



# THE GREEN ARTS CONFERENCE 2017

## Conference Report

The annual conference for Scottish cultural organisations  
working to reduce their environmental impact



# Contents

Introduction.....	2
Plenaries .....	3
Creative Scotland, Kenneth Fowler .....	3
Adaptation Scotland, Anna Beswick.....	3
Introductions to.....	4
Introduction to Strategic Influencing.....	4
Introduction to Carbon Management .....	4
Introduction to Culture/SHIFT .....	5
Show and Tell Sessions .....	6
ENGAGE .....	6
The Lyceum Theatre, Jackie Crichton .....	6
Julie Aitken Music, Julie Aitken.....	6
Dundee Rep, Jaci Stewart.....	6
Ayr Gaiety, Vince Hope.....	6
CHANGE .....	7
Puppet Animation Scotland, Simon Hart .....	7
Max Fordham: Ingrid Berkeley and Duncan MacLennan .....	7
Starcatchers: Rebecca Leary .....	7
The Royal Edinburgh Military Tattoo, Dan Withall .....	7
SHIFT .....	8
The Barn, Cath du Preez.....	8
Cryptic, Kathy Hinde.....	8
Adaptation Scotland, Anna Beswick.....	8
North Edinburgh Arts, Kate Wimpres.....	8
Workshops.....	9
ClaimExpenses.com .....	9
Communicating Sustainability to Stakeholders.....	9
Carbon Management Tool.....	9
Green Teams .....	10
Shaping the Work of Creative Carbon Scotland.....	10
Sustainable Suppliers .....	11
PR Print and Design.....	11
Resource Efficient Scotland.....	11
The Green Stationary Company .....	11
Glasgow Wood Recycling.....	11
Vegware.....	11
Take One Media .....	11
Conclusion .....	12

## Introduction

The Green Arts Conference is the annual conference for the Green Arts community: a gathering of members of the [Green Arts Initiative](#) and cultural green practice in Scotland, hosted by Creative Carbon Scotland. The Green Arts Initiative is a year-round community of practice that spans the range of Scottish art forms, and focuses on providing support to organisations on both reducing their environmental impact, and increasing their positive contributions to sustainability.

This year's conference had the theme of 'Spotlight on Sustainability': encouraging practitioners and participants to focus on the key actions and activities they are undertaking to contribute to a more sustainable society, and providing an opportunity to share and gain knowledge from those working in the field. The conference has several overarching aims:

- To celebrate the successes, leadership and progression of the Green Arts community
- To showcase the tools and support available to Green Champions in the sector.
- To introduce and explain emerging initiatives and contexts, such as carbon management and climate change adaptation.

The programme consisted of a range of plenary sessions, short (15 minute) talks from cultural sector peers, and workshops on key skills. [You can see the full programme here.](#)

Timetable @CCScotland / #GreenArts

	10.10	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00
Main Hall	Welcome	Creative Scotland	Green Management	Sustainable Suppliers in Scotland			Adaptation Scotland			Communicating Sustainability to Stakeholders	Shaping the work of Creative Carbon Scotland	CCS: We're the Future!		
Stage Space			Introduction to Culture/ Sector 1					Show and Tell: ENGAGE The Unicorn Music and Life Culture Music	Show and Tell: ENGAGE Dundee Rep and Art Gallery	Workshop: Communicating Sustainability to Stakeholders	Workshop: Communicating Sustainability to Stakeholders			
Mid Hall			Introduction to Carbon Management					Show and Tell: Glasgow Puppet Animation Scotland and Film Program	Show and Tell: Glasgow Musicmakers and the Royal Edinburgh Festival Venue	Workshop: Carbon Management	Workshop: Carbon Management			
Room 7			Introduction Strategic Influencing					Show and Tell: Glasgow Woodland Main and Kathy Hendle	Show and Tell: Glasgow Adaptation Scotland and North Edinburgh Arts	Workshop: Green Teams	Workshop: Green Teams			

The Green Arts Conference took place over the course of a full day, on Wednesday 1<sup>st</sup> November 2017, at the Partick Burgh Halls in Glasgow. Over 110 attendees came from across Scotland, and from a range of organisations: most working in the cultural sector in Scotland, and some from organisations focused on sustainability work in other sectors. You can see a full list of who attended through [our interactive delegate map.](#)

The Green Arts Conference was kindly supported by PR Print and Design.

## Plenaries

Key speakers from within and outwith the sector provided the external context for the green work of the community.

### Creative Scotland, Kenneth Fowler

Kenneth began by outlining why creativity and sustainability matters, and how Creative Scotland had been working with the sector: defining their own environmental policy as an organisation, supporting Creative Carbon Scotland, introducing environmental sustainability criteria into funding assessments, requiring annual emissions reporting from Regularly Funded Organisations, and defining the actions of their Green Team. He announced the new phase of this work – [Carbon Management](#) – and how it would soon be required of new Regularly Funded Organisations.

He cited The Screen Machine (taking work to rural audiences and reducing travel miles as a result), Bobby Niven's *Palm House* (an Edinburgh Art Festival commission that made use of an urban greenspace, normally inaccessible to the public), and BAFTA-nominated documentary *The Island and the Whales* (about man's relationship with the marine environment), as examples of Scottish work across multiple art forms, each approaching sustainability issues in either form or content.

You can find out more about Creative Scotland's work on environmental sustainability through their [website blog](#), their [environmental policy](#), and their information on their ['Environment' connecting theme](#).



### Adaptation Scotland, Anna Beswick

Anna explained the role of Adaptation Scotland as the national programme increasing knowledge and understanding of climate change impacts, risk and opportunities across Scotland, and across a range of sectors. She demonstrated how our current temporal mode of planning is typically linked to very short timescales, when considered in the scope of long-term climatic change, and how we should be considering the next 30 – 200 years when exploring how Scotland's environment might change.

Increased rainfall, sea level rise, a small but significant increase in temperature, and an increased frequency and intensity of extreme temperature and precipitation events are all long-term trends for the country. These will have implications for how we work, where we work, and all aspects of our lifestyle – including what we eat and how we spend our time – equally having ramifications for the cultural sector.

Creative Carbon Scotland will be working with Adaptation Scotland in the coming months to identify suitable advice and support for Scottish cultural SMEs. You can also find out more, and see their visuals for [climate-ready places](#), on their [website](#).

## Introductions to...

Members of the Creative Carbon Scotland team gave overviews of some of their key areas of work.

### Introduction to Strategic Influencing

Ben outlined Creative Carbon Scotland's tiered approach:

- Working with individuals, organisations and 'structuring organisations' such as funders and cultural umbrella groups, as none can change unless those around them also want change;
- Different groups have: different abilities to make things happen, different responsibilities; different domains of influence;
- This aligns with Scottish Government research and policy on 'behaviour change': The Individual/Social/Material (ISM) model;
- With funders, the work so far has focused on Creative Scotland – Creative Carbon Scotland are strategic partners supporting the Environment Connecting Theme. However more work is to come with other funding groups (such as the National Lottery and trusts) through the Scottish Funders Forum, and with Local Authorities through VOCAL (the national organisation for culture and leisure managers).
- With umbrella groups, Creative Carbon Scotland have worked with Festivals Edinburgh, SCAN and the FST, and most recently with Enterprise Music Scotland.

### Introduction to Carbon Management

Fiona and Chris Asensio gave a summary of some of the background and thinking which prompted the development of the new Carbon Management tool. The continued engagement with and improvement in the emissions reporting to Creative Scotland over the last few years has demonstrated an increasing confidence amongst creative industries in dealing with collecting data and understanding carbon impacts of core activities. This has gone along with requests for help on how to make reductions to emissions and to identify ways to do this without impacting negatively on the work of the organisation. Carbon management has been demonstrated to succeed in other industries, so our ambition was to provide a customised tool for the cultural sector.

Creative Carbon Scotland identified the need for the tool and methodology to:

- Allow for establishment of baselines by capturing emissions for different years, from past data and current data, to inform planning for future projects.
- Provide a means to assign emissions to different elements within an organisation's activities.
- Help identify controlling factors for possible reductions which could result from programming changes, improved management of buildings or efficient touring logistics

The presentation provided a summary of the structure of the Carbon Management spreadsheet which can be used for:

- Recording data on emissions and costs of utilities, waste and travel;
- Calculating emissions and costs for proposed projects and evaluate planned reduction actions;
- Plots and pie charts of carbon footprints and cost breakdowns for past, current and proposed future emissions.





## Introduction to Culture/SHIFT

Gemma gave an overview of Creative Carbon Scotland's work focused on artistic engagement and shifting wider society through cultural practices - one of the organisation's five strategic objectives, the aim of which is 'the cultural sector playing a more active role in the transition to a more sustainable Scotland'. Over the past year this work has been focused on two key areas:

- The development and promotion of a community of practice to raise awareness of and build capacity for working at the intersection of arts and sustainability;
- Creating opportunities by which cultural practices can play an active role in sustainability-related work.

The development of a community of practice has so far been furthered through two key projects:

- [Green Tease](#): a programme of regular events taking place across Scotland which share practices, knowledge and ideas and build connections between those working across in arts and sustainability contexts;
- [Arts & Sustainability Residency](#): a three-day intensive workshop for artists interested in exploring the potential for their own (and other artists) practices to address climate change and contribute to a more sustainable Scotland.

The exploration of how cultural practices can play a more active role in sustainability-related work includes the researching of examples of existing practices; building new partnerships; piloting different approaches with sustainability organisations; and developing resources and facilitating exchange between people and projects. Along with this we've identified several [focus areas](#) to help steer the work which will be developed over time.

Pilot projects so far have included:

- Engaging communities in [climate change adaptation through cultural practices](#) as part of Aberdeen City Council's 'Aberdeen Adapts' programme;
- Convening a two-day workshop with RSPB Scotland to explore the potential for cultural practices to contribute to the future sustainability of Scotland's Flow Country as part of the Flows to the Future project;
- Developing a long term '[Embedded Artist Project](#)' building on the work of American civic artist Frances Whitehead, to encourage the embedding of artists within large scale urban regeneration initiatives to achieve wider social and environmental aims;
- Holding a 'linking event' as part of the Dundee Transformations conference in August 2017 to facilitate learning and exchange between four projects connecting arts and sustainability in different ways in Scotland.

## Show and Tell Sessions

Green Champions from member organisations presented on their individual projects and sustainability work, covering the distinct areas of engagement with sustainability, carbon reduction, and conceptual artistic engagement with the concept.

### ENGAGE

#### The Lyceum Theatre, Jackie Crichton

Jackie explained the theatre's recent biodiversity and sustainability project: beehives installed on the roof of the Lyceum Theatre are the responsibility of the Theatre's fundraising team and have been the focus of their "Adopt a Bee" fundraising campaign. Contributors who adopt a whole hive receive a share of the honey produced. The funds raised covered the cost of installing the hives and contracting a professional beekeeper. Any profit is ring-fenced for the Theatre's green actions – so allowing more of their mainstream funding to be spent on artistic activity – and has also provided a platform for other fundraising around their artistic practice and specific shows. The bee project has proved to be a public-friendly way of engaging with the Lyceum's audience to draw attention to other green activities like carbon reduction

#### Julie Aitken Music, Julie Aitken

Julie had worked with Creative Carbon Scotland to develop, distribute and analyse the opportunities and barriers to freelancers in the sector who were trying to reduce their environmental impact, motivated by her own experience as a practitioner. Most freelance musicians surveyed wish to make the way they do business more sustainable, but freelancers are self-employed, behaving sustainably without increasing costs a key challenge. Financial constraints can, for example, result from the way arts organisations that contract freelancers reimburse travel expenses with mileage for car travel to rural locations often being more favourable than train travel. Freelancers want to exchange knowledge and experience with each other on potential solutions, and nearly half those surveyed would welcome advocacy support.

#### Dundee Rep, Jaci Stewart

Dundee Rep formed its Green Team in response to Creative Scotland's Environment Connecting Theme and carbon reporting requirements, as well as the global climate situation. Each of the theatre's eight departments has a representative on the team, which subsequently developed an Environmental Policy (which was endorsed by the CEO) and includes a 10-Point Plan that is reviewed and amended annually. Actions in the Plan are designed to be quick and simple changes to current practice that require minimal financial investment. These include staff education, reduction in energy and paper use, water monitoring, reuse and recycling of sets and costumes including charitable donations, using local suppliers and Fair-Trade products in catering operations, environmental improvements to benefit wildlife, green travel and communicating their green actions to theatre goers and local communities.

#### Ayr Gaiety, Vince Hope

Mike from Creative Carbon Scotland presented on behalf of Vince, who was unable to attend due to illness. He explained how Ayr Gaiety's involvement with the Green Arts Initiative has been by building climate change messages into events, including participating in the global Climate Change Theatre Action initiative running from 1 October to 18 November 2017 to chime with the UN Climate Change Conference (CoP23). This initiative makes 50 plays available for free use, together with resources and help with marketing. Ayr Gaiety had been intending to run a play as part of the initiative, but the performance had to be rescheduled and they may look to run this in early 2018.

## CHANGE

### Puppet Animation Scotland, Simon Hart

Simon outlined the work Puppet Animation Scotland is doing on artists' travel: going into the detail of what travel actually takes place for their Manipulate festival, which works with largely international companies. The organisation is exploring with the companies how prepared they are to travel not by plane (70% said yes); finding out what the barriers to sustainable travel are. Interesting examples included the logistics planning needed to cross Paris to change train stations (particularly with a set); the additional time potentially reducing opportunities for performers; and the physical implications for slower travel (dancers do not like to sit still for 7 hours on the day before a performance). Simon emphasised that it was important to understand this detail when encouraging modal change.

### Max Fordham: Ingrid Berkeley and Duncan MacLennan

Ingrid and Duncan of sustainable building services engineers company, Max Fordham, spoke about their work on the Engine Shed in Stirling, an example of a sustainable cultural venue space. They explained the use of the Max Fordham [Sustainability Matrices](#), which are used during early design to help communicate what sustainability driven decisions will mean to their clients and how to judge whether they have produced successful outcomes. This approach is particularly useful for non-standard building developments which are typical in the cultural and heritage sectors, as they often don't fit in to standard assessment procedures for new buildings. The approach allows everyone in the project team to both understand and then commit to their ambitions - relating to a wide range of environmental areas - allowing the achievement of objectives in each area to be rated from compliance (lowest) through good to outstanding and pioneering.

### Starcatchers: Rebecca Leary

Rebecca spoke about the work of Starcatchers in producing theatre for Scotland's youngest children and the people who care for them. Caring for the environment is central to the way that they operate the organisation including ensuring that all materials used in their productions are reused or donated where possible. They will routinely request donations of used materials including, for a recent show, knitting yarn to create giant spider webs or knitted items which were to be given to the children in the audiences as part of the show. They were delighted to receive a fabulous box of [knitted 'baked' items](#) including cupcakes, doughnuts and iced sponges, from a donor which has provided inspiration and delight and become firmly knitted into the fabric of the show. An unexpected but not unusual outcome of this open, sharing approach to sustainability which Starcatchers can highly recommend.

### The Royal Edinburgh Military Tattoo, Dan Withall

Dan talked about how the Tattoo has now achieved external accreditation in [ISO 20121](#), the sustainable events management system that was developed for the 2012 Olympic Games, and is part of the International Standards Organisation portfolio. It is a management system, so looks not at a particular event but how you run yourselves as an organisation, which should mean that your events are also sustainable. It is quite hard work, but has the effect of embedding sustainability throughout your organisation: social, environmental and economic. Dan recommended the process for getting buy-in from senior staff, for engaging the whole team, and for demonstrating to outside stakeholders and customers your sustainability credentials. For example, the Tattoo now operates in other countries and they can see that the Tattoo has high standards.



## SHIFT

### The Barn, Cath du Preez

Cath presented to the group a bowl crafted by artist John Yuling during his residency at the The Barn in 2016. To her, the bowl is a symbol of The Barn's role as a holding place for ideas and projects concerning ecology and the natural environment. She gave a few examples including their onsite allotments used by members of the local community, aspects of their learning and engagement programme and the promotion of the slow food movement with Buchanan's, the caterers of the Barn Café. The Barn have also installed a biomass boiler, one of the earliest cultural organisations to do so in Scotland, to provide sustainable energy efficiencies within their building and inspiring the installation of a larger biomass plant which provides energy to 400 local homes. The Barn are now at the early stages of an exciting collaboration with renowned ecological artists Helen and Newton Harrison which will address the changing climate in the Dee and Don River catchment area.

### Cryptic, Kathy Hinde

Artist Kathy Hinde, shared the inspiration and ideas behind her recent commission 'Phase Transition' with Cryptic's Sonica Festival. Situated in the empty swimming pool of Govanhill Baths, her audio-visual installation combined the sound generated by blocks of ice melted at the rate of climate change data with the rumbling tones of engraved vinyls which were passed around the room. Kathy described the installation as filling the empty pool with sound waves, bringing attention to the accelerated rate of change in the earth's climate driven by human activity.

### Adaptation Scotland, Anna Beswick

Anna talked about the process behind the Arts & Adaptation project which explored new ways of engaging communities in adapting to the impacts of climate change through cultural practices. The project invited four artists – visual artists Jo Hodges & Robbie Coleman, theatre-maker Alice Mary Cooper and musician Simon Gall - to develop workshops which together made up a one day mini-festival held in Middlefield Community Centre in Aberdeen. Workshops included rewriting traditional local songs and nursery rhymes to tell the story of climate change and a storytelling exercise casting our minds forward into a Museum of Future Middlefield in the year 3000. A key learning from the process was that arts-based practice offers a whole different way of thinking about climate change. If undertaken sensitively, such activities may also help to break down existing power relations and allow different knowledge and value positions to work together in new ways.

### North Edinburgh Arts, Kate Wimpres

Kate brought along three snow globes belonging to her daughter, each from a different country, describing them as examples of highly reductive representations of the cultures from which they come and lacking in any complexity – to her epitome of how we need to be approaching the interacting social, environmental and economic factors associated with sustainability and climate change. She outlined her work as Director of North Edinburgh Arts and Chair of the Scottish Urban Regeneration Forum through which she seeks to foreground a model for regeneration which is rooted in identity, assets and the culture of people and places. Kate also shared with us the development of the Embedded Artist Project (a collaboration with Creative Carbon Scotland) which seeks to embed artists in the 'daily work of the city', acting as catalyst for change and new ways of working – building on the legacy of Patrick Geddes, David Harding and more recently civic artist Frances Whitehead.

## Workshops

### ClaimExpenses.com

Ben took the group through the basics of [www.claimexpenses.com](http://www.claimexpenses.com), Creative Carbon Scotland's unique tool that helps you improve your expenses claim system *and* calculate travel-related carbon all in one. He encouraged users to give all staff and freelancers a login to make the most of the tool, and showed us that the front page has changed: the tool is still free to Scottish cultural organisations. Ben reminded users that CCS is always happy to offer support and to talk through ways in which the tool can meet specific requirements. The developer Andrew Coulton is always pleased to receive feedback and answer questions using the tab at the right of each page.

### Communicating Sustainability to Stakeholders

The workshop aimed to give participants an introduction to the principles to consider when communicating about sustainability with internal and external stakeholders and allow sharing of experience. The session gave participants the widely accepted definition of sustainability, starting points to consider when planning communications, an understanding of how to avoid [greenwash](#). Participants were then invited to discuss issues they were working on and the group offered their input and experience.

This is a new area of work that Creative Carbon Scotland is developing, but there are existing [resources developed by Julie's Bicycle for the cultural sector when communicating sustainability](#).

### Carbon Management Tool

Chris Asensio used this session to demonstrate the new Carbon Management tool. The spreadsheet tool contains several worksheets. If the user wishes, different worksheets allow emissions for running a building or office to be recorded separately from those resulting from actual performances or different artistic projects. This is intended to make reduction opportunities more visible.

Chris explained the format of each of the worksheets (Historic, Overheads 17-18, Regular 17-18, Special 17-18, Reduction-Overhead and Regular, Reductions-Special) and the intended purpose of the different worksheets. Chris showed how to use the 17-18 worksheets for recording current data and how the tool calculates carbon footprints for user organisations. He also demonstrated how the Reduction worksheets can be used to test the impact of various emissions reductions projects during the planning phases of future years' programmes. All the data entered is summarised in a comprehensive suite of plots and charts which can demonstrate historical trends, emissions and cost breakdowns and the estimated reduced emissions impacts of improved planning for future projects.



## Green Teams

Martin Latham spoke about his experience of working with Aberdeen Performing Arts to develop their Green Team and shared his tips for how to keep the team fresh and effective. His top tips which are described in [Creative Carbon Scotland Guide to Green Teams](#) included: recruit a board member to support and publicise the team; provide a budget for green actions; try to recruit one person from each department; rotate the chair; time meetings to allow results to be reported at board meetings; assign responsibility for projects to a team member; publicise and spread your work to achieve more.

Martin also pointed out that the benefits of bringing diverse team members together often include improvements in all sorts of working practices as well as increased sustainability and cost savings. Audience members joined in with Martin to share their experiences of successful approaches and provided advice on how to overcome Green Team fatigue. Others discussed plans for their own Green teams and welcomed suggestions on useful projects. The take away message: Teams achieve much more than the sum of their parts. If at first you don't succeed, try refreshing your team and try again.

## Shaping the Work of Creative Carbon Scotland

We outlined Creative Carbon Scotland's strategic objectives and asked for feedback and suggestions on what we should be focusing on over the next three years. CCS's role is to connect people up where they can inform or help each other. Creative Scotland is looking for a willingness to engage with the agenda, and to attempt to make things work – the advantage of the RFO process is that arts organisations will have set out their artistic plans for the next three years so have planning time available for green actions. Please contact CCS at any time to tell us about the main issues for your organisation and what you feel you need to make changes.

Participants who are looking for guidance on sources of funding for sustainable practice can find pointers from CCS's website and staff; CCS makes representations on behalf of the sector to funding bodies and the more we know about the sector's experiences and needs the more credible we will be. There are already several common-interest groupings for sharing knowledge and experience (e.g. between arts organisations that are buildings-based) but let us know if you would like to see a group set up to discuss shared concerns. CCS is happy to support meetings between like-minded organisations by providing a speaker and/or facilitator and the cost of refreshments. The Green Tease meetings are very open to collaboration with other organisations and Gemma is the first point of contact if you would like to get involved.





## Sustainable Suppliers

Working in partnership with supply chains that also have sustainability at their core is key to expanding the influence of green arts organisations. There were a range of sustainable suppliers from different sectors exhibiting at the conference:

### PR Print and Design

PR Print and Design is a Glasgow-based design and printing company, that specialised in carbon neutral publications. Producing letterheads, leaflets, brochure, folders and banners, they generate almost all their energy on site, and are almost zero-waste-to-landfill due to their waste minimisation practices. They have been the lead sponsors for the Green Arts Initiative for two years!



You can contact Phil on [phil@prprint.net](mailto:phil@prprint.net)

### Resource Efficient Scotland

Resource Efficient Scotland are funded by the Scottish Government to help organisations across the country to use resources more efficiently, and to help them cut their energy, waste and raw materials costs. Iwona offered her expertise and advice in helping cultural SMEs seek funding and improvements.



You can contact Iwona at [lwona.cameron@resourceefficientscotland.com](mailto:lwona.cameron@resourceefficientscotland.com)

### The Green Stationary Company

The Green Stationary Company hosts a huge range of environmentally friendly, green and recycled office products. Established in 1989, they have an online catalogue and are committed to inter- and intra-generational equity. Jay shared knowledge on everything from stock paper supplies, to staplers!



You can contact Jay on [jayoffice@greenstat.co.uk](mailto:jayoffice@greenstat.co.uk)

### Glasgow Wood Recycling

Glasgow Wood Recycling produces ethical and hand-made furniture in Glasgow. Established in 2007 as a social enterprise, and providing training and employment to the local community, Alex spoke about the opportunities for cultural organisations to both donate excess wood, and seek custom-built products.



You can contact Glasgow Wood Recycling on [Peter@glasgowwoodrecycling.org.uk](mailto:Peter@glasgowwoodrecycling.org.uk)

### Vegware

Vegware is a Scotland-based company producing and selling compostable packaging. Kate spoke particularly about Vegware's new 'Close the Loop' service, which will uplift compostable packaging and food waste from Scottish organisations. Based on the principles of circular economy, the produced compost will feed Scottish crops!



You can contact Kate on [kate.chambers@vegware.co.uk](mailto:kate.chambers@vegware.co.uk)

### Take One Media

Take One Media are marketing experts for the arts and cultural sector, creating and distributing promotional displays. With expertise in sustainable practices in marketing, they focus on on-demand marketing to prevent over ordering and to maximise print use.



Glen was not able to make it on the day, but you can contact him on

[glen.bennett@takeonemedia.co.uk](mailto:glen.bennett@takeonemedia.co.uk)

[www.creativecarbonscotland.com](http://www.creativecarbonscotland.com)



## Conclusion

Thank you so much to everyone who attended, presented and exhibited at the Green Arts Conference. We hope it was useful for ongoing work, and provided a range of ideas and initiatives for taking steps towards a sustainable Scotland. The event exists to function as the annual meeting point for cultural Green Champions, and we try to make it as full as possible for attendees.

If you are interested in taking part as a speaker or exhibitor in one of our future events, or have ideas about content, location or structure, please get in touch by emailing [Catriona.patterson@creativecarbonscotland.com](mailto:Catriona.patterson@creativecarbonscotland.com)

The conference is the focal event for the Green Arts Initiative: the interactive, year-round community of practice for cultural organisations across Scotland, with almost 200 members. Membership is free, and comes with a host of benefits. To find out more about the Green Arts Initiative, to read past annual reports, or to find out who is our current 'member of the month', go to [www.greenartsinitiative.co.uk](http://www.greenartsinitiative.co.uk)

