welcoming, connected community.


Norfolk and Norwich Festival, City of Literature – photo by Dan Scales

Settle Stories – Reimagining Storytelling Sustainably Through a Digital-first Approach

Settle Stories use storytelling to promote empathy and critical thinking in an increasingly digital world. Aiming to expand reach whilst also limiting their environmental impact, they took action and developed an Environmental Management Plan with a new digital-first approach. **Moving to digital** has removed barriers such as travel, cost, and accessibility for attendees. International collaboration has thrived – inviting speakers across the globe to share their stories, whilst keeping carbon intensive flights at bay. The Yorkshire Festival of Story 2024 highlights the success of this shift – attendees spanned 48 counties across six continents, live and on-demand content was offered to participants, and participation was seen from underrepresented communities. Settle Stories challenged the status quo and have discovered that storytelling doesn't lose its power when it travels through screens, it amplifies it.
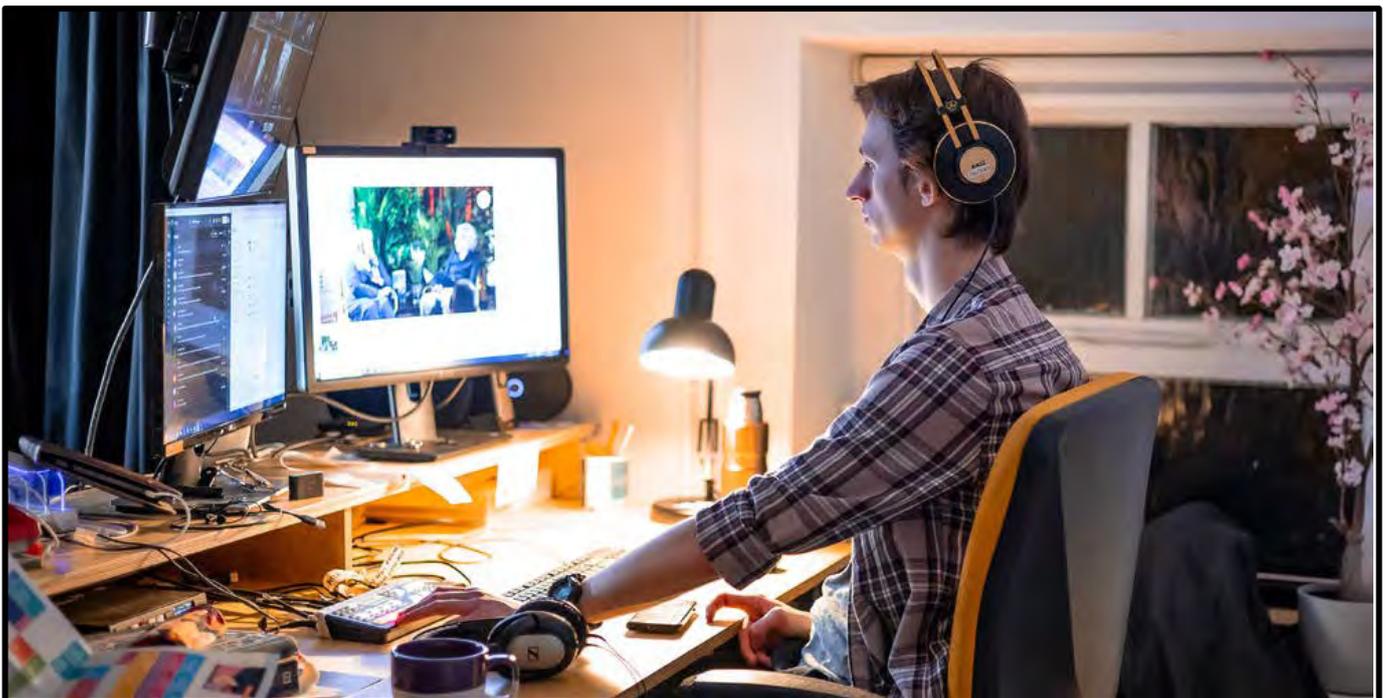
Settle Stories Livestreaming – Jess Cowie

The NewBridge Project – Collective Community Co-creation with Sustainability at its Core

https://juliesbicycle.com/resource/the-newbridge-project/

Since moving to Shieldfield in 2021, The NewBridge Project has transformed the Shieldfield Centre into a thriving hub where artists and local communities come together to create, learn, and connect. Housing 135 artists across affordable studios and project spaces, alongside public spaces such as a gallery, bookshop, youth room, free shop, and event areas, NewBridge actively promotes collective access to art and resources. They have worked to understand and meet the cultural needs of the diverse community they are now a part of, and **programmes are co-produced with members and local residents, reflecting community needs and values**. NewBridge aim to make decisions which centre care of people, nature, environment, and the places people live and work, with sustainability deeply woven into their culture, operations and everyday practices. Initiatives include sessions with queer gardening collective TopSoil, creating sustainability policies with Shieldfield Youth Programme, and a Fix-It Café – embedding care, environmental responsibility, and skill-sharing into daily practice.

TopSoil – photo by Izzy Finch

Unfolding Theatre – Collaborating on Materials Re-use and Waste Reduction

https://juliesbicycle.com/resource/unfolding-theatre/

Unfolding Theatre collaborated with partners and networks to reduce their materials use and waste. They work closely with designers, artists, and local businesses to repurpose existing set design structures for new productions. Set designs are futureproofed with **the whole lifecycle of the materials considered at the design stage**, ensuring extended use for other art installations. Collaboration with local artists has opened up new ways of working – for example, artist Lady Kitt introduced the idea of 'allotmenteering' which has driven reuse of materials in their artistic practice. Building strong relationships with local set building businesses, Durham Scenic Workshops, has helped them to secure storage space to hold materials long term in between productions, and allowed them to source reclaimed timber for projects and recycle timber from past projects.

Dragons – photo by Unfolding Theatre

Complicité – Building an Organisation-Wide Environmental Strategy

Complicité is developing a comprehensive environmental strategy, moving towards an embedded, organisation-wide approach that is ambitious, bold and imaginative – true to the spirit of their work. By collaborating with an external partner, chosen for their experience outside of theatre, they gained fresh perspective and engaged their entire team in a reflective process to co-create an embedded strategy. Although still in the early stages, Complicité has completed a sustainability maturity assessment, a sector benchmarking exercise, and a review of their current practices, identifying opportunities for deeper alignment, consistency, and impact.

Drive Your Plow – photo by Alex Brenner

North East Museums – Cutting Carbon with Energy Upgrades at South Shields Museum

https://juliesbicycle.com/resource/north-east-museums/

South Shields Museum and Art Gallery has taken significant steps towards becoming more environmentally sustainable with the installation of new solar roof panels, air source heat pumps and updated LED lighting, funded through a £540,000 grant from Arts Council England's Museum Estate and Development Fund. The investment enhances the museum's infrastructure and long-term viability, creates a more comfortable, collections-appropriate environment, and reduces reliance on traditional energy sources, cutting gas use by up to 77% in the first year. These changes contribute to a cleaner, greener future for South Shields.
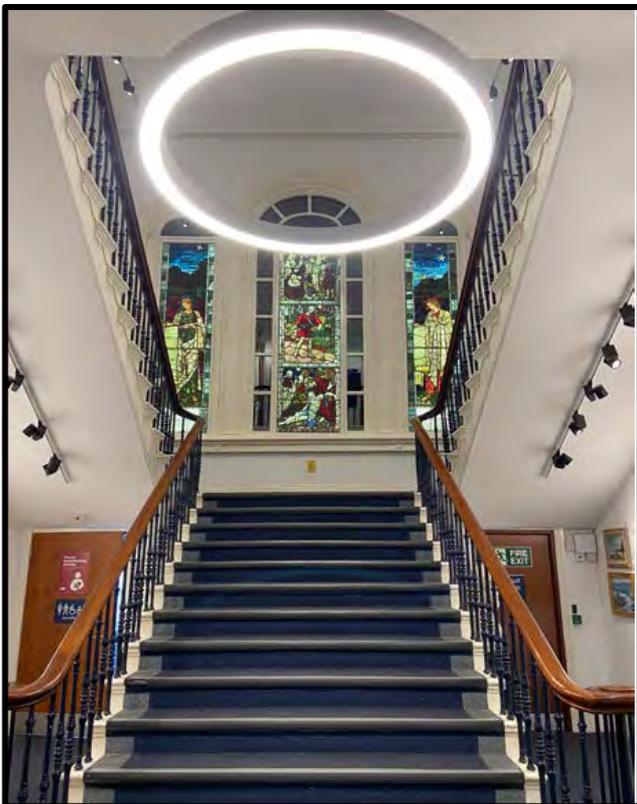

Photo by Glenn Asher-Gordon

Thackray Museum of Medicine – Embedding Environmental Responsibility with a Risk Register

https://juliesbicycle.com/resource/thackray-museum-of-medicine/

Thackray Museum is embedding environmental responsibility through a co-created risk register. Inspired by carbon literacy training, the register identifies direct and indirect emissions across all operations. Staff contribute insights on collections, events, and visitor services, making improvements ranging from heating upgrades to retail choices in the shop and café. The live register guides action, funding applications, and strategic planning while visibly tracking progress. Staff behaviours now reflect a culture of environmental awareness, to reduce, reuse and resource more consciously. The register shows how practical tools can create lasting impact on museum operations, programming, and organisational ethos, and will be reflected in their visitor experience.

Photo by Lee Dutton

Sunderland Culture – Programming for Biodiversity, Wellbeing and Climate Awareness

https://juliesbicycle.com/resource/sunderland-culture/

Sunderland Culture's programming explores environmental themes across its multiple venues. Launched in 2023 with support from Sunderland City Council, they transformed Mowbray Park Community Garden from a historic site into a hub for wellbeing and biodiversity with gardening, yoga, and play sessions. Arts Centre Washington has presented eco-focused theatre such as Hidden Garden and Greenfingers, and supports local groups with exhibitions like Earth Requiem. At the National Glass Centre, shows such as Menagerie highlight biodiversity loss and climate change. Sunderland Museum & Winter Gardens reinterpret collections through an environmental lens with youth-led projects, tours, and the upcoming Going Places: Green Spaces, Shared Places.

We Love Leaves – photo by Jennie Lambert

South London Gallery – Collaboration and Data Driving Sustainable Exhibitions

South London Gallery (SLG) is on an environmental journey. In 2024-25, they focused on engagement and collaboration: understanding environmental impacts, collaborating with consultants and other arts organisations to adopt best practice, and opening conversations with their teams to promote learning. Improved data quality, stronger carbon reporting, and industry collaboration on practical steps have shaped a more data-driven approach. This shift in decision making appears in their 2024 Acts of Resistance exhibition. SLG embraced a holistic approach to sustainable exhibitions; holding open conversations with artists about reducing the show's carbon footprint, adapting building materials for exhibition design, and collaborating with the V&A Museum to plan footprint reductions. Ambitious, achievable, and owned by everyone involved, SLG's environmental action plan provides practical steps for decarbonisation while keeping people and community at the core.

Photo provided by South London Gallery

Stories of Change – Transforming Energy

Inspiring stories of building-based cultural spaces making net zero real – from quick wins to bold investments.

The Capital Investment Ready programme is advancing decarbonisation while strengthening organisation resilience, reputation, and community impact.

The Courtyard

https://juliesbicycle.com/resource/story-of-change-the-courtyard/

The Courtyard (https://www.courtyard.org.uk/) in Hereford, a thriving arts venue welcoming 400,000 visitors annually, has transformed its approach to sustainability. Through the peer learning and 1:1 mentorship on the Capital Investment Ready programme, they have made step by step progress and focused on best practice. Prioritising a £400,000 stage lighting upgrade to LEDs, they reduced costs and cut energy use by 90%, which built vital credibility with funders. The team also identified local decarbonisation opportunities including joining the Hereford Heat Network, to access renewable energy and significantly reduce heating costs by 2027. With growing visibility and community support, The Courtyard is now raising additional funds to complete both projects, showing how cultural spaces can both lead climate action and provide a space dedicated to artistic excellence.

Midlands Arts Centre

https://juliesbicycle.com/resource/story-of-change-midlands-arts-centre-mac/

Midlands Arts Centre (https://macbirmingham.co.uk) (MAC) is a leading cultural hub in Birmingham. Since 2018 they have made steady progress in cutting energy use and carbon emissions. Early quick wins like LED lighting, boiler insulation and sensor taps laid the groundwork for deeper change. Participation in JB's Capital Investment Ready programme was a catalyst, helping MAC reframe its ambitions, prioritise bold investments, and strengthen trustee engagement. Guided by expert advice and data driven insights, MAC is now preparing to transition from gas to heat pumps, alongside vital building fabric upgrades. While challenges remain, MAC's leadership, planning, and persistence demonstrate how a united team can advance towards electrification step by step.

The Glasshouse

https://juliesbicycle.com/resource/story-of-change-the-glasshouse/

The Glasshouse (https://theglasshouseicm.org/) in Gateshead is a landmark music charity and home to the Royal Northern Sinfonia. The team has long embedded sustainability into its operations, measuring carbon emissions since 2012, and committing to net zero by 2030. Participation in the Capital Investment Ready programme meant expert guidance was there to support their ambitions, from tackling energy-intensive assets like dehumidifiers and commercial kitchens to planning their solar expansion and automated heating and cooling systems. Crucially, the programme helped them refine how they

communicate their efforts to engage stakeholders more effectively, balancing carbon and financial narratives. By drawing these threads together, The Glasshouse is not only fundraising successfully but also shaping a clear, credible path to net zero and future-proofing its 20-year old venue.

Stories of Change – Creative Climate Accelerator

Inspiring legacy projects by changemakers on the Creative Climate Accelerator (CCA) programme for emerging leaders from underrepresented groups, in partnership with an NPO.

Laura de Moxom x Jelly

https://juliesbicycle.com/resource/a-thames-pilgrimage-walking-witnessing-and-transformation/

Laura de Moxom is an artist and producer, working in participatory arts. During CCA, Laura gained the confidence to pursue an exploratory project and successfully applied for both Developing Your Creative Practice and AN grant funding to

complete a **Thames Pilgrimage**. The walk was a solo 290km, 16-day walk from river mouth to source, that was both a performance and a process of transformation through creativity, taking photographs, testing water for pollution, gathering objects and experimenting with techniques in making. The project centred on environmental care and a deepening relationship with place and nature, contributing to new ways of thinking and methods of making through slow analogue practices. Jelly nominated and supported Laura, offering time, space and encouragement, and continuing to support the project as she works to create a film and publication.

Emma Ford x Barnsley Libraries

https://juliesbicycle.com/resource/barnsley-libraries-turning-climate-anxiety-into-action-with-young-voices/

Emma Ford is an NPO engagement officer at Barnsley libraries, who used her CCA project to work with a panel of young people from Barnsley Youth Council to write a brief, score, and select a project to commission for Green Libraries Week, embedding sustainability from the planning stage. The panel chose to commission a film, '**Change is Coming'**, co-produced with Barnsley Libraries, Fly Girl Films, and young people in Barnsley. The project opened up new experiences for the

young people involved, explored their climate anxieties, and gave them a creative way to educate their peers on what they could do to tackle these issues. The film premiered at the Parkway Cinema, followed by a Q&A with participants. Building on the success of the Green Libraries Week Commission 2024, Barnsley Libraries are undertaking another larger green libraries commission this year.

Andrea Ku x Rule of Threes

https://juliesbicycle.com/resource/angela-ku-x-rule-of-threes/

Andrea Ku is an artist and landscape architect who developed the **Nature Library** during her CCA project in collaboration with Rule of Threes. The idea emerged organically through her work at Sefton libraries, where she introduced nature-based activities using products from her own apiaries — including beeswax lip balms, candles, and soaps. A guided walk along the Leeds–Liverpool Canal, just outside the library, led to the discovery of a rare French chafer beetle, never previously recorded in the north of England. Despite the urban setting, the canal functions as a vital wildlife corridor. This discovery helped shape the Nature Library's approach: bringing the rare and unexpected into the library, and making it familiar and accessible. Andrea

developed a toolkit for libraries to connect with local landscapes, document nature, and engage communities through activities like beekeeping and canoeing. She presented the project at the Green Libraries conference in 2024 and continues to advocate for Nature Libraries as a core service.

Appendices

Appendix 1

The carbon emissions from electricity have been falling over the years, mainly due to the shift from coal to gas and the growing use of renewable energy. However, this progress has levelled off recently. In 2023 and 2024, the emissions factor remained almost unchanged at around 0.207 kgCO2e per kWh. This plateau is partly due to the energy crisis, which led to temporary use of more polluting sources like coal, oil and open-cycle gas turbines, along with increased reliance on electricity imports. Despite this, emissions from electricity are still expected to decrease in the long term, supported by strong government targets – aiming for a fully decarbonised grid by 2030, though whether this will be achieved remains uncertain. Energy prices have continued to drop since the recent spike. In 2024, the average cost for gas was 5.5p per kWh (down from 7p in 2023), and electricity was 26p per kWh (down from 29p). These are average prices across the non-domestic sector, so larger organisations may pay less per unit than smaller ones.

Appendix 2

Creative Climate Tools – updates

Data submitted by NPO users of the Creative Climate tools underpins the insights in this report, meaning the reliability of the findings depends heavily on the quality of that input. Some impact areas – particularly audience travel, waste and materials – continue to reflect limitations and should be interpreted with an awareness of their scope, acknowledging the variability in the data. Collective reporting strengthens both data accuracy and the sector's ability to drive meaningful climate action. Julie's

Bicycle remains committed to improving, simplifying and strengthening reporting methods to support this ongoing work.

Participant photograph taken as part of Disability Arts Online, NUK and Aidan Moesby's Clime for (Ex)change project.

Operational Waste and Materials and Project Waste and Materials

Further reading can be found in the **Resources** (https://ig-tools.com/resources) section of the Creative Climate Tools.

The following improvements have been made to the new materials and waste methodology and conversion factors:

- Composition – Consideration of composition with the new "Material type" dropdown and tailored factors for each scenario calculation.
- Treatment type options – Additional end-of-life treatment types for specific waste compositions.

- Lifecycle Conversion Factors – Consideration of relevant lifecycle emissions for the materials and waste beyond just transportation emissions. Our emissions are now calculated in two parts: Generation and Treatment. Generation includes emissions from the production, manufacturing, transport, storage and the direct use of the materials which have now become waste. Treatment includes emissions from end-of-life treatment of the materials and the avoided burdens (if applicable).
- Bulk density – Consideration of different bulk density factors used in the calculations for different waste compositions and containers.
- Containers – Additional common containers added to the "Unit" dropdown and possibility to select stand-alone containers.
- Tonnage Estimation – Additional Operational Waste Tonnage Estimator spreadsheet to estimate weight of operational waste for the year based on weekly/monthly collections.

Audience Travel

The audience travel footprint contains a 'default' tickbox which organisations can use if they are unable to collect the data themselves. The CC Tools guidelines strongly suggest that this is only done as a temporary, one year option and organisations may want to look at audience travel data collection specific to their work in subsequent years. The default emissions factor was updated this year and this has created a significant rise in audience travel flights. For more information, please contact support@juliesbicycle.com.
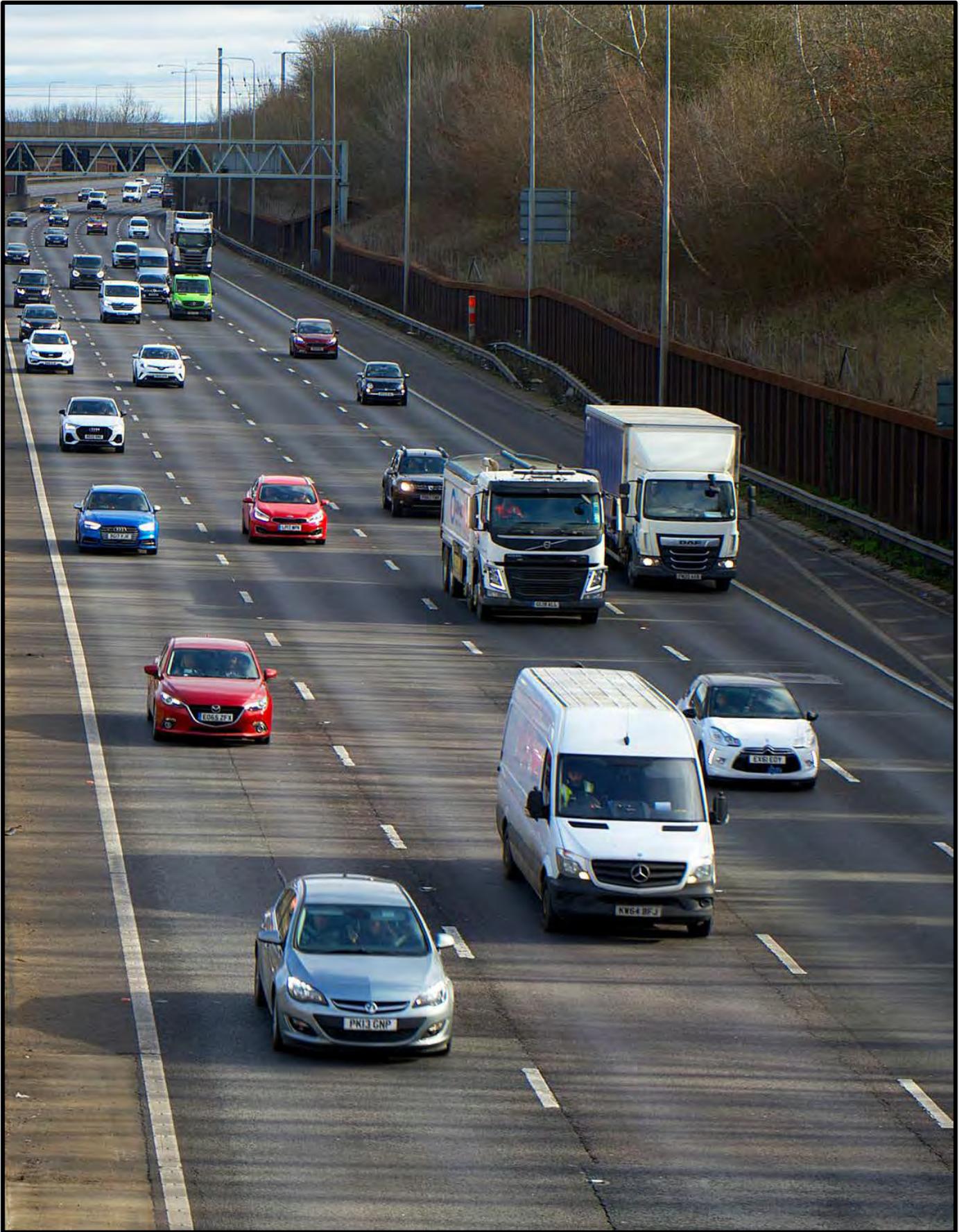
Mike Birdy, pexels

Appendix 4

Stories of Action

[In the following list we detail for each item:
- Organisation: Region; Artform; Topic]

- Complicité: London; Theatre; Building an Organisation-Wide Environmental Strategy
- Disability Arts Online: South East; Visual Arts; Matching Environmental Ambition with Access Needs
- Film London: London; Screen Industries; Collaboration and knowledge Sharing to Reduce Emissions Reduction in Film and TV
- Motionhouse: Midlands; Dance; Using Data For Sustainable International Travel
- National Centre for Writing: South East; Literature; Intergenerational Community Building in Green Spaces
- The NewBridge Project: North; Visual arts; Collective Community Co-creation with Sustainability at its Core
- North East Museums: North; Museums; South Shields Museum Cuts Carbon with Major Energy Upgrades
- Settle Stories: North; Literature; Reimagining Storytelling Sustainably through a Digital-first approach
- South London Gallery: London; Visual arts; Collaboration and Data Driving Sustainable Exhibitions
- Sunderland Culture: North; Combined arts; Programming for Biodiversity, Wellbeing and Climate Awareness
- Thackray Museum of Medicine: North; Museums; Embedding Environmental Responsibility with a Risk Register
- Unfolding Theatre: North; Theatre; Waste reduction

**Stories of Change
Transforming Energy**

[In the following list we detail for each item:
- Organisation: Artform]

- The Courtyard: Combined Arts
- Midlands Arts Centre: Combined Arts
- The Glasshouse: Music

Creative Climate Accelerator

[In the following list we detail for each item:
- Emerging Leader: Partner NPO]

- Laura de Moxom: Jelly
- Emma Ford: Barnsley Library
- Andrea Ku: Rule of Threes

Appendix 5

Transforming Energy – Capital Investment Ready Cohorts

(https://juliesbicycle.com/our-work/arts-council-programme/transforming-energy/)

Cohort 1 (2023-24)
- Courtyard
- Farnham Maltings
- London Transport Museum
- Midlands Arts Centre, Birmingham
- Queen's Theatre

- Royal Opera House
- Royal Shakespeare Company
- Sage Gateshead
- Sadlers Wells
- Unicorn Theatre
- Watershed

Cohort 2 (2025-26)
- Hampshire Cultural Trust – Winchester
- Tullie House Museum and Art Gallery – Carlisle
- New Wolsey Theatre Company Ltd – Ipswich
- SS Great Britain Trust – Bristol
- Birmingham Museums Trust – Birmingham
- Oxford Playhouse Trust – Oxford
- The Hall For Cornwall Trust – Cornwall
- Brighton Dome & Festival Limited – Brighton
- The Met – Manchester
- The Almeida Theatre – London

Appendix 6: Resources and further reading

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

- Programme: **Arts Council England Environmental Programme 2023-26 (https://juliesbicycle.com/news-opinion/ace-environmental-programme2023-26/)**
- **Arts Council England x Julies Bicycle collaboration animation (https://juliesbicycle.com/policyportal/uk-national-policy-story)**
- Webinar: **An introduction to climate adaptation (https://juliesbicycle.com/resource/rewatch-adapting-to-climate/)**

- Blog: **How can cultural organisations adapt to climate change? (https://juliesbicycle.com/news-opinion/reflections-how-can-cultural-organisations-adapt-to-climate-change/)**
- Insights: **Adapting with Nature Peer Sharing Session (https://juliesbicycle.com/news-opinion/insights-adapting-with-nature-peer-sharing-session/)**
- Insights: **Peer-Sharing Session on Place-Based Adaptation for Culture (https://juliesbicycle.com/news-opinion/insights-peer-sharing-session-on-place-based-adaptation-for-culture/)**
- Briefing: **Counting on Culture: How to stop financing the environmental crises (https://juliesbicycle.com/resource/counting-on-culture-how-to-stop-financing-the-environmental-crises/)**
- **The Creative Freelancer's Climate Almanac (https://juliesbicycle.com/resource/creative-freelancers-climate-almanac/)**
- Report – **Energy Impacts: Taking meaningful action in the midst of a crisis (https://juliesbicycle.com/resource/energy-impacts-taking-meaningful-action-in-the-midst-of-a-crisis/)**
- Guidelines – **Environmental Policy and Action plans: An overview** (https://juliesbicycle.com/resource/environmental-policy-and-action-plans-an-overview/)
- The Creative Climate Justice **Resource Hub (https://juliesbicycle.com/creative-climate-justice/)**
- Creative climate justice **guide (https://juliesbicycle.com/resource/creative-climate-justice-guide/)**
- Briefing – Food culture: The impacts of what we consume (**https://juliesbicycle.com/resource/food-culture-the-impacts-of-what-we-consume/**)
- **Taking the Temperature** series (https://juliesbicycle.com/resource/taking-the-temperature-3/)

- **Culture: The Missing Link – an online event at COP26 (https://juliesbicycle.com/resource/watch-again-culture-the-missing-link-cop26/)**
- Briefing report: **Putting a price on Carbon (https://juliesbicycle.com/resource/briefing-report-putting-a-price-on-carbon/)**
- Webinar: **Putting a price on carbon** (https://juliesbicycle.com/resource/watch-again-putting-a-price-on-carbon/)
- Briefing Report: **Environmental Sustainability in the Digital Age of Culture (**https://juliesbicycle.com/resource/briefing-report-environmental-sustainability-in-the-digital-age-of-culture/)
- Webinar: **Sustainable digital creativity (https://juliesbicycle.com/resource/webinar-sustainable-digital-creativity/)**
- Webinar: **Sustainable cultural mobility (https://juliesbicycle.com/resource/webinar-sustainable-cultural-mobility/)**
- Webinar series: **Creative Climate Literacy 101** (https://juliesbicycle.com/resource/creative-climate-literacy-101/)
- **Creative Climate Chats (https://juliesbicycle.com/resource/watch-again-creative-climate-chats/)**
- Elearning sign up: **Creative Climate Elearning (https://juliesbicycle.com/our-work/creative-climate-tools-e-learning/creative-climate-e-learning/)**
- Briefing: **Communicating your Climate Action (https://juliesbicycle.com/resource/communicating-your-climate-action-guide/)**

Other Julie's Bicycle resources

- Top Tips Guides for **Museums** (https://juliesbicycle.com/resource/museums-top-tips-guide/)and **Music** (https://juliesbicycle.com/resource/music-top-tips-guide/) sector
- **BFI Sustainable Screen** (https://juliesbicycle.com/our-work/bfi-sustainable-screen-programme/)

Other resources

- Arts Council England Strategy 2020-2030 **Let's Create** (**https://www.artscouncil.org.uk/lets-create**)
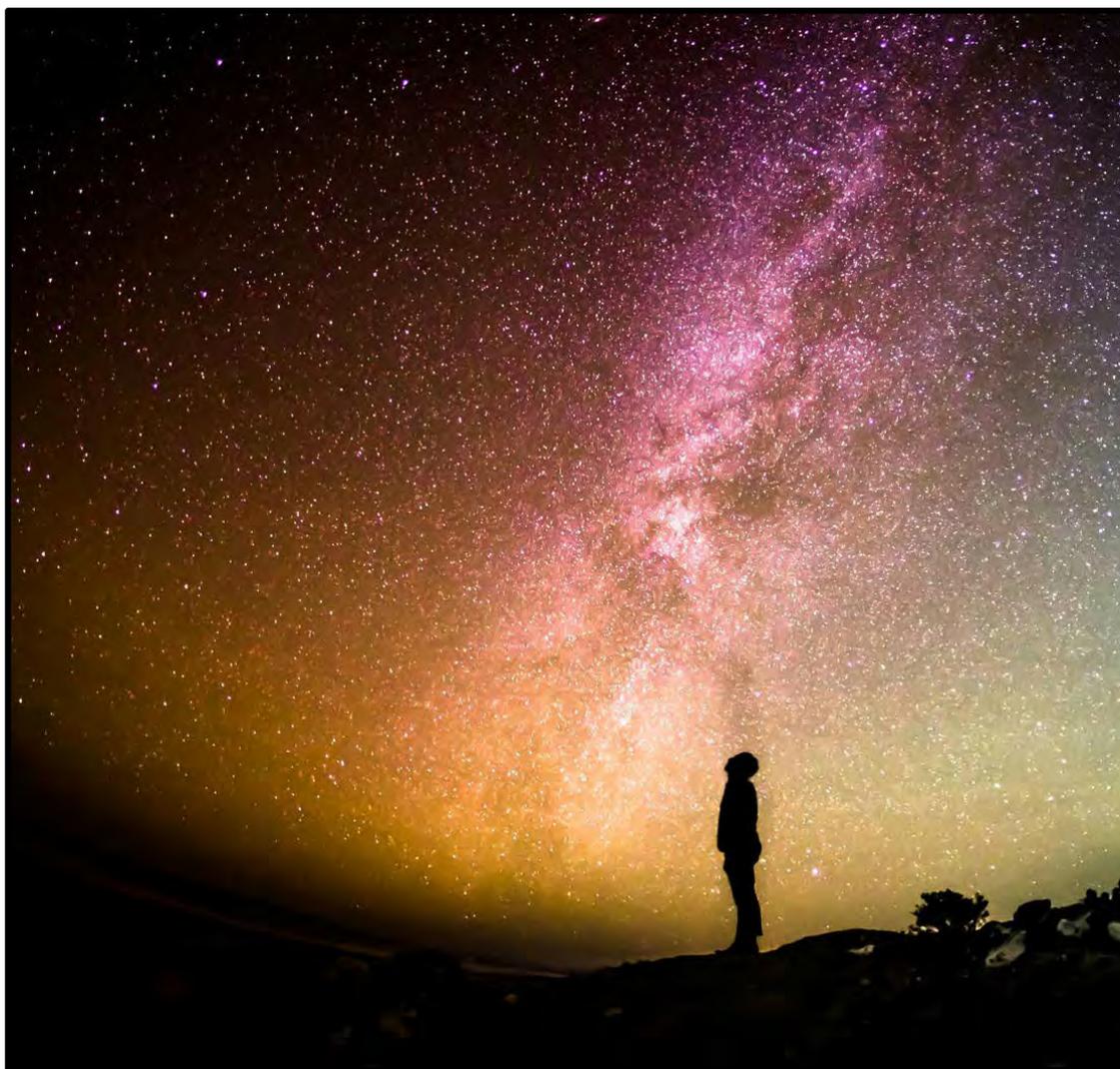
Greg Rakozy, unsplash

Arts Council England

Arts Council England (ACE) is the national development agency for creativity and culture. We have set out our strategic vision in our strategy, Let's Create, that by 2030 we want England to be a country in which the creativity of each of us is valued, and where every one of us has access to a remarkable range of high-quality cultural experiences.

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Julie's Bicycle

JULIE'S
BICYCLE

Julie's Bicycle (JB) is a not-for-profit that unites culture, creativity, and climate action to drive change. Founded nearly 20 years ago, JB was one of the first organisations to recognise the cultural sector's potential to lead climate action, and through continuous innovation, advocacy, and collaboration has remained at the forefront of the creative climate movement. JB has partnered with thousands of organisations, networks and artists. This work generates insights and ideas relevant to both climate and culture policies. Designed and developed by Julie's Bicycle, the Creative Climate Tools – a suite of carbon calculators and a certification scheme – are the recognised benchmark for sustainability achievements within the creative industries.

Since 2012, Julie's Bicycle has been the Arts Council's contracted delivery partner for supporting its funded organisations in reporting their carbon footprint, and developing environmental policy and action plans.

juliesbicycle.com
- Instagram
- Threads
- LinkedIn
- Bluesky
- Facebook

@JuliesBicycle #CreativeClimateAction

Kathy Williams, Place of safety