



# CREATIVE CLIMATE MOVEMENT SERIES

*In December 2017, ENCATC organised in Brussels a training on "Cultural Management and Environmental Sustainability." At the end of this event, participants asked ENCATC to explore the possibility to play an inspiring role for the cultural and educational industry by collecting and sharing stories of arts and cultural organisations that have successfully design and implemented a "green action plan".*

*As a result, in March 2018, ENCATC started a new strategic cooperation with Julie's Bicycle, a charity bridging the gap between environmental sustainability and the creative sector. Thanks to this cooperation ENCATC has been able to offer to educational and cultural operators in Europe and beyond a series of inspiring stories that can change our practices and allow us to transform our own offices in a responsible environmental organisation.*

*The first inspiring story was released on 22 April 2018 in celebration of Earth Day in a series called the Creative Climate Movement. It aimed to empower our members, stakeholders and followers with cultural responses to climate and environment. Since then seven articles have been published. To celebrate Earth Day in 2019, this special issue of ENCATC News brings all the articles together on the topics of artwork, activism, organisational leadership, design and innovation, collaboration, path finding, and policy.*

## Introduction

BY CATHERINE BOTTRILL, HEAD OF THE CREATIVE GREEN PROGRAMME, JULIE'S BICYCLE

Arts and culture are not only responding to environmental challenges but are trailblazing the way forward: creating new narratives, testing ideas, developing interdisciplinary collaborations and reimagining what's possible. Environmental sustainability and climate action is being ingrained within the whole cultural economy - from investment, strategy and operations, to creative programming, partnerships and public engagement.

For over 11 years, Julie's Bicycle has been tracking the creative climate movement of change within arts and culture. Drawing from this experience, we have identified [Seven Creative Climate Trends](#) - key communities of environmentally centered practice that are leveraging significant cultural value. They are: Artwork, Activism, Organisational Leadership, Design and Innovation, Collaboration, Path-finding, and Policy Changing.

This configuration of trends aims to demonstrate the full breadth and diversity of creative responses to the environment, especially the paramount issue of climate change, contextualizing them as a whole movement, networked and moving in concert. Julie's Bicycle is inviting all artists and cultural practitioners inspired by - and working in alignment with - our natural environment to situate themselves within these seven trends and tell their stories of leadership on our new interactive [map](#). This map is open to all and has been designed to make visible this growing movement of change. Each month we will be putting into spotlight a different trend starting with the first trend - artwork where some truly inspiring and thought-provoking work is being created.

## 7 CREATIVE CLIMATE TRENDS | N°1. ARTWORK

BY LUCY LATHAM, JULIE'S BICYCLE



From Paleolithic [cave paintings](#) to Agnes Denes' land art - from Keats' poetry to Xiuhtezcatl Martinez's indigenous hip hop - our natural world has been reflected by generations of creatives from a multitude of artforms. Be it music, poetry, film, literature, fashion, craft, or dance, creative work is exploring the environment from all angles, from celebration and commemoration to questioning and critiquing humanity's relationship to it. These sensory engagements plunge us into emotional and intellectual experiences beyond the surface of everyday life, leading us to viscerally engage with climate and environmental change. The examples are countless; work like Olafur Eliasson's famous Ice Watch; Margaret Atwood's MaddAddam Trilogy; documentaries like Chasing Ice and An Inconvenient Truth, the architectural works of Ackroyd&Harvey.

The play 'Myth' by Kirsty Housley and Matt Hartley (first featured in Royal Shakespeare Company's Mischief Festival, 2017) is a comment on the cultural amnesia embodied by so many of us regarding humanity's influence on the planet - we chose to look away, to ignore the warning signs. But as faced by the play's protagonists, the events of the world can't be kept outside any longer and this brings everything into question - how we live our lives, what we value, how our societies are structured, how we work together. It is easy to see something of yourself within the emotional responses of these everyday characters and their navigation of this demanding, complicated and ultimately existential threat. But it is the honest chronicling of this challenge that so brilliantly demonstrates the power of art: to build bridges and foster empathy, to connect us to our humanity, to create spaces for shared grief and fear, as well as hope, determination and courage.

## 7 CREATIVE CLIMATE TRENDS | N°2 ACTIVISM

BY FARAH AHMED, JULIE'S BICYCLE

Creative activism is a powerful tool, wielded to inspire and raise awareness of the climate crisis. Around the world, activist collectives such as Hip-Hop Caucus, Voices That Shake, No More Blood Wood and Forum Rakyat Bali Tolak Reklamasi work with local communities to engage and support them, and hold state and corporate polluters to account. Activists in Indigenous or Global South communities are sometimes referred to as water or land defenders, and face a great deal of violence.

Celebrity endorsements from activists such as Bjork, Yao Chen, George Clooney and Akon help to shine a spotlight on the human impact of environmental issues. They are able to use their immense influence to galvanise public support and drive fundraising.



Photo Credit: Anna Branthwaite, Diana More, Kristian Buus

*Art Not Oil* represents a diverse coalition of UK-based grassroots cultural, environmental and human rights campaigners scrutinising fossil fuel sponsorship of the arts. Member organisations engage in creative protest to critique how the co-option of the cultural sector is used to legitimise the business practices of oil companies. They claim that by branding art with oil company logos, cultural institutions are softening the image of their devastating environmental and human rights abuses and silencing those standing against them. *Art Not Oil* members' actions are public and visceral; curating an online gallery focused on BP entitled 'Burning Planet'; a samba parade of grim reapers at the Royal Festival Hall; activists silently doused in crude oil in the Tate. These interventions are designed to confront audiences -challenging them to engage with these institutions and influence how sponsorship policy is designed and implemented.

## 7 CREATIVE CLIMATE TRENDS | N°3 ORGANISATIONAL LEADERSHIP

BY CATHERINE BOTTRILL, JULIE'S BICYCLE

Organisations are embracing their responsibility to reflect environmental sustainability core into their organisation mission and values. When organisations embed sustainability into their everyday operations and into their creative activity the effects are profound both internally




and externally. Building sustainability into the DNA of the company is enabling these organisations to confidentially and with integrity engage in the debates and pathways to a sustainable future.



Photo Credit: philip Vile 5NT Entrance, 2015)

The [Creative Climate Census](#) by Julie's Bicycle attracted 476 responses representing an estimated cumulative business turnover of £1.1 billion covering the breadth of the cultural sector in the UK, including combined arts, dance, literature, museums and heritage, music, theatre and visual arts.

The Census found:

-  More than four in five organisations (83%) have benefited from their environmental sustainability practice. Benefits range across financial, reputational, and well-being indicators.
-  Senior leadership is now driving action on environmental sustainability (whereas in 2014 initiatives were mainly being driven from the middle of organisations).
-  The three top drivers are:
  1. the commitment of staff or senior management;
  2. reduced costs;
  3. and compliance with regulations or funders.

The responses from the Census highlight the vital role and impact of Julie's Bicycle at defining and re-defining the environmental sustainability agenda with the UK creative sector.

Julie's Bicycle's work with organisations starts with supporting them build an internal understanding of the direct environmental impacts of the organisation: energy, water, waste and travel via energy saving audits and the [IG Tools](#) (free carbon calculator tools for the creative sector). With this picture in mind organisations are able to identify priorities and the resources needed to create change. Organisations then develop an environmental strategy which includes the development of a policy, action plan and assigning staff to lead and co-ordinate initiatives.

Putting in place the processes and systems together with the staff capacity is key for ensuring environmental commitments are not ad-hoc or fragmented but connected to all parts of the organisation's work. Once the foundation of understanding and commitment is established organisations then go further in-depth transforming how they work and stretching their ambition to be climate leaders.

Environmental actions demonstrating organisational leadership include: procuring 100% renewable energy and installing on-site renewable energy generation; adopting strong energy management practices; sending staff to [Creative Climate Leadership](#) training; and creating staff green teams. Julie's Bicycle has been working National Theatre (UK) (pictured) to embed environmental sustainability for a number of years – this has involved development of their governance and advocacy, policy and strategy, building energy efficiency investment and creative programmes – where they are participating in [Season for Change](#).

This month (9<sup>th</sup> July 2018) Julie's Bicycle will be recognising and celebrating the leadership of creative organisations at the [2018 Creative Green Awards](#). Nearly 50 organisations and 64 cultural venues, events, museums, galleries, offices and the first tour are currently Creative Green certified, which assesses environmental commitment, understanding and improvement. The Creative Green community are showcasing good practice and building a collective movement for climate action.

## 7 CREATIVE CLIMATE TRENDS | N°4 DESIGN AND INNOVATION

BY CHIARA BADIALI, JULIE'S BICYCLE



Creativity is intangible expression, and it is also tangible skill. Through design, we make and shape the world around us: we decide which things should exist, what they should be made of, how they are assembled, and how they are (intended to be) used. All of these design decisions also determine what is most likely to happen to something at the end of its life.

Designers working in the arts and culture are rethinking their principles of working with a focus on the circular



economy, whether it's Tony-Award winning set designer Donyale Werle (*Peter and the Starcatcher*) with her sets made from upcycled, recycled, and second-hand materials; fashion designer Christopher Raeburn with his explorations of Remade, Reduced and Recycled; or Zimbabwe's thriving scene of arts and crafts artifacts made from salvaged waste, showcased at events like the Harare International Festival of the Arts.

We are seeing designers and artists push the boundaries of our imagination and technology, like the Land Art Generator Initiative rethinking renewable energy as public art; Atelier21's La Paléo Energétique timeline tracing renewable energy innovation throughout history and reviving patents like the RegenBox single-use alkaline battery charger; or Studio Swine's Gyrecraft - a nautical journey collecting ocean plastics with the Solar Extruder, a machine built to melt sea plastic using the sun to be turned into art objects.

Creative spaces are turning into laboratories for the possible. In London, Arcola Theatre's Arcola Energy spin-off focuses on the development of hydrogen and fuel cells, while in the Netherlands, Open House is a start-up incubator for sustainable event technologies, most recently bringing together music festivals and the Red Cross to come up with new energy solutions for humanitarian aid contexts.

In Berlin, 18,566 m2 arts complex ufaFabrik has been taking this approach to pioneering environmental research since 1976. The whole space is an experimental ground for ecological building methods, and ufaFabrik works with external partners to undertake research and amplify learning beyond the arts sector. For example, 4,000 m2 of green roofs planted with native grasses, herbs, and shrubs are the subject of research projects at the Technische Universitaet Berlin and the Fachhochschule Neubrandenburg, to better understand the biodiversity and physics of the vegetation. ufaFabrik is also involved in another research project exploring different modules, cells, circuit technologies and tracking systems for solar energy. A wetland has been constructed on-site for water sequestration and filtering, and the venue has engineered its own Combined Heat and Power energy installations. The 'Verticope' (vertical biotope) is a 50 meter long and 5 meter high green soundproof wall that provides a habitat for insects and birds, developed to protect residents from noise from summer open air events held at ufaFabrik. Combining a DIY approach, a dedication to sustainable development, and tapping into the research community, ufaFabrik has been pushing forward ecological construction design for 40 years.

## 7 CREATIVE CLIMATE TRENDS | N°5 COLLABORATION

BY CLAIRE BUCKLEY, JULIE'S BICYCLE



Manchester's cultural community has been working together through the [Manchester Arts Sustainability Team](#) (MAST) since 2011, to understand, share, solve and scale climate change action. MAST brings together about 30 organisations in total, from community-based arts centres and iconic cultural venues to an internationally renowned festival and national broadcasters, in a participatory and non-prescriptive way.

MAST has come a long way. From a small group with external facilitation and funding it has evolved into a network funded and run for and by its members. From an initial focus on practical action, activities have evolved into a wide range of cultural and environmental practice and engagement. The group is now also taking an active role in city climate change strategy.

MAST grew from the Manchester Cultural Partnership's desire to explore how arts and cultural organisations could contribute to the city's first climate change strategy 2010-2020. In its first two years, the group received funding from MLA Renaissance North West, a museum programme, and was facilitated and supported by [Julie's Bicycle](#). By the end of that time, it had agreed a mission and an annual emissions reduction target in line with city's target. The group benefited from [Arts Council England's environmental programme](#) delivered in partnership with Julie's Bicycle. It has also benefited from training under the [Carbon Literacy Project](#), a Manchester-based initiative.

Rooted in the city, MAST enables members to meet face-to-face once every three months, share common challenges and opportunities and link directly to what is happening on a city level. The group is chaired by members on a revolving basis, and able to fund small projects and reporting through a modest annual membership contribution.

The focus on practical action, in particular on energy, has led to a 16% reduction in emissions over three years, avoiding 2,800 tonnes CO<sub>2</sub> and £890,000, largely through zero to low cost measures. The group also works on a range of topics from green energy procurement to sustainable materials.

Most members are now combining taking practical action with creative responses - productions, exhibitions, events

etc. – to engage employees, audiences and communities on climate change themes, in the understanding that practical action are mutually reinforcing. [HOME](#) and the [Whitworth Gallery](#)'s websites provide an excellent demonstration of this combined approach. Other examples include:

- Manchester International Festival's organic urban farming partnership with the Biospheric Foundation, engaging thousands of community volunteers
- Contact Young Company's 'Climate of Fear', a show exploring the emotion of anger through themes of climate justice, social inequality, memory and the body
- ITV's inclusion of climate change in the storyline of Coronation Street, the UK's most popular soap opera

Arts and culture-based activities proved particularly effective and popular in 2016's Climate Lab. This was an experimental programme, run by the Manchester Climate Change Agency, to test different ways of engaging the people of the city in developing its 2017-2050 climate change strategy. One of the highlights was [Climate Control](#) at Manchester Museum, a six-month long series of exhibitions and events, attended by over 90,000 people, exploring what kind of future people hope for and how to make it a reality.

MAST's chair is a member of the [Manchester Climate Change Board](#). The board is a multi-stakeholder group which oversees and champions delivery of the city's 2017-2050 climate change strategy, with the support of the [Manchester Climate Change Agency](#). Manchester is now working to establish how it can make its fair contribution to the Paris Agreement. As part of this process the climate change agency and board are working together to develop sector-specific zero-carbon roadmaps, including for the arts and culture sector, in close co-operation with MAST.

MAST has become a local, national and international best practice example of environmental collaboration. In 2017 it was featured in the World Cities Culture Forum's (WCCF) [Culture and Climate Change Handbook for City Leaders](#). Also in 2017, Manchester was awarded [Good Practice City](#) status under the European Union's [Urbact programme](#) in recognition of MAST's work.

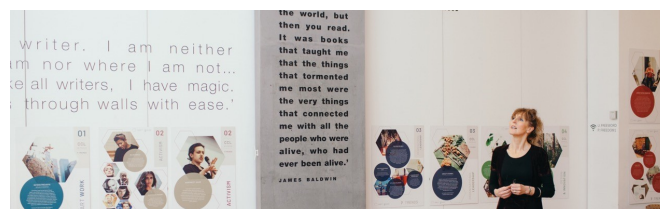
As an URBACT Good Practice City, Manchester is now leading an Urbact transfer network to share and build on its experience, working with five other city partners - Wroclaw (PL), Mantova (IT), Gelsenkirchen (DE), Šibenik (HR) and Águeda (PT). 'C-Change: Arts and Culture Leading Climate Action in Cities' is an exciting and innovative new collaboration. It is not only an opportunity to develop sector collaboration on climate change in other cities, but also a key driver for MAST and Manchester in taking its approach to the next level. For Julie's Bicycle, who has worked in partnership with MAST from the start and is also providing key expertise for the C-Change network, it also marks an

exciting new step in the creative climate movement on a city-level.

For further information on MAST and examples of network good practice see [MAST's five-year report](#) (2017).

## 7 CREATIVE CLIMATE TRENDS | N°6 PATH FINDING

BY CATHERINE BOTTRILL, JULIE'S BICYCLE



Pathing finding are the individuals and organisations poised where culture and the environment meet, making the case, creating contexts for action, building bridges, setting the agenda, curating the conversations and demonstrating the possible. This trend is where Julie's Bicycle (JB), a London-based charity working internationally, locates itself in the Creative Climate movement.

Born out of the UK music industry and today working across the creative and cultural sector, JB is positioned impartial expert to provide research, advice, and guidance on environmental sustainability specific to the creative sector. We believe that a thriving arts community will be one with environmental sustainability at its heart. The objective of JB is two-fold – to support the translation into practice of the Paris Agreement and the Sustainable Development Goals by providing creative businesses with the skills to act, and to advocate for the role of the creative community in shaping a sustainable future.

Julie's Bicycle has supported over 2,000 organisations on reducing their environmental impacts, engaging audiences, devising creative programming, governance, policy development, and supporting artists. JB's activities include:

- Running a programme of events attracts creative practitioners from across all fields – e.g. running roundtables on plastics, energy and circular economy.
- Mentoring creative businesses and professionals globally – e.g. through the Creative Climate Leadership programme.
- Undertake direct consultancy projects with organisations of varying sizes – e.g. developing the environmental strategy of National Theatre, V&A Museum, Royal Albert Hall and Curzon Cinemas etc.
- Facilitating cultural networks on sustainability – e.g. Powerthinking for the events sector



Campaigning on a small number of priority campaigns across the creative industries – e.g. companies switching to 100% renewable energy supply.

Additionally, JB are advising on international and city cultural policy in relation to environmentally sustainable development. In 2012, Arts Council England made environmental reporting a requirement of funding and Julie's Bicycle has been the Arts Council's contracted delivery partner for this programme since its inception.

## 7 CREATIVE CLIMATE TRENDS | N°7 POLICY

BY CATHERINE BOTTRILL, JULIE'S BICYCLE

Our final trend in this series is Policy, a golden thread that binds together the values and narratives of the Seven Creative Climate Trends, creating the frameworks, investments, accountability, authority and pathways to drive progress and track change. A strong example of the effectiveness and impact of policy for supporting environmental change has been [Julie's Bicycle's partnership with Arts Council England](#) to inspire environmental action across the arts and cultural sector.

*"Policy interventions can enable and accelerate positive change on a large scale. Arts Council England's decision to introduce environmental requirements to its funding agreements has translated five years later into significant environment, financial, organisations and creative benefits, jump-starting a more sustainable cultural economy."*

Francis Runacres, Director of Enterprise and Innovation, Arts Council England

This collaboration led to a pioneering policy intervention in 2012, when the Arts Council became the first cultural body to make environmental reporting and policy part of funding agreements for National Portfolio organisations. By 2017/18, collectively 600+ organisations have reduced carbon emissions by 35%, energy consumption by 23%, made savings of £16.5 million (Read the [2017/19 Annual Report](#)).

Organisations are experiencing benefits beyond reductions – environmental practice and carbon literacy are being linked to improvements in other organisational priorities, including team morale and strategy decision making.

Organisations are contributing to a new creative ecology: The above trends drive demand for – and generate new skills and knowledge that support – clean technologies, sustainable goods and services, greener waste solutions and the emergent circular economy. A quarter of the National Portfolio Organisations are now on a green energy tariff.

The Arts Council England Programme with Julie's Bicycle is in a new 4-year phase (2018-2022) with now over 800 organisations across all art forms and continues to build literacy, skills and capacity in the sector so organisations feel confident to act on climate change and reduce their environmental impacts. This is achieved through training, tools, networking, resources and case studies. There are two new strands of activity in this phase.

First, the [Spotlight Programme](#) working with 30 large arts organisations to design environmental impact reduction objectives, which has been made a requirement of their funding agreements. The Spotlight Programme is focusing on building energy use which accounts for a significant proportion of the carbon footprint for these organisations. The Spotlight Programme is following the approach of the [Science-Based Target Initiative](#) (SBTi) to set carbon reduction targets in line with what climate science says needs to be done to keep global temperatures below 2°C as committed to in the [Paris Agreement](#).

Second, the [Accelerator Programme](#) is a new strand of this work, which aims to foster enterprise, innovation, future thinking and creative perspectives on climate and the environment in arts and cultural organisations. Between 2018 to 2022, Julie's Bicycle will recruit two cohorts of up to ten organisations and consortiums to take part in the programme. The programme will be looking at everything from touring models and audience engagement to design and supply chains, income generation and governance.

The Arts Council England approach of pairing environmental requirements in funding agreements with arts organisations and providing the Portfolio with the knowledge, tools, peer sharing and collaboration through its partnership with Julie's Bicycle is unlocking environmental action within the arts and culture to reduce its impact. This is most importantly enabling the sector to actively engage with the climate change issue with society at large so that society can rapidly transform to limit the impacts of climate change.