JAM

spring 2020

Issue 74

Going Green

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Write for JAM
If you would like to contribute a case study, feature or have an idea for *JAM* please email **jacqueline@a-m-a.co.uk**

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Going paperless
JAM is becoming a digital-only publication. This issue will be the last printed *JAM* that you'll receive. Members will continue to receive their issue of *JAM* in digital format.

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Dealing with the climate emergency

As Louise Allen from New Adventures says: "Implementing small changes can make a big difference."

Empowering individuals to reassess, question and re-evaluate what they're doing within their roles in terms of environmental sustainability can greatly impact an organisation's action on the climate crisis. That's definitely my big takeaway from this issue and that's why the AMA has decided to make *JAM* a digital-only publication. This issue will be the last printed *JAM* that you'll receive.

We open with Becky Hazlewood and Alison Tickell from Julie's Bicycle explaining the urgent need for sustainable practice and the pivotal role culture can play in climate justice.

The arts and cultural sector can take a practical lead on climate change and Katie Haines explores Artsadmin's journey in becoming a more sustainable organisation.

We have three great case studies of arts organisations leading on environmental sustainability practice. Louise Allen details New Adventures' Green Adventures and its involvement in the Creative Green Touring Initiative. Debbie Bell and Alison Criddle from HOME explain the development of HOME's Carbon Literacy training programme for all staff. And Vikki Chapman from Festival Republic details the Zero Waste Festival Goer campaign and other sustainable initiatives aimed at making festival audiences more environmentally aware.

Jacob Young of Young Design Studio writes about his approach to sustainable design and planning, and the sustainability work he's done with the AMA.

In Untold Stories Chris Blythe, Leeds Grand & Opera House's CEO, explains the impact the AMA's Breakthrough programme has had on his organisation's work on equality, diversity and inclusion. And Jemma Green, Senior Sales and Marketing Officer at the AMA, finally takes the Spotlight.

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Live your passion, follow your dreams

I didn't originally see myself as a marketer. My focus when picking my GCSEs all those years ago was to have a career in the arts.

I remember taking a class on the administrative roles available during my Performing Arts BTEC, being bored rigid, not thinking that was for me — how wrong I was.

After university I enjoyed a short career as a Stage Manager, working in small venues on the West End fringe, but this changed when my local theatre, the Gordon Craig in Stevenage, offered me a job as Press and Publicity Coordinator.

Despite having no marketing experience, I quickly fell in love with the creativity the role offered.

After four years I moved to the Grove Theatre in Dunstable and then, very sadly, had to step out of the arts into retail marketing. I made the most of the change, learning about e-commerce and social media led campaigns.

When this role at the AMA came up, I jumped at the chance. I was a member of the AMA whilst I was at the Grove, so I was aware of their reputation and I feel very lucky that I was able to join the team.

I love working in marketing because you constantly learn. I've been self-taught since the beginning of my career, and now thanks to the training the AMA offers, I've been able to back my 'gut' up with the theory and grow immensely.

The AMA combines my three passions — performing arts, marketing and education — and I can't wait to see where this role, and the new skills it offers, takes me next.

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Leeds Festival 2018.
Image courtesy of Festival Republic © David Dillon

WE DON'T HAVE A MOMENT TO WASTE

As recent events around the world have highlighted we're running out of time in dealing with the climate crisis. **Becky Hazlewood** and **Alison Tickell** from Julie's Bicycle explain the urgent need for sustainable practice and regenerative solutions, and illustrate the pivotal role culture can play in climate justice.

Our creative, complex and abundant world, perhaps unique in the vastness of the universe, is in trouble.

The year 1950 marked the start of the Anthropocene — our very own geological epoch. Our choices in clothes, travel, food and culture are proving more powerful than meteors and earthquakes combined. We've used 33% of the earth's natural resources, and raised carbon dioxide levels by 147% above 'pre-industrial' levels, higher than at any point in the past 800,000 years.

In just a few decades, our take-make-waste society and obsession with endless 'growth' has had the unintended consequence of tipping us into a state of climate and ecological emergency. An emergency that's becoming increasingly visible, as devastating fires sweep the Amazon and Australia; deeply distressing symptoms of this global malaise.

Last year the United Nations authored four reports including a Special Report on climate change, which suggested that we have 12 years in which to put in place all the instruments of change to arrest global heating. An urgent call to action that triggered the climate emergency movement and student strikes. Culture, music, architecture and heritage are all stepping into this space alongside parliaments, city councils and many more. It's a positive start, now we need to be asking the detail of what must be done. We need to redefine how we view and measure progress, innovate, create new circular models, think and behave differently — and we have to do it at breakneck speed.

Creativity and culture have a unique role to play in this monumental challenge. The arts need to take on the task of demonstrating what matters in how we do things, and to give meaning to the feelings and passions that will move us to action. Art can create new ways of seeing old problems and culture brings people together, creating space to empower, regenerate and most importantly, act on emissions.

Julie's Bicycle has been working with the creative and cultural arts sector for over ten years. During that time, we have witnessed the power of the creative community to influence hearts, minds, and deliver tangible action on climate, and that power is growing.

The organisations featured in this JAM are leading examples that showcase this movement. →

Let's start with cities, where our international programme of work recognises the role of culture in stimulating sustainable development and policy making. Organisations we have long-standing relationships with, including Opera North in Leeds and the Manchester Arts Sustainability Team (MAST) are working side by side with public, private and third sector actors, actively identifying the role of the cultural sector in the crucial transitions we must make towards inclusive, clean and resilient cities.

Art can create new ways of seeing old problems and culture brings people together, creating space to empower, regenerate and most importantly, act on emissions

As knowledge advances, the sector is delivering its own training and skills development programmes. Our work with the World Cities Cultural Forum showcases how cultural cities across the world are engaging individuals, businesses and local policy makers to further understanding of sustainability, inspiring the development of creative solutions.

One example is De Ceuvel in Amsterdam, a "regenerative urban oasis" built in an old shipyard, which has been turned into a city playground for innovation and experimentation with the aim of making sustainability tangible, accessible and fun. The area functions as an educational hub, a workspace for organisations motivated by sustainability, as well as a showcase for low-carbon technologies and circular economy approaches. These initiatives are like ripples, creating waves of positive change that traverse borders.

Understanding impacts is vital to every discipline. Our pioneering environmental partnership programme with Arts Council England, started in 2012. The programme has grown to include over 750 arts and cultural organisations, all of whom are gathering valuable data, using our bespoke reporting tools to create an environmental footprint of the sector.

Sustainable practice is helping to reframe cultural leadership, offering regenerative solutions and giving back more than we take.

The Lyric, HOME, the London Theatre Consortium (LTC) and Opera North are taking part in a new strand of the Arts Council England environmental programme — Spotlight — which takes reporting to the next level, offering pathways for the 30 largest NPOs (National Portfolio Organisations) to become net zero carbon in line with the Paris Agreement. The sector is now measuring beyond carbon, with efforts spanning areas such as biodiversity, plastics, food and materials.

Organisations are reaching the limits of what can be achieved in isolation. Collaborations are on the rise, enabling new sustainable models and ways of working. Three members of our Creative Green community with strong track records in environmental achievements — New Adventures, Sadler's Wells and Norwich Theatre Royal — worked together with Julie's Bicycle to pilot a new touring framework and certification, which has been adopted by the National Theatre amongst others. It provides an outstanding example of what can be achieved through working together to understand and reduce touring impacts, engaging audiences, venues, performers and staff in the process. **(Read more about Green Touring on page 12).**

The LTC, a group of 14 producing theatres, has been running #LTCGreen, its environmental sustainability programme since 2010. Now in its tenth year, the group are developing a roadmap to achieve a 60% reduction in emissions by 2025. With support from Julie's Bicycle, LTC is developing collaboration with the Greater London Authority's Culture and Environment teams. One member, The Royal Court Theatre, has announced their ambitious plans to transition to a Carbon Net Zero Arts Venue throughout 2020, showing what is possible to achieve with leadership and commitment.

Culture is bound to energy, finance, nature, with a pivotal role to play in climate justice, place-making and community. Sustainable practice is helping to reframe cultural leadership, offering regenerative solutions and giving back more than we take.

Later this year, the outcomes of COP26 in Glasgow (the 2020 United Nations Climate Change Conference) will shape all of our futures. Sharing knowledge and success is vital if we are to accelerate momentum. Julie's Bicycle brings together the sector in a number of ways to facilitate this exchange, with action-focused events ahead of the crucial COP26 climate talks. The launch of our next campaign, run with ArtsAdmin — Season for Change — **(see page 6)** presents an opportunity for the voice of the sector to be heard loud and clear, and we don't have a moment to waste.

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RELEVANCE AND BELONGING
INCLUSIVITY & AUDIENCES DAY
BIRMINGHAM HIPPODROME
13 MAY 2020

What makes your audience feel your organisation is relevant to them? How do you take that further to embed yourself and belong in their world?

At the AMA's third **Inclusivity & Audiences (IA) Day** you will unlock the relationship between relevance and a sense of belonging — and the journeys that takes you, your organisation and your audiences on.

If you're not thinking about relevance, you're not thinking about inclusion. If you can't create a sense of belonging for your audiences, you move yourself further from relevance.

"The thing you change may be the start of many more changes or it could be a reaction to somebody else's change, and that prompts many more."

Richard Loftus speaking at IA Day 2019

Change can come from you

- Provocations will challenge you to think differently. Workshops will hone those thoughts into practice.
- Discover how arts, culture and heritage organisations are working to be relevant to, and with, audiences across all aspects of society.
- Learn what relevance looks like, what belonging feels like, and the steps that can move you towards it.
- Understand how to embed relevance in your organisation, and how to put that into action — whatever your role or level. If you're tasked with reaching new audiences, it can't afford to be ignored.

"So much was packed into IA Day with lots of creative thinking. I particularly enjoyed the group tasks as these helped to spark ideas. I felt that I was given the tools and confidence to take the next steps in our organisation's equality, diversity and inclusion journey."

Delegate from IA Day 2019

You'll come away with new ideas, approaches and examples to put into practice, and ready to change the way you and your organisation thinks about relevance, belonging and relationships with different audiences.

Inclusivity & Audiences Day
Birmingham Hippodrome
13 May, 10am — 4.30pm
a-m-a.co.uk/inclusivity

Follow **#AMAInclusivity** on Twitter to get a taste of key learnings from previous events.

Inclusivity & Audiences Day 2019 © AMA

A SEASON FOR CHANGE

AMA member **Katie Haines** considers how the arts and cultural sector can take a practical lead on climate change and explores Artsadmin's own journey in becoming a more sustainable organisation.

Children are taking to the streets. Villages are sinking. Forests are burning. If we marketeers truly respond to trends, then we have to acknowledge that one of the biggest talking points of recent years and the topic that has truly stolen the headlines worldwide is the climate crisis.

"If the Internet was a country, it would be the sixth largest polluter."

Whilst the arts marketing sector can't turn down the temperature of the world by a few degrees, we can have an impact or, rather, we can reduce our impact on the environment.

"Artists and cultural institutions have to step up and give a sense of where we have to get to." Mary Robinson, ex-President of Ireland, UN High Commissioner for Human Rights and climate justice campaigner.

At a talk last year, Mary reminded me that we, in the arts, can be leaders of social change. At Artsadmin, where I work, we believe that artists and arts organisations have an important role to play in exploring, communicating and taking practical action around climate change and the environment.

Over the last decade, this focus hasn't just been across our programming, it has become embedded across how we run our building Toynbee Studios in east London, how we fundraise (we've had an ethical fundraising policy since 2015) and how we promote what we do. Like many other arts organisations, we've been trying to 'green our marketing' and we want to share our journey in the hope that more of us can do our bit for audiences of future generations.

Eco-health check

Our journey began with an eco-audit of the physical marketing materials we produce and asking challenging questions, such as: how much print is left over each season and is print marketing still effective? Do audiences want yet another tote bag? Could we phase out printed tickets and introduce e-ticketing, and create reusable plastic cups for our café to reduce single-use plastics? Could a reusable A-frame chalkboard replace a temporary plastic banner?

These are the kind of changes we made. We decided to do less or do it better.

Challenging suppliers

We were already using environmentally friendly printers, so we challenged other suppliers and designers to look into more sustainable alternatives. They embraced the idea and found innovative solutions.

For example, digital printing has improved in quality so much that we can print on demand, getting the exact quantities we need. Our lanyards are made of bamboo rather than cotton. Our signage supplier sourced an eco-friendly PVC-free material for vinyl. At a gallery recently, I was excited to see exhibition labels made from leftover corn waste and recycled paper coffee cups — it's great to see pioneering alternative materials in action.

And we debunked a myth: producing greener is not always more expensive. By producing less and producing it better, we've actually cut costs overall.

Exploring the unknown fields of greener digital marketing

"If the Internet was a country, it would be the sixth largest polluter."

Digital marketing doesn't fill landfills but it does consume a lot of electricity. Behind our campaigns are data centres, transmission networks and devices, most of which are still powered by fossil fuels.

We have renewably powered website hosting but we saw the creation of our new website as an opportunity to see how much more we could 'green' our digital platforms.

Calling Tree by Rosemary Lee and Simon Whitehead. Presented in Tottenham as part of LIFT in 2016, produced by Artsadmin. Image courtesy of Artsadmin © Oliver Rudkin.

Wild Longings by Curious performed at the Norfolk and Norwich Festival in 2019, produced by Artsadmin.
Image courtesy of Artsadmin © Mary Doggett.

Our brief for the new website foregrounded sustainable and ethical approaches and was shared with over twenty digital agencies, many of whom remarked on how they had never seen this as a priority for cultural clients. Through the website tender process, we were delighted to learn about companies that pay ethically, are based in renewably powered offices and use greener search engines like Ecosia.

We are now considering whether to change from Google Analytics, the free platform that many of us use, to a more ethical analytics platform like Matomo. Furthermore, there are simple (and free) things we can all do to green our digital marketing. For example, your website consumes less energy (because less data is transferred) if you upload lower resolution or optimised images, use system fonts rather than bespoke fonts and improve user experience so audiences find information on your website more quickly — less clicks means less energy.

Our next step is to consider the ethics around social media advertising. Tricky? We'd love your thoughts on this.

Sharing the good green news

Our audiences love it when we share our green improvements on social media and our blog, and our printed materials always outline how and what they've been made from. In 2019, we spoke about 'Greening our Marketing' at an AMA regional meeting and, in 2020, we look forward to sharing more practical, cost-effective and (hopefully) enlightening sustainable marketing advice as part of our biggest 'green' campaign to-date — Season for Change.

Get involved in Season for Change

In November, over 170 countries will come to Glasgow for COP26, the UN's climate negotiations, which is an unmissable opportunity to showcase the creativity and leadership of the UK's cultural sector on the most important issue of our time.

Artsadmin has teamed up with Julie's Bicycle, with support from Arts Council England, to deliver Season for Change 2020, the first major nationwide festival of artistic work celebrating the environment and inspiring urgent action on the future of our planet. Alongside inspiring cultural events nationwide and targeted commissions that amplify voices less heard in the climate conversation, Season for Change will offer the sector a toolkit, resources and workshops on how to deliver our work more sustainably. Follow Artsadmin and Season for Change for updates on when and where these will be taking place.

Our green journey is ongoing and we know we've got so much more to learn from other green arts marketeers. We'll keep sharing knowledge along the way, and we encourage you to do too, through Season for Change, AMA or otherwise.

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Season for Change

For more information about getting involved in Season for Change visit:

seasonforchange.org.uk

Or go to Twitter/Instagram:

@artsadm
#SeasonforChange2020.

RE:SUSTAINABILITY

Making sustainable interventions and telling your story with integrity is key, writes **Jacob Young** of YoungDesign.Studio. Here he shares his approach to sustainable design and planning, and the sustainability work he's done with the AMA.

Our environmental impact and its antidote—sustainability—have been common themes throughout my education and career. Architecture school shed light on how every intervention we make has an environmental consequence. Working in marketing for a car-sharing service, when 'collaborative consumption' was a shiny new buzzword, fleshed out how damaging our culture of consumer capitalism is. I've worked with carbon charities that help individuals reduce their environmental footprint, and I've contributed to energy usage reports commissioned by DEFRA and the now defunct Department of Energy and Climate Change.

This exposure to the impacts of excess and the need for design-led sustainability has stayed firmly with me. As a designer it is a cornerstone of my practice but, as with inclusivity and accessibility, it takes understanding and input from everyone at an organisation to achieve meaningful results.

The arts sector can, as every sector must, reduce it's environmental impact with relatively simple changes. Some of it may feel trivial in light of transgressions made by other sectors, but it soon adds up and, most importantly, sets an example. There is no excuse good enough to not do everything in our power to keep getting better.

With that in mind, opposite is a framework you can use to get started, based on the *de rigueur* mantra 'reduce, reuse, recycle'. It's mostly common sense, but if you embed this mantra from the outset of a project or strategy you *will* achieve results. I'm also going to add 'research' and 'relay' — it uses alliteration so it must be legit, right?

Using these Five R's as a starting point, I've worked closely with the AMA team to make design changes that help work towards the organisation's sustainability goals — you can see examples of this in practice in the box to the right.

I've added 'research' because whilst it is a minefield out there, we need to do our best to stay abreast of the latest developments and the impacts that we, both as organisations and as individuals, have. When you make a change, beware of resting on your laurels — things are moving, and fast.

I've added 'relay' because the real potential for you to bring about meaningful change lays with your place in your audience's hearts and minds. You have their ears and trust in a way that other sectors do not. If you can make positive environmental interventions in everything you do as an organisation, not just superficial changes, you can relay your story to your audience with integrity. If you relay your story with integrity you might just influence them — at worst they'll feel better about your brand as a consumer, at best you'll inspire somebody to make positive interventions in their own lives and find their voice as a citizen.

Acting as citizens, not just as consumers, is key. Democratic pressure, accountability, and authentic corporate social responsibility are, ultimately, our ticket out of this mess.

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YoungDesign.Studio specialises in branding, print design and video for cultural organisations. Get in touch if you'd like to chat about your next project.

The Five R's in action at the AMA conference

Reduced at conference
Including only the essentials we reduced the conference guide from A4 40pp to A6 28pp, an 82.5% reduction. In-depth information was moved to a dedicated conference app.

The new guide doubles up as a name badge, eliminating 600+ plastic wallets and name badges. Adverts and social invites also moved into the guide, eliminating the need for delegate bags.

Reused at conference
AMA branded lanyards are collected by the AMA team, washed, and reused. Small batch top-ups can be ordered as required.

Recycled at conference
Conference guides are coated with recyclable laminate to protect them from spilt coffee, sloshed wine, and other hazards at a three-day conference. They're then collected for recycling by the AMA team. Any taken home can enter the recycling chain.

Stage designs use only renewable and recyclable materials. Last year: wood, cotton and living plants.

Research for conference
Areas for us to research further include better lanyard materials, and ongoing work with each new venue to make sure they are doing everything possible to be sustainable.

Relaying progress
Here we are, relaying what has been done so far, and our next steps. Please get in touch with ideas and suggestions, or just to chat in more depth about any of these things.

This one is easy: Less stuff = less impact. Go smaller, go fewer, go leaner, combine. **Reduce** harmful materials and single-use products. If it's derived from crude oil, eliminate it. Use your data and make sure you can justify every piece of output.

Think about the working life of your product and how this will inform your material choice. If it can be designed to be **reused**, build that into your brief. Get creative with this part, there are big gains to be made.

At the start of the process, think about what will happen at the end of your product's working life. Can it be **recycled** and enter the circular economy (e.g. glass and paper) or biodegrade easily and rapidly (e.g. *some* plant based polymers)?

The goalposts are constantly shifting. Today's corn starch bags could be tomorrow's problem. During each new briefing, build in **research** time to stay aware of new developments. After each intervention, reflect on what worked and what still needs work.

Act with integrity and introduce accountability by **relaying** positive interventions, and acknowledging any shortcomings, to your audience. Be transparent. Risk, responsibility and reward are crucial catalysts for meaningful change.

GREEN TOURING WITH NEW ADVENTURES

Louise Allen Head of Operations at New Adventures — Matthew Bourne's award-winning national dance theatre company — spoke to Jacqueline Haxton about the company's Green Adventures and its involvement in the Creative Green Touring Initiative.

The New Adventures production model is inherently green as we create shows that remain within our repertoire. Once each production has had its run everything is packed away into storage and comes out again for the next run with costumes being adapted and refitted for the new cast. That element of our touring has always been sustainable but we were aware that moving a large-scale production around the country is carbon heavy.

We wanted environmental sustainability to be central to what we do as a company so we created Green Adventures.

We first became aware of Julie's Bicycle in 2015 when New Adventures became an NPO (National Portfolio Organisation) and we were required by Arts Council England (ACE) to write our first environmental policy and action plan. From a touring perspective we weren't sure how to do that. We researched online to see what other arts organisations were doing but couldn't find any examples. There was lots of good venue-based sustainability practice but touring was something organisations hadn't yet grappled with.

Julie's Bicycle helped us write our first environmental policy, our first action plan and also helped us to start interrogating our operations; looking at our carbon footprint and how we could become greener.

Carbon Footprint

For our 2016/17 tour of *The Red Shoes* Julie's Bicycle produced a carbon footprint report, which measured: show power, tour freight, personnel and staff business travel, and the production of programmes.

Audience travel was also measured — it was 78% of our carbon footprint for that production. Unfortunately, that's the area we have the least control over. We want audiences to come and see our shows but not all venues we tour to have a good public transport infrastructure.

Creative Green Touring Initiative

The idea for the Creative Green Touring Initiative came from Julie's Bicycle. They'd been running Creative Green — their environmental certification scheme designed specifically for the creative and cultural industries — for about ten years and had been looking for an opportunity to expand it to include touring.

The profile of New Adventures and Matthew Bourne seemed like a good fit. We didn't have any expertise in sustainability but we had the desire to learn more and to experiment.

Greening the touring model

As a starting point we decided to concentrate on greening the 2018/19 UK tour of Swan Lake.

On the first day of rehearsals we briefed the whole company. It was important to make sustainability a core element of the tour, so we invested in metal water bottles and reusable hot drink cups and handed these out after the briefing. The company's handbook also provided guidance on the ways individuals can be greener in their day to day life with the company.

We asked for volunteers to be Green Champions from across all aspects of the company. In the touring crew our Head of Wigs Lisa Champion signed up and one of our Swans Andrew Ashton also volunteered. It was important to have people who were personally passionate about this work; they constantly advocated and encouraged the sharing of ideas or concerns that people had.

Implementing small changes can make a big difference.

Each department reassessed how they could do things in a more sustainable way. For the tour to be successful it needed everyone's buy-in and input. Everyone needed to think about it in terms of their own work and practice.

For example, Lisa switched the makeup that was used for the swan beaks from a pencil to a paint because she realised we were going through so many pencils. Stage management stopped using single-use cable ties, switching to reusable Velcro ones. Implementing small changes can make a big difference.

Impact on venues

We created a Green Rider — a set of questions and information that we sent to each venue before we arrived to let them know about our environmental commitment and to ask them to provide information about what they're doing.

Environmental sustainability sits with different roles in different organisations. The biggest challenge was finding the right person to liaise with at each venue. The rider covered lots of different departments, so it was hard to get responses.

Andrew, our Swan Green Champion would go to the stage door at each theatre to find out who he needed to speak to. He would ask about recycling facilities and effectively undertook a recycling audit of the venues we toured. Some of these venues have improved their recycling facilities in response to what he was doing.

As part of the Arts Council England and Julie's Bicycle Accelerator Programme, New Adventures is in a Touring Consortium with Norwich Theatre Royal and Sadler's Wells. We've shared knowledge and expertise, and used each show as a catalyst for improved internal and external engagement. For example, when Swan Lake went to Norwich Theatre Royal the theatre launched its first trial of water in tin cans instead of plastic bottles.

We intend to share the learning from the Accelerator programme and roll that out to the other venues we tour to.

Green Adventures

We wanted environmental sustainability to be central to what we do as a company so we created Green Adventures. This sub-brand made it easier for us to talk about environmental sustainability and encourage engagement.

We've set up a Green Adventures web page and have a dedicated Green Adventures page in our programmes so that our audiences can read about this work.

As part of our campaign around single-use plastics, we've started selling our metal water bottles and reusable hot drink cups, as well as tote bags, as a range of green merchandise. We have a dedicated social media schedule for Green Adventures and we've done 'green' takeovers on Instagram.

We continue to question and interrogate — it's important that we carry the learning from one tour to the next.

I know there are lots of great things happening but I think we need to try and find ways to share and learn across the sector. If our stage management team come up with a great idea how do we share that with the wider sector?

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Ashley Shaw performing as Victoria Page in The Red Shoes.
Image © Johan Persson, courtesy of New Adventures

PEOPLE DRIVE ACTION

CARBON LITERACY TRAINING AT HOME

HOME in Manchester is currently the largest cultural arts centre outside London. Jacqueline Haxton spoke to **Debbie Bell** and **Alison Criddle** about HOME's Carbon Literacy training programme and its commitment to best sustainable policy and practice.

HOME's rooftop honeybee hives and apiarists. Image courtesy of HOME.

What are your roles at HOME?

AC: My role as Projects and Sustainability Co-ordinator is to look after everything related to environmental sustainability from staff induction through to delivering Carbon Literacy training. I co-ordinate different sustainability projects across the whole organisation. I'm also chief apiarist (beekeeper) for our HOME honeybees — we keep beehives on our roof to help Manchester's biodiversity.

DB: I'm Building and Environmental Manager and I'm responsible for the maintenance of the HOME building — a 6,200 sq/m building that holds five cinemas, two theatres, café, bar, three art galleries, engagement, education and publications, and a small shop. I also lead on environmental issues and I'm the Health & Safety Officer for the organisation.

Why Carbon Literacy training?

DB: Operationally, we were always looking to reduce energy as part of our sustainability and environmental work so we looked to see what we could do in terms of investing in our staff.

AC: HOME has about 180 permanent staff members, which is the equivalent to about 110 full-time staff. We also have a bank of around 3,000 volunteers, from which we have a core of about 80 to 100 volunteers.

DB: We have Key Performance Indicators (KPIs) set by Manchester City Council who own our building. One of the KPIs was to have all our staff trained in Carbon Literacy. We worked with Cooler Projects on developing in-house Carbon Literacy Training, which we delivered as a pilot for Manchester Arts Sustainability Team (MAST).

As a result, two years ago we became the first arts organisation in the world to achieve 100% of staff trained in Carbon Literacy as certified by the Carbon Literacy Project. And 12 months ago, we were awarded Platinum Carbon Literate Organisation status — the first of three organisations worldwide to be recognised in this way.

AC: Both Debbie and I are certified Carbon Literacy Trainers and as well as HOME's Carbon Literacy Training programme, we've developed a package for the cultural sector and we undertake training at other organisations.

To date we've trained over 50 different organisations from six different countries across Europe.

DB: We offer a range of options including bespoke packages and train-the-trainer opportunities, which allows other organisations to develop their own in-house Carbon Literacy training.

AC: A good example is that we trained a couple of staff members from one of our funder organisations and they're now rolling out that training across their business. It's great to see the impact our training has had not just within the cultural sector but beyond.

What about new staff and volunteers?

DB: New staff undertake a mini introduction to sustainability as part of their initial induction and then within six months of starting they undertake our full Carbon Literacy training.

AC: We're hoping to offer our core group of volunteers a Carbon Literacy training package using the funds raised from our external training programme. Our regular weekly email updates and twice-yearly Green newsletter is already shared with the Volunteer Manager who disseminates it among our wider volunteer network.

What's been the impact of this training?

AC: One of the great ways to introduce new staff to the organisation is understanding what everyone's role is and how their everyday work impacts HOME's carbon footprint. Carbon Literacy awareness gives staff the confidence to notice things and come up with ideas and solutions.

DB: We've always had staff engaged with sustainability but the Carbon Literacy training has brought it altogether. Staff have a better understanding of waste management, recycling and carbon footprints in terms of their work, home and family life. This knowledge is now embedded within the organisation's structure.

AC: The climate crisis is really scary so you have to do positive and enjoyable things; something tangible that can impact on health and wellbeing. For example, we had a Swap Shop day when staff swapped and 'recycled' clothes. The following day everyone came into work in their 'new' outfits. It was a fun and sociable thing to do and brought us together as a community. Any clothes left over from the Swap Shop we donated to our costume department for use in our theatre productions.

Another example, a staff member has taken on the responsibility of collecting everyone's old cosmetics and toiletries for recycling at our local Boots. And we're now aware of local restaurants and cafés allowing customers to take in their own Tupperware when buying food.

All this work is about changing people's mindsets and habits.

DB: We've always believed in sustainability as an organisation but without action it doesn't go anywhere. By managing budgets in different ways and having the support from our leaders, I was able to create Alison's role, which has helped us to make the changes required to embed this further.

Recycling used to be one line in my job description and now environmental sustainability is an integral part of my role. The organisation has recognised that it's just as important as the art and culture we produce and present.

AC: The fact that sustainability is in both our job titles illustrates the shift that's happened over the past couple of years — recognising the need to have these roles so that we can deliver on it. You can have all the good will in the world but unless you recognise responsibility for sustainability within your organisation it's difficult to deliver on it.

What are your future plans?

DB: To remain leaders in environmental and sustainability policy and practice, and to find new initiatives for getting these messages out to our audiences through our art. To be a zero-carbon building and organisation by 2038 or sooner, which is challenging, and to find the financial ways in which to achieve that.

AC: To continue the good work that we do. Make sure we remain true to our goals and objectives — to continue learning and finding new initiatives to ensure environmental sustainability stays at the top of our agenda.

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TAKE IT HOME!

ZERO WASTE AT FESTIVALS

Increased site-wide, peer-to-peer and artist-supported sustainability campaigns at Download, Latitude, Reading, Leeds and Electric Picnic festivals has had a powerful impact on changing audience behaviour. **Vikki Chapman** details the Zero Waste Festival Goer campaign and other sustainable initiatives that have been implemented to make festival audiences more environmentally aware.

Reading Festival 2019. Image courtesy of Festival Republic © Sarah Louise Bennett.

In 2019, Download, Latitude, Reading and Leeds, and Electric Picnic festivals developed a Zero Waste Festival Goer campaign asking festival goers, artists and staff to take pledges for the environment with a chance to feature on the main stage TV screens. Pledges were amalgamated into three 30-second videos, one shown on each day, with the Sunday video focusing on taking tents home. The aim was to create positive peer-to-peer influence on festival goers.

Say no to single-use — Take it Home!

We had a communications campaign focusing on 'reduce, reuse, recycle' linking tents to single-use plastic with the slogan: 'Say No To Single-Use — Take It Home'. This message was shared at other UK festivals this summer who signed up to the Association of Independent Festivals 'Take Your Tent Home' campaign, showing consistency in messaging no matter what festival was attended.

The Take it Home message appeared on the website, ticket wallets, billboards at the train station in Reading, large posters located around the festival site, LED signs in each campsite, the festival app and the big screens between the acts. In addition, the volunteer green team spoke to campers about the issue of campsite waste and the fact that if people abandon their tent and equipment, it will most likely end up in incineration or landfill.

The green team — Zero Waste Agents — and campsite volunteers from Environmental Recovery Solutions, the Ark Trust and Everything is Possible, also ran a recycling champions competition with three levels of prizes for campsite recycling. The Co-op supported the initiative by providing money-off vouchers to spend in Co-op stores offsite for those who brought their waste back to the recycling points.

The silver prize was the chance to win festival merchandise for those who brought back either a full recycling or a general waste bag. And the gold prize, for individuals who brought both recycling and general waste, was the chance to win tickets for next year's festival. The three levels of prizes worked well to engage festival goers and the Co-op vouchers provided an immediate reward to encourage participation.

At Electric Picnic in Ireland Cultivate, Environmental Recovery Solutions and Climate Ambassador Ireland recruited 100 'Field Agents of Change' on the ground who raised awareness, handed out recycling bags, collected 2,000 pledges, highlighted relevant talks and activities on-site in the Global Green area, as well as promoting other initiatives and campaigns to reduce their individual impact outside of the festival.

Artist Involvement

A number of artists took part in the Zero Waste Festival Goer campaign including The 1975, Hozier, Twenty One Pilots, You Me At Six, SWMRS, CHVRCHES, The Wombats, Ten Tonnes and Press Club (Watch a video by 21 Pilots on Twitter — https://twitter.com/OfficialRandL/status/1165745415448195072?s=20) During their set at Reading, Leeds and Electric Picnic, The 1975 played their single that featured a speech from Greta Thunberg, with the lyrics shown on the big screen. It was such a powerful moment with Greta's voice projected to a silent, attentive audience. Huge cheers were given at the end followed by a ripple of conversations, showing the power of music to reach out to people and the positive role artists can play to affect change.

The 1975 sold merchandise from previous tours, screen printed with a choice of graphics 'NOACF', 'The 1975' or 'Wake Up'. They had a live screen print station at Reading and Leeds where festival goers could also print these graphics on their own T-shirt or from a previous tour.

Festival Republic signed up to 'Music Declares Emergency'. Music Declares is a group of artists, music industry professionals and organisations that stand together to declare a climate and ecological emergency, and calling for immediate government action.

Collaborations

Festival Republic continued their longstanding collaboration with Greenpeace who ran cup and bottle deposit return stations in the arena campaigning on their 'plastic free rivers' campaign with a petition as well as hosting the Download Eco-campsite.

Extinction Rebellion were invited to the festivals to host a climate change talk and they ran an outreach stall all weekend with a block print station of XR logos. We filmed a message from them to the crowd highlighting environmental actions festival goers could take at the festival and beyond, including attending the Global Climate Strike on the 20 September and we played this on the big screens between acts.

At Reading they were also joined by the UK Student Climate Network — who were a similar age range to the Reading audience. Extinction Rebellion's messaging around tents mirrored the festival's to show a united effort and 20 additional volunteers arrived on Monday to help spread the 'take it home' message. At Leeds they brought the boat / DJ booth that they used to staged protests in Leeds City Centre.

Other green collaborations included DEFRA (Department for Environment, Food and Rural Affairs) launching their 'Keep It Bin It' campaign at Leeds Festival, with a live mural of how native wildlife is affected by litter and a photo shoot with Billie Eilish.

Every Can Counts promoted the importance of can collection and recycling in the campsites with activities and can cages that festival goers could fill with empty cans.

Results

At Reading Festival 2019 aerial photos were taken during and after the festival of the campsites and counted the tents that were left behind. Acknowledging that there are high margins for error when counting from photographs, this approach still gave us an evidenced assessment of how many were left behind.

We counted 13 areas in six campsites and averaged this out. The result was 21% of tents were left behind compared to the 2017 count, which was carried out from the ground, of 44%. This showed a 52% reduction in the amount of tents that were left behind compared to 2017.

This learning is being used to develop a standard method of counting tents on the ground at future events.

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BUILDING AN INCLUSIVE ORGANISATION

Leeds Grand Theatre & Opera House is one of six organisations taking part in Breakthrough — an AMA pilot programme working with organisations to enable them to achieve their vision of becoming a more inclusive organisation.

Chris Blythe, Leeds Grand's CEO, shares the organisation's Breakthrough journey and the impact this has had on its work on equality, diversity and inclusion.

My background is not theatre, it's not even culture. My career has been spent in finance and I was originally seconded from Leeds City Council to support the management team at Leeds Grand Theatre & Opera House Ltd.

After fulfilling the 'temporary' role for two years, I was offered the role permanently and so found myself Chief Executive of a company running three historic venues in Leeds — Leeds Grand Theatre, City Varieties Music Hall and Hyde Park Picture House. Our programme ranges from tours of West End musicals and a regular opera and ballet season at the Grand to comedians, music, podcasters, authors and panto at City Varieties, and art house cinema at Hyde Park Picture House. Our staff consist of permanent team members, a large pool of casual workers and an extremely valuable team of volunteers.

We wanted people to start to realise that this was about us all as individuals as well as the company as a whole and that we may need to challenge our own perceptions.

We'd started to think about equality, diversity and inclusion (EDI) as a fundamental part of defining our values through work on the company name and brand (watch this space for an announcement) and had recently issued our first survey to try to build up a picture of the diversity we already had within the company. However, our first efforts were met with suspicion — we're not an Arts Council England funded organisation, (we receive some funding from Leeds City Council) so staff were asking: why did we need to know about their race, religion or sexual orientation? It wasn't part of our culture and we hadn't done a good enough job of explaining what we were trying to do.

It was at this point that my Head of Communications forwarded me an email from the AMA about their new Breakthrough programme helping organisations to develop their EDI policies through a series of workshops and a CEO mentoring programme. This was an opportunity I felt would be foolish not to try for. With a slight feeling of apprehension and some real concerns of whether we had the time to commit, I told her to go ahead and →

Image courtesy of Leeds Grand Theatre & Opera House © Tony O'Connell

apply, not thinking for a moment we'd be successful. To our surprise, we got a response the following week saying that we had been accepted and would be taking part.

The main thrust of the programme is identifying and reaching our Breakthrough goal — a point which feels a stretch from where we are now but that we thought would make a big difference. We thought a lot about this and decided that whilst a 'top down' approach with the management team defining our EDI vision and goals and then communicating them to the team would be the easier option, we actually thought that our 'breakthrough' would be to take the company on the EDI learning curve with us.

We didn't want EDI to be seen as yet another set of policies; another tick in a box. To ensure it started out as something important to everyone, we all needed to learn together. We wanted the diversity of viewpoints that we knew we'd get from different people within the organisation. We needed the challenge of bringing everyone together and trying to make it inclusive. We wanted everyone to feel that they had an equal part in shaping this part of our vision. Much like our work on the brand, this will only succeed if the values are lived by everyone.

> ...if we are to become inclusive, equal and diverse, it will take everyone in the organisation to live and breathe the values and for thinking about EDI in all decisions to become second nature.

With support and guidance from Ishreen Bradley, one of the programme's coaches, we developed a workshop, using some of the exercises we'd done on the away sessions. From these workshops we hoped to have a written definition, shaped by all staff, of what each word — equality, diversity and inclusion — would mean for our organisation and how we could embed these values. We wanted people to start to realise that this was about us all as individuals as well as the company as a whole and that we may need to challenge our own perceptions. We also wanted to take the opportunity to reflect on what we were already doing well and where we could build on that.

We asked that all permanent members of staff attended a session and encouraged casual workers to attend if they could (paid as a shift). We delivered two workshops to 111 people. Some people were very positive, others less so but all took part and there were some very personal experiences shared and different views gathered. In terms of what we were doing well, a clear message came back that the effort put into improving access for audiences has seen a big improvement in our ability to welcome disabled people or people with access needs to the venues.

We learned from the event in itself — we don't do enough getting together as a company, giving us all a chance to hear different viewpoints and people welcomed being asked their opinion. For some colleagues for whom English is not a first language, for whom reading is difficult or for whom the idea of sitting around a table and talking about ideas is not part of their everyday role, being asked to come up with a definition of a word felt a little difficult and not that inclusive. It's something we need to think about for the future.

These workshops took place in early January 2020 so we're now combining the definitions given in the sessions and setting up a steering group to focus on our first goals as a company. I truly feel we've made a good start on our 'breakthrough' and I have learned a lot from this process, but I am even more convinced than I was at the start that this is not about me. I can play a key role in driving this forward but if we are to become inclusive, equal and diverse, it will take everyone in the organisation to live and breathe the values and for thinking about EDI in all decisions to become second nature. There's a lot of work still to do but thanks to this programme with AMA, I'm actually looking forward to giving it a go.

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Breakthrough
Breakthrough is a programme developed and delivered by the AMA as part of the CultureHive programme funded by Arts Council England.

The programme is developed by the AMA in partnership with consultants Ishreen Bradley and Mel Larsen.

Following the success of the pilot programme, the AMA is excited to be launching the next round of Breakthrough applications.

The programme will run from June 2020 until April 2021. For more information visit **a-m-a.co.uk/breakthrough**

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