



THE GREEN ARTS CONFERENCE 2018

CULTURE CHANGE

Conference report



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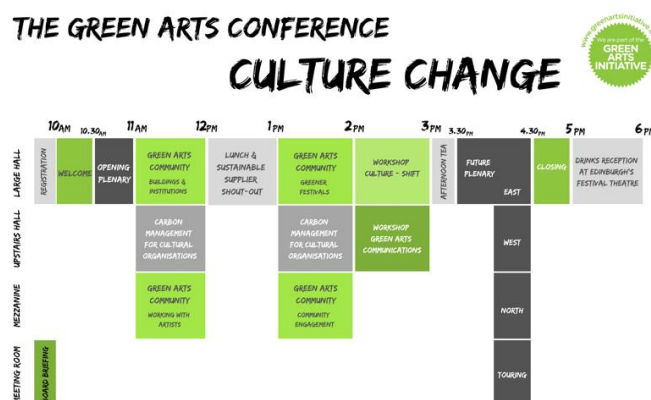
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Introduction

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 'Culture Change': marking how far we have come as a cultural community, showcasing the best examples of positive changes in the sector, and looking towards how the impacts of climate change will have direct consequences for the artistic and operational work of cultural organisations. We heard from those working directly in sustainability on the major developments in climate change and environmental issues, the implications for the cultural sector, and hear how they can support us in our work.

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



The Green Arts Conference took place over the course of a full day, on Wednesday 7th November 2018, at the City of Edinburgh Methodist Church. Over 150 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 Enterprise Car Club, GMP Print Solutions, Out of the Blueprint, Good Energy, Move On Wood Recycling and Vegware.



Open Plenary

Colin Seditas, Public and Private, Public and Private Sector Engagement, Scottish Government provided the external context for the green work of the community.

Colin explained the progress that Scotland has made to date on a national, cross-sectoral scale: achieving carbon emissions reductions targets ahead of schedule, and the increased planning and legislation which will encourage and require continuing sustainable practice, in the aim to make Scotland carbon neutral by 2050.



Scotland's ambitions to be an international leader in carbon reduction and climate action will impact all areas of society: with electricity production largely decarbonised already (the last coal-fired power station in Scotland closed in 2017), but there are still significant challenges around how we heat our public spaces, offices and homes, and how we develop our transport system to run on energy-efficient, renewable fuels. Colin explained the process of the policy development and planned implementation of the new Climate Change Plan and Climate Change Bill – legislation intending to be ambitious, but also credible, acknowledging the responsibility we all have to reduce our environmental impact.

Investment and equality were also a significant focus of his session: both in recognising the investment in time, innovation and costs associated with our transition to a low-carbon future (supported by programmes like the Energy Savings Trusts' electric fleets initiative) but also in how we think about investment on a national scale: with the low carbon and sustainability considerations connected to the development of Scotland's National Investment Bank, and the creation of Scotland's Just Transition Commission.



Carbon Management for Cultural Organisations

Following the recent focus for Regularly Funded Organisations (RFOs) on Carbon Management, these workshops aimed to provide feedback on overall progress in this area, share specific Carbon Management Plans, and bring participants together through active carbon management planning for invented but realistic scenarios. As an underlying theme, participants were encouraged to consider Carbon Management Planning from the perspective of identifying a baseline, identifying the most significant source of emissions, identifying the area in which they had the most potential for change, and finally, identifying the actions to take.

The session began with an overview of the distinction between emissions reporting and carbon management planning, an outline of good practice for carbon management planning, and some data around the projects included in Carbon Management Plans submitted by RFOs. Three invited participants then shared brief details of the Carbon Management Plans they had prepared as part of the mandatory process for all RFOs. The plans were considered strong, and the aim was to invite people from a variety of art forms, sizes of organisation, and length of time as an RFO. The organisations were as follows:

- **Scott Morrison, Scottish Ensemble** - The Scottish Ensemble had identified travel, paper reduction, and working with other organisations as part of a Green Team, as their three main areas for action. They faced a similar conundrum to many arts organisations of balancing necessary international touring with a desire to reduce emissions and had therefore developed a method to reduce emissions from UK domestic travel.
- **Jo King, Starcatchers Theatre Company** - Starcatchers are looking at travel as their main source of emissions, tackling three aspects. They will be providing bus tickets to participants, partly to avoid unnecessary emissions and partly to increase accessibility. Secondly, they'll start to book travel for freelance artists to ensure journeys are captured and the most carbon efficient forms of travel are used, and thirdly they'll eliminate UK flights for staff.
- **Sarah Kinghorn, Moniack Mhor** - Moniack Mhor are working to reduce printing, change the fuel in their stove from coal to wood, and also aim to carry out an LED lighting replacement project.
- **Emma McLeod, Arika** - Arika's footprint is dominated by emissions from international travel, so they're planning ahead to allow them to use more direct long haul flights.
- **Elizabeth Fuller, Macrobert Arts Centre** - Macrobert Arts Centre are reducing emissions from additional electric heating by fitting curtains in their Green Room and Dressing Room areas. They're also introducing an LED stage lighting rig and have longer term plans, with the building owners, to examine insulating the scene dock.
- **Michael Bullen, North Lands Creative** - North Lands Creative are replacing and refurbishing with LED lighting, and creating a water reclamation and recycling project, which will spread this practice among all visiting artists.

Group Exercise

Workshop participants split into groups to address how they would plan for a series of imagined but realistic scenarios. Groups had 10 minutes to discuss and identify: the main source of carbon emissions, the area where they would have the greatest potential to reduce carbon, and, optionally, any specific measures they would include within a Carbon Management Plan. The scenarios used can be found as an appendix to this report.

Green Arts Community – Buildings & Institutions

Delegates heard from a panel of Green Arts Initiative members who all occupy their own building. Each panellist described their building and actions they have taken or plan to improve not only the environmental sustainability of the building and activities carried out there, but also engagement with building occupants and audiences on environmental issues.

Lois from WASPS (Workshop and Art Studio Provision Scotland) is based at their head office in the Briggait, Glasgow – the organisation offers work space in 19 buildings across the country to artists and arts charities and industries at below commercial market rates. The Briggait is a former Victorian fish market accommodating 190 artists, designers and cultural industries and runs events and exhibitions that are open to the public. Based on a 2015 survey of tenants' travel-to work practices and modal-shift wishes, the Briggait's Green Team secured a £20,000 Cycle Friendly Employer Grant from Cycling Scotland and created a purpose-built bike store within the building that can accommodate 24 bikes and includes a tool store for bike maintenance and a bike wash-down area. The project gained very positive feedback from Cycling Scotland and gave the Briggait Green Team a real boost. The bike store is a tangible demonstration of WASPS's environmental commitment.

Tom is the Programme Coordinator for Summerhall in Edinburgh, a multipurpose arts centre in a late-Victorian building with 150 studios for rent and several performance spaces that is always busy with both residents and visitors. Tom uses social media to pull together the many separate users of the building – as a company limited by share, Summerhall has constantly to balance its business needs with its values and identity. Initiatives in place, in progress or planned include: pool bikes for staff; expanding bike parking facilities from 30 spaces to 100 (Cycling Scotland funding); two electric vehicle charging points (Energy Saving Trust funded); own-brand keep-cups; 2 million bees on the roof; LED lighting; paperless booking system; discouraging flyer distribution on-site during the Fringe festival.

Sunniva and Isobel from the Traverse Theatre in Edinburgh described how they include environmental issues when commissioning new writing. The theatre's focus is on work about today and the future, and it collaborates with IASH (Institute for Arts, Social Science and Humanities) at the University of Edinburgh to give artists access to academics and carry out research as the basis for preparing new work. In this way they can programme new plays (such as Arctic Oil that examines individual responses to climate change challenges) and seek to engage audiences with the issues in parts of the theatre outwith the auditoria. The Traverse also uses this opportunity to communicate what they are doing operationally to reduce environmental impact and connect this activity with their programming, using new shows as a route to reflecting on their own values and practices.



Green Arts Community – Working with Artists

This session focused on the variety of ways in which members of the Green Arts community have worked with artists to consider environmental sustainability in their creative work and operations.

Louise Gilmour Wills and Anna Derricourt from Catherine Wheels introduced their 'tour green kit' which has been developed to support artists to prevent waste and reduce the use of resources while on tour and includes items such as re-useable cups and cutlery and quick drying towels. The tour kit has been positively received by artists and has spurred new conversations about sustainability between the company and artists.

Sustainability Manager at Glasgow School of Art, John Thorne, talked about art and activism, climate psychology and his work encouraging students of GSA to explore how their different skills, ways of thinking and working could be applied to addressing climate change.

Sam Trotman, Director of Scottish Sculpture Workshop and artist Simone Keyon introduced the [Into the Mountain project](#), an ongoing place-sensitive performance project informed by author Nan Shepherd's sensory prose running between 2018 and 2019. They discussed their interest in challenging existing models of collaboration between organisations and artists and exploring new methods for developing environmentally engaged work, working with partners including the Cairngorms National Park Authority.



Green Arts Community – Greener Festivals

Svetlana, Director of the Edinburgh International Magic Festival, spoke about how ‘imagination is more important than knowledge’, emphasising the need to try things out and explore. They have introduced e-ticketing to some venues and hope to roll it out further in future. She noted that this allows them to provide point of sale information on the ticket and to gather information about the ticket buyer in a way that is much more efficient than using surveys etc. They are also moving to digital accounting – but she did note that the digital cloud is actually a high carbon business, with lots of computer data centres requiring power for cooling etc. The Magic Festival is encouraging the re-using of scenery, passing on scenery and set items to other users. She referenced [Second Hand Scenery](#) in Glasgow which is a great organisation that produces a way to store and repurpose scenery. Svetlana noted that for many magicians, whose shows are small, with one person and a suitcase, train travel is an easy and efficient mode of travel.

Amanda, Environmental Sustainability Officer at Festivals Edinburgh, spoke about the work she is doing on the circular economy, where ‘waste’ from one industry – eg festivals, venues, events – can be used as an input or feedstock for other industries, or even within the same industry (see the Magic Festival). Importantly the idea of the circular economy – which has much support from the Scottish Government at present – should be seen as economy-wide, not just confined to re-use within the same sector. Amanda also spoke about the idea of ‘servitisation’, where companies provide services rather than products, so an energy company might contract to provide heating, lighting and power rather than electricity and gas. It is then up to the energy company to upgrade kit, find the savings etc to provide the same level of service, removing the need for non-experts in cultural organisations to research specialist areas.

Gabrielle from Glasgow Women’s Library spoke about their digital edition of the Open the Door festival in which established writers ‘open the door’ to newer ones. The 2017 edition was live at the GWL, but this both took a great deal of effort and the Library recognised that a digital edition had carbon, financial and equalities benefits: it could prove more time- and staff-efficient to run, would reduce the travel involved and would enable participation by those who might find it difficult to attend the Library itself, for (for example) health, child-care or financial reasons. The strong connection with climate justice seemed important here – addressing carbon issues can also support equalities work. The digital festival was able to include short films about key authors including Muriel Spark, a live Q&A with the Muriel Spark curator at the National Library of Scotland, a walking tour delivered via Periscope by the Scottish Libraries and Information Council and their Wikimedian in Residence, creative writing workshops and a social media takeover by YWCA Scotland’s Young Women Lead participants: what young women are reading, and the importance of spaces like book clubs Live streaming. Digital postcards were used to provoke online discussion. The response from writers, readers who could otherwise not have attended and peer organisations was excellent. The Open the Door web pages had 304 unique visitors, which since then has reached 537. The hashtag #OpenTheDoor2018 was used 121 times on Twitter with a reach of 215,369 and trended in Edinburgh and Glasgow.

Green Arts Community – Community Engagement

This session focused on the different motivations, methods and mediums through which cultural organisations connected with their different communities through their sustainability-driven work. Each speaker shared an overview of their connected project, as well as giving an insight into the experience of participants or audience members through video, image, sound or live demonstration!

Shona from ATLAS Arts presented via video and live Twitter questions on their CLIMAVORE project: a long term project which creatively explores how our diets can alter to respond to the changes effected by human activity on Scottish water, the economic and environmental sustainability of our aquaculture system, and how our communities intersect with our food system. Shona explained the origins of the project, and the range of activities already undertaken: everything from the monitoring of the water quality, to a low tide table hosting dinners for local residents, hotels and restaurants, and the production of project recipes. Questions ranged from how ATLAS Arts manages to form and maintain such projects over a long time period, particularly with staff changes, and special requests for oyster carpaccio!

Victoria, from climate change and art organisation, Invisible Dust, explained how they work with artists and scientists across a range of environmental themes, before demonstrating their recent work in their 'Shore' project. Combining the expertise of filmmakers, curators, marine scientists and those close to the sea, 'Shore' explores the relationship between (sometimes controversial) Marine Protection Areas, and the human communities with whom they intersect. Victoria shared interview extracts from the project, of local individuals talking about their relationship with their shoreline, providing an insight in to the wider discussions sparked by the project, and an explanation of the Scottish tour of the project, which culminates with a final event in Edinburgh in Spring 2019.

Kirsty from Take One Action, the global action cinema organisation based in Edinburgh but working (and hosting festivals) across Scotland, shared the recent launch of their Film Directory: a resource of films and shorts on a wide range of social and environmental justice issues. Kirsty explained how the resource was developed through demand from audiences for a way to share and continue their conversations after hearing about Take One Action or participating in their previous events. The Directory enables users to search and filter films by genre, country of focus, length, access, and method of watching (providing the crucial paid or free links to enable people to view them). Films link to the organisations and campaigns linked to their content, and direct ways through which individuals can take action on the issues addressed.



Workshops

Culture/SHIFT

Gemma Lawrence, who leads Creative Carbon Scotland's Culture/SHIFT programme, opened the session by defining the concept and giving examples of projects that put the theory into practice. Creative Carbon Scotland has been developing Culture/SHIFT since 2016, based on the principle that climate change is a cultural not just a scientific issue that challenges our beliefs and norms and the way we live our lives. The transformation in society that climate change requires can be supported by engaging the skills, practices and perspectives of arts practitioners. This means embedding artists in non-arts projects and situations where they can help to re-imagine a more sustainable society.

Creative Carbon Scotland articulates what it is that artists do that can be applied to non-arts projects as follows:

- artists are used to holding conflicting ideas in creative tension;
- artists are accustomed to working with complexity;
- artists generally work in interdisciplinary ways;
- artists make the invisible visible; and
- artists are likely to have public engagement skills.

In addition, artistic and cultural institutions like theatres and public art spaces offer practical mechanisms for bringing people together in a specific place at a specific time of the week and providing material to stimulate thinking and people to help structure the audience's thoughts.

Key to effectiveness of the Culture/SHIFT approach is seeing slow processes as a good thing, so that opportunities that arise during the project timeframe can be built in, and it is important that artists are involved from the beginning of a project. The approach requires something of a leap of faith, as standard project management tools familiar to policy-makers may not be appropriate – for instance, as well as taking a longer time over the project, outcomes may not be clearly defined at the start of a project, and evaluation methodologies may be non-standard. It is essential that the right artist is matched to the needs of the project, so the recruitment process must involve a very clearly thought-out job specification and consideration of whether particular artforms are more suitable than others in each case. It is essential that thorough pre-work takes place in order to manage expectations for each project.

Examples of Culture/SHIFT projects – like Flows to the Future, and the Summerhill project in Aberdeen – can be found on Creative Carbon Scotland's website. The site also hosts the recently launched Library of Creative Sustainability containing case studies of projects using the Culture/SHIFT approach from around the world as well as in Scotland; new case studies are regularly added to the Library and particular care has been taken to make these resources relevant to non-arts professionals. The primary aim is to provide material to reflect on and stimulate interest in the approach, rather than to advocate a specific model.

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#GreenArts Communications

The session aimed to give delegates an understanding of the why and the how of communicating their sustainability work. Creative Carbon Scotland's Digital Communications Officer, Mike Elm, opened the session by asking delegates to share why they were at the Green Arts Conference. Themes were drawn out from responses to highlight why arts and culture have an especially important role in communicating sustainability:

- Communications should be helping organisations create positive change both internally and within their audiences and networks
- The cultural sector is often a thought leader, and has a role in inspiring, helping people to think through issues and find hope
- Over 90% of Scottish people engage with arts & culture in a range of different forms, and the sector has an opportunity to speak to a cross-section of society that will not just be the 'usual suspects' who regularly consider sustainability

The first [#GreenArts Day](#), held in 2018, was talked about as an example of helping to build the community of cultural organisations working on sustainability in Scotland and communicate to a big audience – over 400 social media posts from more than 200 accounts, potentially seen by over 1 million people. Specific examples of activities from the day were discussed and how it had been useful in engaging wider within organisations.

Mike also gave the example of an individual theatre company using a sustainability themed campaign aimed at helping encourage organisations and individuals to respond and take practical steps. This was the communications-led Sustainable Fringe campaign from the summer of 2018, which gained wide coverage including on Sky News and sector specific titles like The Stage. The session talked about why it's not a disaster to be challenged if you're talking about your sustainability work, just make sure you're talking about real things and you can back-up what you're saying no matter how public. Being challenged can also be seen as a licence or request to do more avoiding 'greenwash' (lies, exaggeration, misplaced emphasis, vagueness) when communicating.

The session talked about the range of ways an organisation can [communicate about sustainability](#) activities such as talks, presentations, website pages, travel instructions, catering information, social media, programmes, physical signage, tickets. Members of the [Green Arts Initiative](#) can get branding as a straightforward way of indicating their organisations commitment digitally and physically in their office or venue. Special sustainability focused moments such as World Environment Day, Scottish Climate Week, Earth Hour, Clean Air Day, Scottish Workplace Journey Challenge, UN Climate Change Conference (COP / Conference of the Parties) were talked about as opportunities for starting to focus communications around.

Participants were asked to think about what in their work they could be talking about or talking about more. The session closed by gathering from the group how Creative Carbon Scotland could better support the community to communicate its work. A calendar to show existing opportunities and considering doing more regular mini-#GreenArts moments would be a useful role for Creative Carbon Scotland to play. Watch this space!

Future Plenary

The Plenary introduced each of the four speakers leading the geographical workshops following the Plenary – one each for the East, North and West of Scotland where Climate Change Adaptation programmes are up and running, and one covering the remaining areas of the country, from the Borders to Shetland.

East

Fiona MacLeod (East workshop), from the City of Edinburgh Council, coordinates the Edinburgh Adapts partnership that includes the city's universities, Historic Environment Scotland, Edinburgh World Heritage, Scottish Wildlife Trust, Edinburgh Living Landscapes, the Edinburgh Biodiversity Partnership, Adaptation Scotland and the Integrated Health Board. The partnership's high-level strategy – Resilient Edinburgh – looks forward to 2050 and is implemented through an Action Plan containing over 100 actions. Actions by the Green Arts Initiative are included, but there is room for more!

During the workshop, Fiona noted that the climate projections for the Edinburgh area are for more extreme rainfall (ie it won't rain more often but rainfall will be heavier) and a longer growing season. Impacts of these are increased flooding, damage to buildings and the historic environment, sea level rise and threats to wildlife. With its numerous festivals, many of which use open-air and green spaces, Edinburgh's arts sector is particularly vulnerable to climate change.

Fiona observed that many organisations are taking Adaptation action unconsciously – for example, cleaning gutters regularly and installing umbrellas in the Pleasance courtyard. Fiona mentioned the Granton workshops "Reimagine Your Street" as an example of a climate change project involving artistic practice, with the Museum of the Future Now helping structure participants' imaginations and illustrators giving life to ideas for improving the local built environment.

Delegates broke into small groups to discuss first impacts of climate change on their own organisation and then concrete ideas for building climate change into their planning for organisational resilience, coming back together to share their thoughts. The strongest recommendation was the high importance of risk assessment, pre-planning for contingencies, and ensuring that contingency plans would be robust in practice (eg both outdoors and under-cover contingency venues must be fully accessible to all audience members).



West

Kit England, leads Climate Ready Clyde, a partnership of 30 organisations in Glasgow and the Clyde Valley. This includes transport and health bodies, SEPA, the local authorities, universities and some private sector organisations. Climate Ready Clyde has developed a Climate Change Strategy and an Action pack, but the initiative needs public debate and Kit sees the arts helping to facilitate that debate.

Kit began the session by giving an overview of the likely impacts of climate change for the Glasgow City Region, and the activities currently underway to assess and address the implications of these impacts. He highlighted that in many cases the true changes and costs are still relatively unknown: more scientific and economic knowledge is needed in many areas. However, the risks to businesses, homes and services could be matched in economic terms by the new opportunities created by a changing climate. He emphasised the need for interconnected partnership working in order for systemic change to happen, and that arts and cultural organisations are a nexus for many other areas of society.

Delegates split into small groups to discuss what they thought were the issues in the cultural sector when it comes to adapting to changes in our climate, and thus generally warmer, wetter and wilder weather. Feedback from groups suggested that there were already some adjustments taking place due to a noted increase in temperature and rainfall, particularly in the visual arts, where gallery humidity was becoming an issue when visitors arriving with wet coats and entering a warm space would cause significant evaporation.

Delegates returned to their smaller groups, this time to talk through examples of previous extreme weather events and how their organisations had coped or been disrupted. Feedback was dominated by discussion of the social and economic impact of events like 'Beast from the East' in March 2018, with some organisations having to cancel events or close completely due to unsafe conditions and travel disruption. The summer heatwave also caused significant safety concerns and notable visitor numbers to indoor-based cultural events.



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North

Alison Leslie, from Aberdeen City Council, is involved with Aberdeen Adapts which has 41 stakeholders from the community, business sector and local arts organisations. The programme is developing climate actions for Aberdeen with keeping transport routes open and accessible particularly important for the city. A recent pilot project on arts and climate change in a deprived area of the city, delivered with input from Creative Carbon Scotland, really helped people engage with the issues.

Alison Leslie introduced the session by highlighting the key climate impacts for Aberdeen including sea level rise and storm surges, increased rainfall in the winter months, warmer temperatures across all seasons and drier summers, and some of the potential risks for cultural organisations such as disruption to travel, damage to buildings and artworks, and impacts on audiences.

Participants split into small groups to discuss examples of how extreme weather events have affected their organisations and ideas for how they could build resilience into their planning and operations. There was a strong focus on the 'Beast from the East' in March 2018 which had impacted organisations' operations, causing disruptions to staff and audience travel and cancellation of events and performances. There was discussion about how cultural organisations could use their skills in planning and ability to be agile to increase resilience and the opportunity to work with artists to engage audiences in discussions about adaptation.



Touring

Ben Twist, Director of Creative Carbon Scotland with a background in touring theatre around the country, led the workshop covering the rest of Scotland.

Ben outlined the main impacts that he thought would affect touring and rural organisations: severe weather events, flooding, maybe sea level rise in the long term. He emphasised the need to do some longer term thinking. The main thing that came out during this session was that most organisations were already experiencing the impacts of climate change and were to some extent responding to it, but not in a systematic or planned way – simply dealing with the problems when they arose, and maybe foreseeing a bit where they might happen and so changing that bit of behaviour – not thinking about it at Board or planning level, not considering changing their plans wholesale.

In addition, the following points were highlighted in this session:

- Write green objectives and activities into the company's constitution or Articles & Memorandum, so they are built into everything that follows from those (ie, everything about the organisation)
- Get some green/climate change people on the Board, along with marketing, finance, legal etc – climate change knowledge is a set of knowledge and skills like any other and is crucial to ensuring that we all contribute well
- There was a question about whether the Scottish Government had a sufficient 'plan for change': Ben said there was a fairly detailed plan for the transition in economic, technical terms etc but not enough of a one in social/cultural terms, and maybe we need to help fill that gap
- And there was a question whether legislation is going to apply to and be relevant to cultural organisations? Ben said yes, in the end, although it may come through other regulation such as the Zero Waste Scotland regulations (which may apply through our waste contractors rather than direct legislation affecting us) and instruments such as Creative Scotland's funding agreements etc.



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, and here we've summarised how they can support a greener cultural sector, as well as a way to get in touch!

Enterprise Car Club

Enterprise Car Club is the largest independent car club operator in the UK. The company operates over 1500 cars and vans in 23 cities across the U.K. and has over 50,000 members. They provide cost effective, short-term, self-service car and van rental to members for periods from half an hour to several days, 24 hours per day, 7 days a week, without the need to go to a central rental location to pick up a car.

Vehicles are located close to member's homes and places of work to provide maximum convenience. Employers and private individuals join Enterprise Car Club as a cost effective alternative to car ownership, to remove the hassle of owning a car and an effective way of reducing their carbon footprint.

You can contact Keith on: Keith.M.Stark@ehi.com

GMP Print Solutions

GMP Print Solutions are a UK based print company that prides themselves on their care for their clients' success & doing a great job. They care about providing great value for money. They care about their reputation & getting it right. They care about the environment & the future. Their primary goal is to meet their clients' printing needs, effectively and efficiently & to provide a service that is environmentally sound, sustainable & carbon balanced. They meet carbon offsetting ambitions by planting trees in a local community woodland

You can contact Roger on: roger@gmpprint.co.uk

Out of the Blueprint

Out of the Blueprint is a Leith-based social enterprise specialising in risograph printing – an affordable, eco-friendly print process with a unique aesthetic. Out of the Blueprint prints posters, flyers, artwork, comics and booklets for arts organisations, youth agencies, charities and community groups.

Their inks are all vegetable based, and the papers they stock are 100% recycled. The studio is staffed by young people, and they offer up to twelve traineeships each year, for those facing barriers to employment. All surpluses made from commercial print jobs are put towards supporting the traineeships and their work with young artists – supporting them to produce their own self-directed creative projects, whether that's an art student preparing artwork for their first exhibition or a teenager printing their first comic or a community organisation or company needing to get word out about their event.

You can contact Jonhny on: blueprint@outoftheblue.org.uk

Good Energy

Good Energy is a pioneering clean energy company, established in 1999 by Juliet Davenport to tackle climate change and make it easier for people and business to make renewable energy part of their everyday lives.

They are built on a deep sense of purpose – to power the choice of a cleaner, greener future - and have been leading the way in renewable energy development since 1999 in areas including small and larger scale wind turbines, solar panels, biogen and hydro, and now in technologies like battery storage and electric vehicles. Good Energy powers homes and businesses with 100% renewable electricity from a community of over 1,400 UK generators and owns and operate two wind farms, including the UK's first commercial wind farm, and six solar farms. They have a diverse fuel mix to protect us from significant weather impacts and help meet their customers demand more effectively.

They work in partnership with a range of partners including Eden Project, BAFTA, and Julie's Bicycle and as a result many businesses and organisations within the creative sector recognise Good Energy as a way to personally decarbonise and support renewables in general.

You can contact Helen on: Helen.Franks@goodenergy.co.uk

Move On Wood Recycling

Move On Wood Recycling is a social enterprise run by the charity Move On.

They provide a waste wood collection service in a similar way to skip companies but are better value for money. They drive much smaller vehicles but can still remove up to 12 cubic yards of waste compared to 8 for your typical skip. Most customers are saving around 40% compared to skip companies and they've already completed large collections for Underbelly, Assembly and The Pleasance.

They take all timber back to their workshop where they de-nail it and sell on the wood, leading their timber to be about 40% cheaper than new prices. They also make furniture, provide volunteering opportunities and deliver formal training for young unemployed people. They are registered with SEPA as a waste carrier and always provide waste transfer notes.

You can contact James on: James@moveon.org.uk

Vegware

Vegware is the global specialist in plant-based compostable foodservice packaging. Their catering disposables are made from plants, not plastic, and are commercially compostable with food waste where accepted. They offer 300+ eco-friendly products including cutlery, hot and cold cups, tableware, and takeaway packaging. Their Close the Loop composting collection service is available in most of Scotland. They collect clients' used Vegware and food waste for commercial composting. In a matter of weeks high-grade compost is created that helps feed Scottish fields.

You can contact Emma on: emma.craig@vegware.co.uk

Conclusion

Thank you so much to everyone who attended, presented and exhibited at the Green Arts Conference 2018. 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

The conference is the focal event for the Green Arts Initiative: the interactive, year-round community of practice for cultural organisations across Scotland, with over 230 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.



Appendix: Carbon Management Planning Scenarios

Scenario A

You run a mid-scale Local Authority venue in a small town outside the Central Belt. You host touring productions in your 250 seater theatre. You host youth theatre groups for participants aged 8-17 in your studio space, and film screenings for all ages, and have a well used café.

Group	High	Medium	Low	Reduction potential	Measures
1	Energy	Travel Waste	Water Procurement	Travel	n/a
2	Energy Waste Travel	Water	None	Travel	Encourage cycling, use café to encourage culture change
3	Energy, Travel, Water, Waste, Procurement	None	None	Waste	n/a

Scenario B

You run a city-based dance charity for people who wouldn't otherwise have access to dance tuition, which doesn't have its own studio space. You usually work in partnership with other charities and community groups. You employ freelance tutors and artists and a small administrative team and run an annual workshop and performance festival in the same hired space every year.

High	Medium	Low	Reduction potential	Measures
Travel Energy	Procurement Waste	Water Travel Rent more efficient vehicles	Share transport	n/a

Scenario C

You run a mid-sized community arts centre on the outskirts of a city with a team of 6 core staff. You host visual arts and craft projects for all ages run by freelance artists in your workshop space and have an exhibition space which features 4 exhibitions a year. You have a community café and an outdoor space that you sometimes use for events and exhibitions.

Group	High	Medium	Low	Reduction potential	Measures
1	Energy Travel Waste	Water Procurement	Travel	None	Shuttle buses, walking routes, shared vehicles. Public transport policy
2	Energy, Waste, Procurement	Water	Travel	Waste	Café food waste, reusable packaging
3	Energy	Water, Waste, Travel	Procurement	Energy	Heating
4	Energy	Waste	Procurement	Energy	LED lighting, motion sensors

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Scenario D

You run a 40-person contemporary music ensemble that tours internationally three times a year and commissions and records new music every two years. You have a lean administrative team and a small office space of your own, but an ongoing relationship with appropriate rehearsal and studio facilities, and a storage unit. The musicians use a mixture of orchestral and bespoke electronic and built instruments, and use printed music when rehearsing and performing.

Group	High	Medium	Low	Reduction potential	Measures
1	Travel, Procurement	Energy	Waste, Water	Energy, Travel Procurement	No domestic flights, Travel planning or sharing; Use sustainable suppliers; Control of lighting and heating
2	Energy	Waste, Travel	Water Procurement	Waste	Use iPads in place of scripts; offsetting
3	Travel	Energy, Procurement	Waste, Water		No domestic flights, switch off policy, share environmental policies
4	Energy, Travel, Procurement	Waste, Water	None	Energy Travel	Travel Planning, Influencing behaviour

Scenario E

You facilitate a network of arts practitioners, running a programme of workshops, members' meetings, CPD, and providing an online portal for collaboration and to facilitate peer support. You have office space provided in kind for your three person team and secure venue space for events through a mixture of hire and sponsorship arrangements. You employ freelance technical support, with occasional guest facilitators and speakers

Group	High	Medium	Low	Reduction potential	Measures
1	Travel, Waste	Energy, Procurement	Water	Travel, Waste	Subsidised public transport, Reduce Waste in operations
2	Travel	Energy	Waste, Water, Procurement	Travel	Travel monitoring, online portal with travel advice, optimise event venues