

GREEN
ARTS
CONFERENCE 2019

**IN THE EVENT OF A
[CLIMATE] EMERGENCY...**

CONFERENCE
REPORT



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THE GREEN ARTS CONFERENCE

IN THE EVENT OF A [CLIMATE] EMERGENCY...

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THE GREEN ARTS CONFERENCE IN THE EVENT OF A [CLIMATE] EMERGENCY...

Introduction

The Green Arts Conference is the annual gathering of members of the **Green Arts Initiative**, other representatives from the arts who are working on reducing their environmental impact, and sustainability practitioners. The conference provides an opportunity to learn about new developments, develop skills, and share good practice. It is organised by Creative Carbon Scotland, a charity working on the role of arts and culture in achieving a sustainable future.

This year's conference had the theme 'In the event of a [climate] emergency...'. The UK and Scottish governments have now both declared a state of climate emergency and this clearly has profound impacts on our response as cultural organisations, so our two plenaries looked at the role of culture in a climate emergency from different angles. The conference also placed greater emphasis on issues of climate justice as well as adaptation to climate change impacts.

The conference took place on Tuesday 8th October at Central Hall, Edinburgh with around 150 delegates attending. You can see the full programme [here](#) and the delegate map, which shows who attended and where they came from, [here](#).

This report seeks to provide a general overview of each of the sessions at the conference. If you have any questions or would like more information, please get in touch with us at info@creativecarbonscotland.com.



Briefing for Cultural Trustees

In this pre-conference session, Ben Twist of Creative Carbon Scotland provided information about the new legislation and local and national targets to achieve net-zero carbon for Scotland by 2045 and Edinburgh and Glasgow by 2037, or even 2030. This meant that arts organisations needed to reduce emissions to more or less zero for buildings utilities, all travel and transport, waste and water, and to consider supply chains and audience travel. This might mean capital planning for new heating systems and electric vehicles or reviewing business plans to see if they relied on international transport that might become unviable. This also threw into question the idea of continuous growth in the arts sector.

We also discussed the Board's role in planning for climate change adaptation: identifying risks for the risk register and planning accordingly. These might include flooding or other damage to buildings; inability of staff, artists, or audiences to get to the venue with concomitant loss of income; reduced attendances because of very hot, wet, or cold weather; and increased insurance costs.

Opening Plenary

The opening plenary was delivered by Simon Gall. As a musician, development worker, and educator from Aberdeen, Simon had collaborated with Creative Carbon Scotland on several projects, particularly those which seek to harness creative practice to engage communities with how places will need to adapt to climate change. A video of his talk is available [online](#).

Simon's presentation explored the intersection of our climate emergency and climate justice through a creative lens. He drew links between the middle-class identity of the climate movement and the demographics of those in society who are traditionally most engaged in cultural pursuits. Historically, agency to take climate action has been a privilege of a comfortable few – those who have the money, the education, and the time to care about things beyond their direct situation. In a way, this is similar to the inclusion challenges of our arts and culture, which can be criticised for the homogeneity of their audiences.

He explained how re-orienting ourselves towards the idea of cultural democracy, where relevance to society is paramount and all are able to participate without a defined dominant 'culture', would align us with the change we need to equitably address climate impacts.

'Art and culture is unbounded, and encapsulates all kinds of activities—from the personal to the collective, informal and formal, from grime to opera, knitting to line dancing, the West End to fringe to gardening, cooking and everything in between. Cultural Democracy underpins a culture that is debated, designed, made...by, with and for, everyone.'

Arts Council England, Cultural Democracy in Practice

Knowledge Sharing Sessions Equal, Diverse, Inclusive, and ... Green?

This knowledge sharing session focused on the intersection of equality, diversity, inclusion and climate action, with strong links to the themes of the opening plenary. Catriona introduced the session by explaining the scale of the challenge (and opportunity) of climate change and the responsibility we all must embrace to make climate action thoroughly inclusive. She explained that climate change impacts will affect marginalised groups more quickly and more severely and discussed how there can sometimes be a conflict between advice around reducing environmental impact and advice around increasing access and inclusivity.

Sheila Capewell from The Travelling Gallery explained how challenges around reaching rural audiences sometimes conflict with pressures to reduce travel-based emissions and how constraining budgets mean that the locations the Gallery can visit are often defined by who can afford the service. She also discussed how energy sources can impact the use of the Gallery, with generators sometimes needing to be used in place of mains power, despite generator power being more carbon intensive.

Callum Madge from Birds of Paradise Theatre Company explained the purpose and functions of the organisation and gave some example of the challenges they have faced in discussions of environmental sustainability. He cited the public backlash against single use plastic having an exclusionary impact on those who need to use plastic straws for health reasons and discussed the energy usage of physical adjustments and machines which enable disabled people to participate fully in society. He also however highlighted opportunities to increase awareness, prioritisation, and inclusion by considering the environmental and social dimension of changes simultaneously. He gave the example of converting more parking spaces to disabled parking, reducing private car parking provision and encouraging the use of public transport, while increasing provision for disabled audiences.

Further contributions from Starcatchers and Paragon Music added to the session and Catriona committed to Creative Carbon Scotland continuing to explore this theme in their future work.



Carbon Management in the Cultural Sector: Going to Plan?

Caro and Fiona from Creative Carbon Scotland started the session by providing a summary of the development of the current regulatory framework around Climate Change, from the UNFCCC Paris Agreement (2015) to the most recent targets declared by both Edinburgh and Glasgow Councils in response to the climate emergency with both aiming to reach net zero emissions by 2037 (Glasgow has now set a new target of 2030). They also summarised the emissions reported by RFOs since 2015, including the data for 2018-19 which had been submitted in the recent survey up to the date of the conference.

There have been some great efforts resulting in a general downward trend in emissions reported over the years. However, it emerged from the figures for 2018-9 that travel emissions remain a challenge for arts organisations, with a significant increase in flight emissions reported compared with the previous 2 years. Creative Carbon Scotland estimates that we all need plans in place to reduce our emissions by 5-10% year on year to achieve the net zero emissions targets. This is a big step up in ambition.

The audience split into groups to share the successes and challenges of creating and following through on a Carbon Management Plan. There was a strong theme in the successful outcomes of changes in attitude and behaviour within organisations. There were lots of practical actions achieved too, such as changes in travel habits or installing more efficient lighting. In the challenges there was again a strong theme: of people needing help, support, and time to find and try out better ways of doing things.



The session ended with everyone posting up their “2030” vision of how life will have changed to achieve our net zero emissions targets. Many contributions highlighted practical changes:

- Travel: all electric cars, cars banned in cities;
- Waste and circular economy: Nurture craftmaking, repair, and practical skills;
- Energy: managed through smarter grids, no gas.

Others imagined changes in attitude:

- Environmentalism is the default setting;
- ‘We have ownership of our footprint and work to reduce it’;
- Using our political voice to change reality;
- Increased connection of people with nature.

Practical Green Arts

This session shared initiatives which Green Arts members had instigated to reduce the environmental impact of their operations and relate their artistic programmes to the way they run their organisations.

Mike Adkins from An Lanntair introduced their recent Walking to Work campaign, which saw staff members gather at the ancient Callanish Standing Stones on the west coast of Lewis before walking 16.5 miles to their venue in Stornoway. The event raised funds to purchase and install a new covered cycle shelter in the town centre, which will make it easier to travel to the venue by sustainable means. Around £500 was raised and the story of the walk helped to generate wider engagement with the arts centre's environmental commitments. Mike also talked about the removal of plastic straws, cups, and bottles from their bar as part of a wider plastic reduction pledge taken by the organisation.

Handing out free bike lights and reflective angle strips, Jaki Stewart from Dundee Rep shared the story of how the theatre is contributing to plans to reduce car travel in Dundee city centre through the installation of a covered cycle shelter outside the theatre. The rep applied for £13,500 through **Cycling Scotland** and used the funds to install a double tier covered bike rack fit for 20 bicycles, while making improvements to indoor facilities, including installing re-used plastic lockers. The rep's old (uncovered) cycle rack has been relocated to the front of the building for additional cycle parking provision. Jaki described how the theatre has gone from having a ten-point environment plan in 2015 to being awarded the Gold Green Tourism award this January through making gradual improvements to its building and operations.

Joss Allen, Project Manager at Deveron Projects, took a different angle and talked about the organisational impact of Deveron Project's White Wood project, which saw the planting of oak trees in Huntly that would take over 300 years to develop. It made them think beyond the short timescales of funding cycles and consider the roles of their artistic programme and practice over a longer ecological period. The story 'The Man who Planted Trees' was an important inspiration to the project and Joss spoke about the symbolic act of hope encapsulated in planting trees, which he identifies in the role that cultural organisations can play to inspire collective action on the climate emergency.

Further information on practical steps that arts organisations can take to reduce their environmental impact is available through the **Green Arts Portal**.

Green Arts Programming

This session looked at how arts organisations can engage with environmental issues through their programming. The three speakers approached the issue from various perspectives.

Rebecca Jones, a PhD researcher at Strathclyde University, spoke about Cli-Fi or climate change science fiction, with a particular focus on eco-feminist sci-fi. Her research looks at how ecofeminist and women's sci-fi and speculative fiction can help us to explore and shift perspectives on things like scientific endeavour and climate change. In broad terms, ecofeminism maintains the centrality of the environment to our continued existence and seeks to apply feminist social justice principles to environmentalism.

Rebecca highlighted the enormous power of story. When we read (and share the experience of reading) science and speculative fiction, we have an opportunity to amplify unheard voices, to build confidence collectively, to challenge assumptions and 'defaults', and to open our own and other peoples' minds to other ways of dealing with the ultimate unignorable challenge. She has written a blog about her talk, which you can read [here](#).

Natalie Taylor and Lucy Byford spoke about Extinction Rebellion and how, although the group is perhaps best known for its street demonstrations, the Edinburgh branch had curated an exhibition at Summerhall during the 2019 Edinburgh Fringe. Despite a very short lead-in time they had a larger number of submissions from artists and managed to present a programme of events every day throughout the Fringe, including workshops, performances, and talks. See the programme [here](#).

Christopher Glasgow from Cryptic described their collaboration with the **Flows to the Future** project in Sutherland, in which the RSPB and others are working to restore the enormous blanket bog which was damaged by tree planting in the 1970s and 80s, reducing its ability to sequester carbon. Artists Kathy Hinde, Luci Holland, Hannah Imlach, Heather Lander, and Matthew Olden and composer Malcolm Lindsay have made work responding to the Flow Country's wildlife and soundscape, the gradual process of peat formation, and even the way the blanket bog 'breathes' as it expands and contracts.

Workshop Sessions

Creating the Culture/SHIFT

In this session, delegates first heard about the experience of participants in the Denburn embedded artist project, focused on engagement with the local community at risk of flooding. Project partners were SEPA (commissioner), Creative Carbon Scotland (broker), and Simon Gall (musician). Full project documentation, including videos and an evaluation report, is available **on the CCS and SEPA websites**. Key learning points for the project partners were:

- Communication is key to pulling a project together by getting partners on the same page;
- Different sectors speak different languages, there is often no common shared terminology, and it is essential to allow time to understand each other's vocabulary;
- On-site discussions with a flooding engineer were invaluable for the artist in this project to prepare effectively for working with the community.

Delegates grouped together to work through how they would go about putting together a project partnership, and this activity enabled them to feedback a number of useful observations:

- In the early stages of setting up a project, time should be allowed to reach the point where non-arts partners understand the role of the arts practitioner;
- Seed funding would help support more artists through the project inception stage, as the time spent on groundwork – which may be measured in years rather than months – is currently not only unpaid but also uncertain;
- Commissioners need to accept that delivery of project outcomes is long-term (though pilot projects can generate some results in the short-term and demonstrate the validity of the artistic approach);
- Brokers must be able to match artists and scientists well and there should be a mechanism for artists to propose projects.

Some of the groups focused on partnership projects addressing soil erosion. Participants may be interested in the Vacant and Derelict Land project through which funding available, should they be interested in collaborating with their local authority or a local charity to implement ideas. **More information is available [here](#).**



Green Champion 101

This session, presented by Fiona Flynn of Resource Efficient Scotland, was a condensed version of the popular full day training course offered by RES to all Green Champions of Scottish businesses. The training is CPD certified and can be taken **online** or by attending one of the regular presentations.

Saving on resources is the first step to reducing our emissions and Fiona took us through the steps needed to identify and carry out emissions savings:

- Identifying opportunities;
- Collecting data on your energy, water and raw materials use;
- Data analysis and action planning;
- Communications and engagement.

Much of Fiona's advice focused on simple methods, such as what to look for while doing a walk round. Resource Efficient Scotland's website provides access to plenty of useful tools and check lists such as the **Savings Finder** to help Green Champions focus on the best opportunities.



For action planning, a good example is the **lighting improvements calculator**, which helps develop understanding the costs and advantages of choosing more efficient lighting.

Finally, she stressed the importance of getting the staff of your organisation on board by forming a green team, communicating your successes, and training every member of staff to become engaged in your resource saving projects, from switching off lights to separating waste. Again there is access to advice and resources such as posters, quizzes, and an education pack in their **Staff engagement toolkit**.

In this session, members of the Green Arts Community facilitated a series of group discussions to explore the leadership of the community, identifying ideas and opportunities to improve the network, and make it a more strategically driven initiative.

Scott Morrison (Scottish Ensemble) and Amanda Grimm (Festivals Edinburgh) began the session with an opening listening experience, centred around **a track produced by The 1975**, featuring Greta Thunberg. Scott explained how the piece was emblematic of the shift in public consciousness surrounding the climate crisis and how Greta Thunberg has become a model for alternative forms of leadership in tackling this global problem.

Scott and Amanda shared experiences from their own organisations. Scottish Ensemble had moved from compliance-driven carbon emissions-reporting, to escalating conversations at an office and board level, to exploring environmental themes in their most recent commission. Festivals Edinburgh's sustainability efforts began following external pressure, but internal working groups have cemented the work, and the scale of their initiatives are growing in scale, ambition, and public prominence, including a pioneering reusable cup deposit scheme.

Small groups then discussed four key questions on the future of the Green Arts Initiative:

1. *What forms can leadership take in the context of the climate crisis?*
2. *How can acting with others as part of the Green Arts Initiative network help achieve these actions?*
3. *What kind of support from Creative Carbon Scotland or other sources do you think you would need for this? (e.g. training, online resources, funding)*
4. *What form should the output of this session take? (e.g. a written document, online resource, coordinating lobbying efforts)*

Suggestions included , collective statements by Green Arts members, adjusting the joining procedure to align the values and commitments of members following movements like **‘Culture Declares’**, formally adopting policy positions on cultural and environmental legislation, and the formation of a Green Arts steering group. the planning for which has since been instigated.



Adapting to Climate Change

This session provided more information about adaptation, building on previous years, and focused particularly on what individual organisations are doing. Ben provided a definition of adaptation: 'Adjustment in natural or human systems in response to actual or expected climatic stimuli or their effects, which moderates harm or exploits beneficial opportunities', or in more natural language, it is changes in our activities in response to changes in the climate – to mitigate the impacts of climate change or to exploit the opportunities it brings

Gillian Gibson from the National Galleries of Scotland outlined the clear and quite formal approach they have to adaptation, focusing mostly on buildings but also acknowledging the impact on their artworks and on staff and visitor safety.

Grid Iron are planning an outdoor show for next year and are aware of issues around both temperature and rain: seats could sink into waterlogged ground even after rainfall, actors and equipment may need to be sheltered from rain, performers and crew may need warm clothes if the weather is cold or they get wet, or alternatively a heatwave may cause problems for both audience and the company. They are being very thorough in their thinking and it is having an impact on the nature of the show and the tour.

Meanwhile Charlotte Riley from Paragon noted how they are considering climate impacts in relation to providing workshops – seeking to employ more workshop leaders who won't have far to travel to deliver sessions, to avoid problems if flooding or other events disrupt transport lines, and piloting live video streaming for participants with additional support needs who are unable to travel to workshops in challenging weather conditions.

We concluded with groups of organisations with similar characteristics (buildings, festivals and agencies, and touring companies) identifying key risks for their group and some likely adaptation measures, using a modified version of Adaptation Scotland's questions in their resource '**Is Your Business Climate Ready?**'. Many of the groups leapt to suggesting solutions rather than first identifying the risks, which is a useful pointer for future work!



Stallholder Sessions

Speed Networking for Sustainability

This session sought to create new connections between members of the Green Arts Community, and to highlight shared experiences, activities, locations and job roles. Delegates were asked to rearrange themselves into groupings according to various criteria (location, art form, job role, biggest area of green effort) before being asked to spend 5 minutes introducing themselves to their group and discussing issues relating to the criteria being represented.

If participants want to continue any conversations that arose from this, we can help facilitate further contact by email on request.



Powering the Green Arts

This session was led by Joe Wadsworth and Helen Franks from **Good Energy**. They gave an overview of the support Good Energy can provide to organisations as an energy supplier, to help them manage their energy, and to advise on renewable energy installations.

They explained the Good Energy business model for their energy supply, which guarantees that they generate and supply 100% renewable energy. This is in contrast to some energy suppliers who buy renewable energy certificates at the end of each business year, which supports the growth of renewable energy in a less direct manner. Joe and Helen emphasised the importance of not only purchasing green energy, but also managing energy to minimise consumption, and encouraged attendees to contact them with further questions and follow-up. They also provided materials about their **Creative Energy project with Albert**.



Better Waste Solutions for Green Arts

This session was led by James Chapman from Move On Wood Recycling, a social enterprise in Edinburgh that collects waste wood, sells quality timber, and provides volunteering, training, and work experience opportunities. James spoke about the service which Move On have provided to cultural clients including Edinburgh Festival Fringe venues Assembly, Pleasance, and the Greenhouse Theatre (the first ever zero waste performance venue created for the Edinburgh Fringe 2019). As well as supporting waste reduction through recycling of wood from sets and venues, Move On's collection service uses a smaller size of lorry to reduce fuel use and skips tailored to the size and shape of wood collections to maximise efficiency.

Alongside James, we had a surprise appearance from Matt Doolan, founder and director of Reset Scenery – an initiative set up at the Royal Conservatoire of Scotland to support the reuse of props and sets which would otherwise be scrapped for landfill. The initiative has seen a growing demand from production companies and are currently working with the makers of the digital resource provided by Edinburgh Tool Library to make more products available for reuse by individuals and companies across Scotland.

Green Arts Transport: The Road Ahead

This session was led by Chris Milne of the Energy Saving Trust. Chris noted that transport's contribution to Scotland's total carbon emissions rose from 23% in 2015 to 37% in 2017 and that road traffic constitutes 64% of these transport emissions. The Energy Saving Trust provides advice and grant funding to individuals and organisations to enable them to install electric vehicle charging points, buy eCargo bikes, or learn fuel-efficient driving. Chris sees the arts sector as having an important role in influencing society by engaging with communities on travel choices, facilitating debate and action, and encouraging participation in sustainable transport initiatives. Chris recommended www.travelknowhowsotland.co.uk as a source of travel planning advice, tools and advice on further sources of guidance, and [CoMoUK](#) for identifying local car-sharing schemes and advice on increasing the use of these.

MJ Somerville of Sustrans gave an overview of how their [Cargo Bike Library project](#) in Edinburgh can help SMEs reduce their travel emissions and financial costs, citing the experiences of two arts organisations. The National Galleries of Scotland hired an eCargo Bike to transport easels and art equipment for their Art In The Open scheme and now intend to buy a bike of their own. The Assembly Festival borrowed eCargo bikes to move supplies between their venues, instead of using a van. They found that supervisors spent less time in transit and could spend longer making connections with their staff and venues. Sustrans have found that at least 75% of organisations using the Library go on to incorporate cargo bikes into their standard operations. Sustrans makes no charge for borrowing bikes or training users and the Energy Saving Trust offers [loans for SMEs](#) to buy an eCargo bike.

Closing Plenary

The closing plenary was delivered by Susie Townend, Head of Climate Change within the Policy Unit of the Scottish Government's Decarbonisation Division. Two weeks previously, Scotland's Parliament had committed to a 75% reduction in emissions by 2030, and a net-zero society by 2045. Susie shared progress since the declaration of a national Climate Emergency in April 2019 and explained the ways in which the Scottish Government is aiming to end Scotland's contribution to climate change. Susie also gave more detail on the newly-announced Programme for Government, and implications for climate action. This included:

- The formation of the new Scottish National Investment Bank, which would begin investing in 2020, supported by the £150 million Building Scotland Fund and a further £340 million in investment to 2021. Securing the transition to net zero will be the Bank's primary mission.
- The development of the Climate Emergency Skills Action Plan, which would set out how to maximise opportunities for people to gain the skills required for the future and how we will work with colleges, universities, business, and industry to equip them with these skills.
- The creation of a National Forum on Climate Change, bringing together government, the public sector, private sector, academia, NGOs, and the wider public, opening climate action to deliberative democracy and public participation.
- The establishment of a Citizens' Assembly on Climate Change, ensuring that Scottish citizens play an active role in shaping Scotland's long-term response to the global climate emergency. Director of North Edinburgh Arts, Kate Wimpres, had been appointed as one of the leaders of this Assembly.

Susie gave some updates about the Scottish Government's #BigClimateConversation: a national-scale consultation on public attitudes on climate change and climate action, the results of which will contribute to a new public engagement strategy on climate change. There were **opportunities for cultural organisations** to host conversations with staff and audiences, and feed into larger decision making.

Susie closed her presentation by explaining that the Global Climate Emergency means that we need to find new ways of working in order to secure a just transition to a net zero economy and that there is increasing public support for treating climate change as an urgent problem.



Green Stallholders



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. We are built on a deep sense of purpose – to power the choice of a cleaner, greener future.

We 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. We have a diverse fuel mix to protect us from significant weather impacts and help meet our customers demand more effectively.

We work in partnership with a range of partners including Eden Project, BAFTA, and Julies Bicycle 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.

Move On Wood Recycling



Move On Wood Recycling is a social enterprise run by the charity Move On. We provide a waste wood collection service in a similar way to skip companies but are better value for money.

We 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 we've already completed large collections for Underbelly, Assembly and The Pleasance.

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

Green Stallholders

Energy Saving Trust

Energy Saving Trust is an independent organisation dedicated to promoting energy efficiency and sustainable energy use, to help mitigate climate change and deliver the wider benefits of clean energy.

We empower householders to make better energy choices, deliver transformative energy programmes for governments and support businesses with strategy, research and assurance – to move towards a sustainable future. We are independent and impartial so the advice we give is all about helping you.

Energy Saving Trust's transport advice in Scotland is funded by Transport Scotland, an agency of the Scottish Government.



Reset Scenery

Reset Scenery is a Scottish based, not for profit company dedicated to providing the Scottish Creative industries with an environmentally responsible and economical alternative to landfill for its unwanted scenery, props & furniture.

Through the creation of a cross sector circular economy hub, Reset Scenery is facilitating and promoting the re-purposing of unwanted production resources, raising the visibility of items to all levels of the sector and responsibly recycling those items that are no longer usable.

All profits generated are reinvested into improving and developing the resources needed to create a sustainable and circular economy for the Scottish creative arts.



Woodland Trust

We are the **Woodland Trust** – the UK's largest woodland conservation charity. Established from humble beginnings in 1972 by our founder Kenneth Watkins OBE, we now have over 500,000 members and supporters and more than 1,000 sites, covering over 26,000 hectares, all over the UK. We protect and campaign on behalf of this country's woods, plant trees, and restore ancient woodland for the benefit of wildlife and people.

Our vision is a UK rich in native woods and trees, for people and wildlife. Woodland Trust Scotland works to plant new native woods, restore existing ones to peak condition, and halt the loss of ancient woods and trees to inappropriate development.





Green Stallholders

Beyond Green

Beyond Green is dedicated to helping businesses become more sustainable. We can help you reduce your costs and improve your impact on the environment. We will inspire you to take action and support you through the challenges along your path to a more sustainable future. Whether your aim is to become more profitable, to manage risks or to boost your reputation through green credentials, we can tailor our advice to your needs and help you achieve your goals. We develop an understanding of your business and enable your people to deliver work that makes a difference.

With profitability and business resilience in mind, our team will identify resource efficiency opportunities like renewable energy options and provide you with a strong business case to implement successful projects. Using resources more efficiently results in more profitability and cost savings, reduced risk and a more future-proof business plan, and a positive environmental impact that will improve your image.

We work with your business strategy and analyse opportunities, providing bespoke solutions using our extensive experience and strong networks.



PeddleSMART

PeddleSMART's vision is to disrupt the commercial and consumer transport market by introducing a zero-carbon emission vehicle range which benefit multiple transport sectors, helping reduce pollution, congestion and operational costs within our towns and cities, utilising bus and cycle lanes and pedestrian areas. Leading to cleaner, quieter, safer and healthier towns and cities.

Our team is committed to creating a healthier environment for the community while positively impacting unemployment rates in the area. With help from our partners in Scottish Enterprise and the team at North Lanarkshire Council we can make a real difference here in Scotland.



Further Resources

A video of the Opening Plenary by Simon Gall is available [on our Vimeo account](#).

A summary video of the Carbon Management in the Cultural Sector video is available [on our website](#).

PDF copies of slides used during presentations are available on request.

Images of notes made during workshop sessions are available on request.

Feedback

40% of attendees rated the conference very helpful, 40% rated it somewhat helpful, 16% not so helpful, and 4% not at all helpful.

42% of attendees rated the value for money of the conference as excellent, 25% rated it as above average, 25% rated it as average, 8% rated it as below average, and 0% rated it as poor.

Some of the main points that came up in suggestions for improvement were:

- Devote more time to discussion between delegates;
- Sessions should on average cover fewer things in more detail;
- More focus on, or more resources for, non-venue-based organisations;
- Devote more time to issues of programming and audience engagement;
- More focus on news and recent developments;

We will integrate this feedback into our planning for the next Green Arts Conference.

Conclusion

Thanks again to everyone who helped make this year's conference a success. 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, get in touch at info@creativecarbonscotland.com.

If you are not yet a member of the Green Arts Initiative, you can join [on our website](#).

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