

Scoping Study on Carbon Reduction Strategies for the Craft and Digital Content Sectors of the Arts and Creative Industries in Scotland

Creative Carbon Scotland
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Executive summary

To understand how working to reduce carbon emissions can help Arts and Creative Industries businesses to be more successful economically and socially, Creative Scotland commissioned a scoping study in Spring 2017 on a number of sub sectors of the Arts and Creative Industries in Scotland (specifically crafts, film and video, computer games and TV). The study was carried out by Creative Carbon Scotland with the assistance of Carbon Change Ltd.

The study involved contact with a total of fifteen businesses in the chosen sub sectors, of varying sizes, locations and activities. Discussions identified that there was a generally good understanding of environmental impacts in the nine craft businesses, but this was less well developed in the film, TV, video and computer games (i.e. digital content) businesses. Although all businesses surveyed are taking measures to reduce their emissions to some degree, there is a general lack of knowledge of the most effective ways to achieve carbon and cost savings and how carbon emissions are measured. The support required was very similar for all respondents.

Particularly for the digital content sub sectors, it is recommended that training should be available to help businesses understand the carbon impacts of their activities, how to reduce emissions and how to assess the social and economic benefits which accompany emissions reductions. There is good precedent for the effectiveness of this type of training in the film and TV sectors¹

On a more practical level, for all businesses in the sub sectors surveyed, it is recommended that recording and planning tools should be made available to enable them to measure, monitor and, ultimately, act to reduce the carbon emissions associated with their energy, water, waste and travel. Training and support should also be provided in the use of any tools and behaviour change activities should be actively supported via phone or email contact.

¹ <http://wearealbert.org/help/get-trained>

Background

Current Work to Engage the Arts and Creative Industries in Scotland in Sustainability

Creative Carbon Scotland has been working with the visual arts, performing arts, music and, to a lesser extent, craft and film sub sectors of the Arts and Creative Industries in Scotland for several years to provide support in reporting and reducing carbon emissions. This has seen a growing engagement in sustainability and carbon reduction amongst this group as evidenced by membership of the Green Arts Initiative², the use of targeted recording tools such as claimexpenses.com³ and the continually improved reporting of emissions as part of annual reporting to Creative Scotland by funded organisations⁴. Together with Craft Scotland, Creative Carbon Scotland (CCS) has also developed the smaller Green Crafts Initiative⁵ which has provided the crafts sector with limited support on becoming more sustainable. The film and TV subsectors have had access to the Albert Carbon Literacy training as part of a collaboration between CCS and the BAFTA Albert consortium but the remaining 'digital content' sub sectors such as games and video have had no targeted support or involvement in programmes to reduce emissions.

This scoping study has examined the Craft sector and the digital content group of sectors with the aim of understanding the main issues and achievements for them relating to carbon emissions reductions. This report describes the work undertaken and the findings, outlining the main sources of emissions, existing low carbon practices and the main opportunities to reduce emissions in the future. The report also provides recommendations on actions which could be taken to support the sector in overcoming the barriers to further increase their carbon emissions reductions.

Defining the Craft Sector of Scotland's Creative Industries

'Craft' can be defined in many ways but it usually refers to the practice of creating an object which has been made by the hands of a maker and not manufactured⁶. By this definition, craft covers a very wide range of activities and use of materials such as ceramics, glass, textiles, millinery, furniture, jewellery, metalwork, wood, lettering, musical instruments, paper, basket making, willow weaving, mosaics, heritage craft, and printing on fabric/glass/ceramics.

According to a recent study⁷, there are approximately 3,350 Craft makers in Scotland, contributing £70 million to the economy. The sector is dominated by small, well established (average operation of 16 years) businesses, usually consisting of individuals operating as 'sole traders' (approximately 86% of makers). Further analysis on the

² <http://www.creativecarbonscotland.com/project/the-green-arts-initiative/>

³ <http://www.creativecarbonscotland.com/carbon-reporting/claimexpenses-com/>

⁴ <http://www.creativecarbonscotland.com/carbon-reporting/recent-developments/>

⁵ <https://www.craftscotland.org/about/projects/green-crafts-initiative/>

⁶ <https://www.craftscotland.org/about/what-is-craft/>

⁷ <http://www.creativescotland.com/resources/professional-resources/research/creative-scotland-research/craft-in-an-age-of-change>

makeup of the sector in Scotland can be found in a report commissioned by the Crafts Council⁸.

Part-time working is common and is usually supplemented through other sources of income such as teaching. For 65% of makers the main location of workplace is at home with a formal workspace set up. 25% of makers rent an individual or shared workspace away from home.

Craft is sold through a number of channels such as direct sales to the public, through craft fairs and specialist street markets or by having their work commissioned. In many cases, though, craft is sold on the makers' behalf by a gallery or shop. An ongoing trend is the selling of items through online channels which is more prominent in Scotland than the rest of the UK.

In Scotland, the most common materials used are jewellery (23%), textiles (21%) and then ceramics (18%). Wood and glass making is carried out by 12% and 11% of makers respectively.

Defining the Digital Content Subsector of Scotland's Creative Industries

This report has focused on a subset Scotland's Creative industries which we have defined as 'digital content' businesses i.e. those which provide digital content for film, Radio, TV and games. One digital publisher was also interviewed and it may be appropriate to extend this investigation and support to additional sub sectors such as design and electronic publishing in the future.

In a report produced in 2010 by The Scottish Digital Media Industry Advisory Group, entitled 'Digital Inspiration: Strategy for Scotland's Digital Media Industry'⁹, defined 'digital media':

digital media industries [are] defined as *"those industries that contribute to the production and/or distribution of creative media content via digital channels and platforms."*

This footprint ranges from the creation and distribution of digital content in areas such as television, games, music, online publishing, digital marketing and design to newer media applications such as social networking and UGC platforms.

The report also comments on the value of the sector which in 2010 was already significant:

"The digital media sector already makes an important contribution to the Scottish economy. It employs 42,000 people, with estimated revenues of £3.16bn³, and is typically high value, with strong productivity. Scottish games companies, many of them based in Dundee, provide more than 700 high quality jobs and turnover of more than £20m a year. Growth in the sector has been robust, with employment and turnover increasing by 6% and 35% respectively between 2000 and 2006⁴. Even against the backdrop of economic recession, where advertising and marketing spend has decreased, there has still been significant growth in digital media."

⁸ <http://www.craftscouncil.org.uk/downloads/measuring-the-craft-economy/>

⁹ <https://www.scottish-enterprise.com/.../scotland%20digital%20inspiration%20strategy>

Surveying the Sectors

Businesses Participating in this Study

Sector	No. of businesses contacted	No. of responses received
Digital content	12	6
Craft	16	9

A list of craft and digital content businesses was provided by Creative Scotland and by Craft Scotland from their database of makers. This list was developed to be diverse, with digital content businesses of various sizes and subsectors and craft businesses consisting of small makers (such as sole traders) and larger businesses with employed or freelance staff. This list also covered a variety of activities, materials used and locations across Scotland. Initial contact was made via email. Not all contacts responded but where a response was received, a telephone call or face to face meeting was carried out depending on location. For an anonymised list of businesses approached see Appendix 1 and Appendix 2.

A questionnaire was developed with key questions covering details of the business, emission sources, policy, challenges/barriers and examples of low carbon practices. The questionnaire helped guide the conversations and uncover businesses' understanding and engagement with the carbon and sustainability agendas. See Appendix 3 for the Craft sector questionnaire showing the full set of questions which guided discussions during the telephone call or face to face meetings.

Sources of Carbon Emissions Reported by Participants

As detailed in the questionnaire, the topics discussed covered what are considered to be the main carbon emission sources: energy, water, waste and travel. All findings are based on anecdotal evidence.

No actual emissions data was collected as this was outwith the scope of this project, so no comparisons can be made of the level of emissions produced within these sectors or between these and other business sectors. However, based on discussions with participating businesses, it is anticipated that energy and travel constitute the largest part of most businesses' carbon footprint. Water and waste are thought to be much less significant.

Using data collected on emissions from Creative Scotland Regular Funded Organisations and analysed for the 2014-15 period, when compared with the live arts, it is thought that typical craft businesses are likely to have a profile similar to a small theatre group while a typical digital content business are likely to have a profile similar to a small arts centre¹⁰.

¹⁰ <http://www.creativecarbonscotland.com/wp-content/uploads/2014/12/Voluntary-Carbon-Reporting-2014-15.pdf>

Impact	Craft	Digital content
Electricity	All businesses use electricity, but intensity varied depending on craft. Glass making involves the use of electric kilns and furnaces while wood working involves the use of electric machinery. Both crafts account for higher consumption levels of electricity than other crafts.	All businesses use electricity. Typical office uses include PCs, servers, lighting and kitchen equipment. Cloud-based servers (such as Amazon web services) are widely used. Electricity is also used for space heating purposes where gas is unavailable.
Gas	Natural Gas: Not as widely used as electricity and limited in consumption. Mainly used for heating in studios and homes (where this is the main workplace).	Limited use of gas. Used in centralised heating where businesses shared office space.
Other fuels	Oil is used for heating at locations off the gas grid. Some LPG and propane is used in small quantities depending on the craft.	No other fuels used.
Water	Water is not heavily used by any of the businesses interviewed. Rain water harvesting is used by one organisation due to their remote location.	Water is consumed for domestic purposes such as hand washing/flushing only so not heavily used.
Waste	Receipt of raw products results in cardboard packaging being the most common waste generated. Several waste streams identified which related to the Craft in question. Glass making generates flint, plaster and mixed glass waste while sawdust and wood offcuts are generated during wood working. Small quantities of concrete, Formica and weak acid solution were also identified.	Cardboard packaging and paper are the most common forms of waste generated. Small amounts of food waste, plastics and general waste are also generated as in a typical office.
Travel	All businesses are involved in travel to display and sell their craft. This is mainly local and UK travel, typically by train. Car and vans are used when there is a need to transport goods. Those based in more remote locations will typically be required to travel more. Most respondents reported 1-2 international trips by plane with more established businesses conducting more trips. Frequency of travel depends on the craft, size of business and opportunity.	All businesses are involved in travel to attend conferences, exhibitions, meetings and 'on location' activities. The majority of UK based travel is by train although flights are sometimes used. All international travel is done via flights with more established businesses conducting more trips. There is a wide variation in the amount of travel depending on size and activity of the business.

Table 1 Emissions sources

Examples of Carbon Emissions Reported by Craft Organisations

Two craft businesses in this study ‘Craft Business 6’ and ‘Craft Business 15’ are also Regular Funded Organisations and report emissions to Creative Scotland using the standardised format as part of their annual reporting to the funder (see Appendices 4a and 4b). The reports show the consumption and associated carbon emissions for the businesses. ‘Craft Business 6’ can be considered to have an atypically large carbon footprint for a craft business, given their very remote location, large size and the relative energy intensiveness of their craft (i.e. glass making). ‘Craft Business 15’ is also atypical, being housed in a large building with a café. However, both reports reflect the general findings of this study, which suggest that energy use and travel constitute the largest portions of most business’ Carbon Footprint.

Looking in detail at these two examples, electricity use is by far the largest source of carbon emissions which is due to the use of electric kilns and furnaces in the glass making process for ‘Craft Business 6’ and electric heating for the ‘Craft Business 15’. ‘Craft Business 6’ is off the gas network, oil is additionally used for heating purposes and LPG is used for flame working. Flights constitute the largest source of travel emissions for both businesses. In the case of ‘Class Business 6’, ‘Class Leaders’ travel from the USA and Australia and ‘Craft Business 15’ artists travel from many international locations. Waste to landfill is very small for this organisation and although not insignificant for ‘Craft Business 6’ (flint, plaster and glass), contributes much less to the overall carbon footprint.

Existing Data Capture Practices

Except for one digital content and one craft business, most of those surveyed do not read utility meters (where these are present), record consumption or carry out analysis to understand their consumption patterns. This reflects the fact that most of the businesses, in all sub sectors investigated, rent office space and meter readings/billings are commonly carried out by the landlord. In addition, home working is also common for the craft sector and the ‘work’ utility use is not clear cut. Waste data is also typically not captured. Businesses are aware of the travel undertaken for the purposes of tracking costs, but do not generally record the distances travelled/fuel consumed in order to analyse their emissions impact. Only one craft business uses [claimexpenses.com](https://www.claimexpenses.com)¹¹ to capture and record travel data.

Existing Low-Carbon Practices

Practical Examples from the Study

Although overall awareness of carbon emissions could be improved, there were some good examples of low carbon practices discovered during this study. The table below is a high-level summary of the actions being carried out with the number of businesses carrying them out.

¹¹ <https://www.claimexpenses.com>

Actions	Number of Organisations	
	Craft (Out of 9 respondents)	Digital content (Out of 6 respondents)
Reading of utility meters and analysis of consumption data	1	1
Energy/Environmental/Sustainability Policy in place	1	1
Actively identifying and carrying out energy efficiency measures (e.g. PC switch down)	2	3
Carrying out regular surveys to identify energy and water savings	1	0
Changing behaviour to reduce the amount of energy used	4	0
Reducing, reusing and recycling of waste (where possible)	9	6
Actively monitoring and reducing travel and using less carbon intensive transport	1	3

Table 2 Sustainability Actions

Businesses in the digital content sectors are generally addressing sustainability issues in procurement such as the sourcing of more sustainable products (e.g. recycled paper) and the use of more local suppliers.

There were a number of more specific examples from the Craft sector supporting wider sustainability principles including the use of more local artists, incorporating sustainability into teaching, use of local forests for wood and use of reclaimed yarn. There were some challenges around the sourcing of the correct quality of raw material (glass and wool) in the UK which meant sourcing from abroad. It was also stated that some suppliers (yarn and metals) are reluctant to share information (or have no real knowledge) about their supply chain.

Wider Sustainability Attitudes

In the Craft sector, Craft Scotland provides significant support on developing sustainable practice, however only one business stated that clients were asking for more sustainable products. Discussions with digital content businesses suggested that awareness of carbon emissions, identification of carbon saving measures and understanding of their impacts, could all be improved. Craft businesses by contrast appear to have good levels of awareness of carbon and sustainability issues. This seems to reflect the fact that the sector will typically use natural materials and operate on a small scale. In the digital

content sector, there was a belief that since the sector typically employs younger people, businesses are naturally doing a competent job of managing the carbon emissions generated. As most work is PC based, it is also a common perception that emissions are small and that there are minimal carbon reduction opportunities available. There was a clear impression from the digital content sector that carbon impacts were not particularly a focus for clients, trade associations or representative bodies (see Appendix 5). It was observed that, **regardless of the sector**, Sustainability/Environmental Policies and Action Plans were only developed by the larger businesses. Smaller makers stated their focus was more on establishing their craft and developing business.

For the Craft sector in particular, the development of experience in a craft means that the correcting of mistakes is reduced which also reduces the carbon impact. This is especially true for higher energy consuming processes such as glass making.

Replicability of existing low carbon practices

Some of the above examples are replicable in both sectors: for example, consumption data collection and analysis, building fabric and general energy savings measures, the recycling of waste (and the use of recycled material) wherever possible and the use of public transport. The encouragement of staff to cycle to work (3 businesses in the digital content group support 'Cycle to Work' schemes) and the reduction in travel through the use of video conferencing (e.g. 'Skype') by all businesses was also stated.

A range of craft specific Case Study examples is provided in the Green Craft Initiative's 'Make it Green' blog series¹² which was co-produced by Craft Scotland and Creative Carbon Scotland.

¹² <http://www.creativecarbonscotland.com/project/the-green-crafts-initiative/>

UK Good Practice

Along with discussions, research was conducted on the digital content sector's various Development Agencies to investigate if carbon emissions or environmental sustainability were being discussed and encouraged. There appears to be no obvious effort to address these, however one business working in Film and TV, which was interviewed, did state that they were being asked to be 'Albert' sustainable¹³ by clients which has resulted in them storing material electronically instead of using paper. The Albert programme, sponsored by BAFTA, provides training and accreditation for the screen industry. A growing number of commissioners require production companies to use the programme. The scheme gives production companies access to a preproduction carbon calculator and productions which successfully choose low carbon production methods receive an Albert Plus accreditation which can be displayed as part of their title credits.

UK development agencies for the Craft sector were contacted including the Crafts Council, Craft Northern Ireland, the Arts Council of Wales, Design and Crafts Council of Ireland to investigate if any work similar to the Green Craft Initiative had been carried out and if so, what findings and recommendations had been made.

The Craft Council produced a briefing note¹⁴ in 2010 exploring the use of recycled and sustainably sourced materials and how craft makers are raising environmental awareness. A further report¹⁵ (collaborated on by all 4 UK bodies) examines the place of craft in the creative economy and the working patterns of makers and other craft professionals. It also considers some increasingly prominent issues such as the increasing need for environmental sensitivity. 31% of respondents stated they had changed their practices in response to environmental concerns with the sourcing of environmentally sustainable materials and production processes as the main change. However, the percentage figures for other actions (e.g. 7.2% have started recycling) suggests there are still opportunities to raise awareness and support businesses in their efforts to reduce carbon.

On the wider sustainability front, the Incorporation of Goldsmiths is currently conducting an in-depth piece of work providing and advice and training in ethical making and in the future will be encouraging makers (jewellers and silversmiths) to think about the provenance, chain of custody and supply chain and to use metal that has come from a fully traceable source¹⁶. With many jewellery components deriving from a destructive mining industry, this has bearing on the sub-sector's environmental credentials. As part of this the Assay Office (administered by the Incorporation of Goldsmiths) plans to create a hallmark for ethically produced jewellery and silverware. This requires a traceable chain of custody which then provides the basis for communications to customers, giving a potential market advantage to ethical makers over their competitors. In addition, it adds value to issues related to local and circular economies including the reuse of materials and local sourcing, such as the Scottish Gold Mine in Tyndrum.

¹³ <http://wearealbert.org>

¹⁴ <http://www.craftscouncil.org.uk/downloads/craft-environmental-sustainability-nov-2010>

¹⁵ <http://www.creativescotland.com/resources/professional-resources/research/creative-scotland-research/craft-in-an-age-of-change>

¹⁶ <http://www.incorporationofgoldsmiths.org/content/news-events/2017/03/ethicaljewellery-making/>

Barriers and Challenges

The key barriers and challenges in reducing carbon emissions which are faced by both sectors were stated as the following:

Craft	Digital content
Lack of knowledge of their own carbon emissions (both how to calculate and how to reduce them)	
Lack of time	
Lack of understanding of consumption patterns and how to carry out analysis	Inability to locally control heating in a shared building with centralised heating
Age of building stock used and options around fabric upgrade (Larger businesses)	Limitations to energy saving measures which can be implemented in a rented office
Difficulties in gaining access to 'experts' in areas they identify as needing more support (e.g. bespoke energy surveys)	Landlords who are non-responsive to suggestions on energy saving measures
Limited financial resources	Inability to encourage clients to use video conferencing (e.g. Skype)
Limited knowledge/options to recycle specific waste streams (e.g. food and craft specific waste such as concrete, plaster and jewellery pickling solution, flint, sawdust and glass)	Limited knowledge/options to recycle specific waste streams (e.g. food waste)
Lack of knowledge of funding availability in their sector	Access to high speed internet to support the use of video conferencing
Remote location (leading to limited travel and heating options).	Excluding flying from travel options due to time and convenience.

Table 3 Cited barriers and challenges

Identified Support Needs and Proposals for Support

The following support needs are based on the opportunities for carbon emission reductions as detailed above and discussions with the businesses which took part in this study.

Support required	Proposed Support	Craft	Digital content
Training in how to take meter readings, record and analyse data, develop policies	Workshop/webinar/helpline	✓	✓
Training in identifying energy and water saving measures and how to implement them	Workshop/webinar /Audits/case studies	✓	✓
Behaviour Change Training	Workshop/webinar	✓	✓
Training to understand the carbon impacts of their activities			✓
Training and advice on understanding waste generated and options for reduction, re-use and recycling	Workshop/webinar/case studies/helpline	✓	✓
Training and tools to capture and understand travel data and implement travel options	Workshop/webinar/case studies, claimexpenses.com	✓	✓
Carbon Footprint training and use of tools	Workshops/one to one support	✓	✓
Support UK Development Agencies to encourage members to become more environmentally aware	Workshop/meetings		✓
Support Landlords to implement collective measures in buildings (such as waste disposal)	Meetings/case studies		✓
Support to businesses to promote their sustainable operations to freelancers, customers, suppliers	Webinar/case studies	✓	✓

Table 4 Support required

The understanding is that due to business' time constraints, the preferred delivery method for support is by webinar and telephone. Workshops are a potential option depending on location and proximity to attendees.

Conclusions and Observations

In summary, this study has identified some good practice techniques which are helping both Digital content and Craft businesses to reduce their carbon footprints and become more sustainable both environmentally and economically, but it is likely that the majority of both sectors are at an early stage in managing their carbon impact.

Awareness of the business's impact (measuring and monitoring energy, water, waste and travel emissions) is the first stage of the journey and there is an observed need for support in this area for both sectors. Experience has shown that this is a necessary first step to identify where useful carbon reductions and cost savings can be made to avoid inappropriate investment in capital equipment or changes of practice.

Once a good level of awareness has been developed it becomes possible to move on to the next stage and make informed investment decisions and changes aimed at reducing emissions. Support is also needed to help identify (and prioritise) carbon saving options such as behaviour changes (e.g 'switch off' policies) which are 'no and low cost' and do not impact heavily on time and financial constraints. Time is seen as the major constraint for the digital content sectors while time and cost are equally important for the many individual makers the Craft sector. Experience of the effectiveness of adopting simple low- or no-net-cost measures gained within the visual and performing arts may be able to address these concerns.

The use of a wide range of delivery methods, particularly webinars and case studies for the digital content sector, will provide the support needed, with targeting by craft type/size/location also recommended for the Craft sector.

For the digital content sector, it is considered that carbon management awareness could be improved but for the Craft sector there is a better general awareness around the impact of businesses' activities. Craft is often imagined as a small-scale, 'authentic' form of production, rooted in natural materials so is well-placed to foster greater levels of carbon emissions reductions both within the sector and to encourage it within wider society. There is also an opportunity to use sustainability in the marketing of craft products.

For all sectors there is an observed desire to further improve their environmental credentials and an awareness that this will benefit their reputation.

Appendix 1 Details of all Digital Content Businesses Approached

Digital Content Business 1	Software Publishing (Games/ Education/Art)	6 full time; 5 part time	Dundee	Meeting
Digital Content Business 2	Motion Picture, video and TV programme post production	15 full time; 4 part time	Glasgow	Meeting
Digital Content Business 3	Video games developer for mobiles and tablets	192 full time	Dundee	Tel call
Digital Content Business 4	Publishing	26 full time	Edinburgh	Meeting
Digital Content Business 5	TV Programme Production	30 full time	Glasgow	Tel call
Digital Content Business 6	Video games developer for mobiles and tablets	46 full time	Dundee	Meeting
Digital Content Business 7	Media production	7 staff	Glasgow	No response
Digital Content Business 8	Video games and toys	Ltd company	Dundee	No response
Digital Content Business 9	Video games, film, television, commercials and online entertainment	Ltd company	Glasgow	No response
Digital Content Business 10	Broadcast and advertising	Ltd company	Glasgow	No response
Digital Content Business 11	Production Company	Ltd company	Glasgow	No response
Digital Content Business 12	Games, films, post production	Ltd company	Edinburgh	No response

Table 5 Digital Business Contacts

Appendix 2 Details of all Craft Businesses Approached

Craft Business 1	Wooden furniture and public art	4 full time; 1 part time	Aberfeldy	Meeting
Craft Business 2	Jewellery	1 full time	Glasgow	Meeting
Craft Business 3	Concrete/Metal/Glass sculpture & furniture	1 full time	Edinburgh	Tel Call
Craft Business 4	Glass	1 full time	Edinburgh	Tel Call
Craft Business 5	Textiles	1 full time	Glasgow	Tel Call
Craft Business 6	Glass	5 full time; 5 part time	Caithness	Tel Call
Craft Business 7	Textiles	1 full time	Glasgow	Tel Call
Craft Business 8	Textiles	1 full time	Glasgow	Tel Call
Craft Business 9	Prints/ Jewellery/ Stationery	2 full time; 3 part time	Anstruther	Tel Call
Craft Business 10	Jewellery	1 full time	Plockton	No response
Craft Business 11	Textiles	1 full time	Edinburgh	No response
Craft Business 12	Jewellery	1 full time	Glasgow	No response
Craft Business 13	Bags and Accessories	6 full time	Glasgow	No response
Craft Business 14	Watches & Straps	Ltd company	Glasgow	No response
Craft Business 15	Textiles	Reg. charity	Edinburgh	No response
Craft Business 16	Watches	3 full time	Glasgow	No response

Table 6 Craft business approached

Appendix 3 Craft Sector Questionnaire

CRAFT SECTOR

Date of meeting	Organisation

Green Champion	Contact details
Phone/email	
Travel Administrator	
Phone/email	

Activities
Describe your artistic activities. What category does it fall under? Materials used? Export products?
Size of organisation/no of staff? Hours worked? Business Status?
Where do you carry out your practice? Own building(s) or rent?
Do you Teach/lecture, do evening classes, work for others using your skills?
Do you organise/involved in fairs, exhibitions, outside events?
Work in a museum/shop/gallery?

Calculating emissions.	
What emissions are you responsible for? How do you calculate them?	<div><div>Buildings</div><div>Electricity</div><div>Gas</div><div>Oil</div><div>Water</div></div> <div><div>Waste</div><div>Landfill/recycling</div></div> <div><div>Travel</div><div>Business</div><div>Artist</div><div>Shipping</div></div>
Consumption DATA (Estimate OR Actual?)	<div>ELEC: kWh</div> <div>GAS: kWh</div> <div>Other: kWh</div> <div>Water: Litres/m3</div>

Waste Streams and quantities: Waste treatments: Travel mode and distances/fuel used:
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Buildings you run	
Do you take meter readings, which fuels and how often? How do you record? Can you analyse readings? How are bills paid (incl in rent)?	Meter Photos Electricity Gas Water Other
Water	
Is this metered on site? Do you record usage? How are bills paid?	
Floor Area (m2)	
Approximate Area GIA (m2)?	

Waste
Do you have recycling bins? What are arrangements for <u>on-site</u> separation? How are collections arranged? Who is your waste contractor? How are bills paid?

Travel
Do you travel: People on business – Bringing in Artists – Shipping scenery – Volunteers – Others
How do you record your travel?
How is travel paid?

CCS Tools and Resources
Which tools and resources do you use? Julie's Bicycle IG Tools/sMeasure/Claim Expenses/Green Arts Portal/Green Arts Initiative
Which additional tools/resources would you like us to provide?

Environmental Policy
Do you have an environmental policy?
Who has approved it?
How is this reviewed?
Source more sustainable materials/processes, choose local suppliers, sustainable suppliers, sustainable distributors/retailers, recycling?

Challenges/Barriers
What are your main issues relating to Carbon emission reductions?
What actions have you tried to do?
How can the challenge be overcome?
Have you tried to calculate and understand your CF?
What support do you need?
Craft Scotland/Creative Scotland/Craft Council?

Good examples of low carbon practices
What are you doing?
What prompted this?
Did you need support?
What impact has it had? Have you measured the impact?
How replicable is it?
Some ideas: any potential for collective buying? Working with agencies? Assemble as tenants in a studio to influence sustainability?

Notes and Discussion

Appendix 4a Craft Business 6 Annual Environmental report

Environmental Reporting

Do you own your building?	Yes
Do you pay directly for the energy to heat and light your building?	Yes
Do you pay directly for the water used in your building?	No
What is the Approximate floor area (m2)	733.0

Where you can obtain data please enter amounts for all of your fuel usage for the 12 months to 31st March

Type	Amount of Fuel/Water	Kg CO2e	Actual/Estimate/Not applicable
Electricity (kWh)	117,318	53966.28	Actual
Gas (kWh)		0	Actual
Oil (litres)	1,055	260.585	Actual
LPG (litres)	13,598	2923.57	Actual
Other fuel	49	Oxygen bottles	Actual
Water (m3)		0	Select

Do you pay directly for the recycling collections for your building?

Yes

Do you pay directly for the landfill collections in your building?

Yes

Do you have access to reports from your waste contractor?

No

Enter amounts for recycled and landfilled waste and choose how you measure the amounts

Type	How you measure	Amount	Kg CO2e	Actual/Estimate/Not applicable
Recycling	Litres	9,540	54.0918	Actual
Landfill	Litres	18,780	2332.476	Actual

Please tell us about your organisation's business travel for the 12 months to 31st March

Mode of travel	Kg CO2e	Actual/Estimate/Not applicable
Mileage	2,587	Actual
Fuel in company vehicles	0	Actual
Bus	316	Actual
Ferry	20	Actual
Flights	11,067	Actual
Taxi	317	Actual
Train	332	Actual
Other (please specify)		

Please tell us which Categories you have used in your reporting of business travel

Artists	Yes
Staff	Yes
Freelancers	Select
Touring	Select
Unpaid travel	Select
Volunteers (including Board members)	Yes
Other, please specify below:	
	Select

Comments and details

Class leaders and Conference lecturers are included as NLCC pays for these expenses but artists attending classes and conference delegates are not as

Appendix 4b Craft Business 15 Annual Environmental Report

Environmental Reporting

Do you own your building?	Yes
Do you pay directly for the energy to heat and light your building?	Yes
Do you pay directly for the water used in your building?	Yes
What is the Approximate floor area (m2)	1,781.5

Where you can obtain data please enter amounts for all of your fuel usage for the 12 months to 31st March

Type	Amount of Fuel/Water	Kg CO2e	Actual/Estimate/Not applicable
Electricity (kWh)	206,233	94867.18	Actual
Gas (kWh)	0	0	Select
Oil (litres)	0	0	Select
LPG (litres)	0	0	Select
Other fuel	0		Select
Water (m3)	2,457	2143.7325	Actual

Do you pay directly for the recycling collections for your building?	Yes
Do you pay directly for the landfill collections in your building?	Yes
Do you have access to reports from your waste contractor?	Yes

Enter amounts for recycled and landfilled waste and choose how you measure the amounts

Type	How you measure	Amount	Kg CO2e	Actual/Estimate/Not applicable
Recycling	Kg	3,725	78.2229	Actual
Landfill	Kg	1,424	655.086	Actual

Please tell us about your organisation's business travel for the 12 months to 31st March

Mode of travel	Kg CO2e	Actual/Estimate/Not applicable
Mileage	44	Estimate
Fuel in company vehicles	4,621	Estimate
Bus	1	Estimate
Ferry	91	Estimate
Flights	11,483	Estimate
Taxi	138	Estimate
Train	948	Estimate
Other (please specify)	0	Estimate

Please tell us which Categories you have used in your reporting of business travel

Artists	Yes
Staff	Yes
Freelancers	Yes
Touring	No
Unpaid travel	No
Volunteers (including Board members)	No
Other, please specify below:	
	Select

Comments and details

Emissions for business travel have been calculated by estimated mileage derived from travel expenses invoices and

Appendix 5 UK Digital Content Sector Trade Bodies

UKIE – UK trade body for games and interactive entertainment industry

<http://ukie.org.uk>

TIGA – Network for games developers and digital publishers <http://tiga.org>

IGDA – International Games Developer Assoc. <https://www.igda.org>

PACT – Producers Alliance for TV (UK Trade body for independent media companies)

<http://www.pact.co.uk>

Museums Association <http://www.museumsassociation.org>

BIMA – British Interactive Media Association. Represents the diverse interests of the

British Digital sector <http://www.bima.co.uk>

DBA – Design Business Assoc. <https://www.dbadirectory.org.uk>

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