

# Scottish Classical Music Green Guide 2021



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The climate crisis poses fundamental challenges to the ways in which we live, including how our food is produced, transported, and consumed; how we manage our natural environment; the ways in which we heat our homes and buildings; and how we move around. It requires transformational change in every part of our society, and music is no exception.

The 2015 Paris Agreement committed governments worldwide to limit global heating to 2°C above pre-industrial levels with a target of no more than 1.5°C. Global temperatures in 2021 are already significantly beyond 1°C above pre-industrial levels.

In 2019, The Scottish Government [declared a Climate Emergency](#) and set a target of 2045 for all greenhouse gas emissions to be eliminated, or, in a very limited number of cases, offset or 'captured'. 2019 also saw the launch of Scotland's second [Climate Change Adaptation Programme](#) to help prepare for the impact of climate change. Since then the councils of Edinburgh and Glasgow have both set targets for their cities to be 'carbon neutral' by 2030.

The music sector must make its contribution in achieving local and national targets. This means that the sector will need to effectively eliminate its direct carbon emissions and will find itself purchasing goods and services that are carbon neutral. This change will involve grappling with issues such as how to ensure continued global collaboration and exposure while minimising emissions, and how to support artists in a system that often demands the 'unsustainable'.

But the music sector's role also goes beyond this. Climate change is not just a technical issue, but about our culture and how we live, something that arts and culture have an essential role to play in influencing. The music sector is high profile and has a lot of cultural capital, meaning it can play an important role in setting examples of good practice and innovation, shifting cultural norms, and influencing the attitudes and behaviours of audience.

**Creative Carbon Scotland**

March 2021





**Partner organisations**



The Scottish Classical Music Green Guide (2021) was put together by The Scottish Classical Sustainability Group. Founded in 2020, the group – for the first time – brought together all of Scotland’s major orchestras, as well as many of the other ensembles, festivals and individual musicians that comprise the nation’s thriving classical ecosystem, to discuss their responses to the climate crisis on a regular basis. The group was inspired by the flourishing Green Arts Initiative, and the work of Creative Carbon Scotland, with whom the group has partnered to produce this guide.

The guide itself serves as both a handbook of past learning, and a declaration for the future: a guide for how orchestras, ensembles, and individuals can make change; as well as a record of what the Scottish classical sector knows remains to be done in 2021 and beyond.

Though it was produced by a group of organisations and individuals working in classical music, we hope it will have resonance with other sectors, and practitioners of other artforms. Much of the learning here is transferable, and scalable.

The guide must also acknowledge the influence of the Association of British Orchestras' [Green Orchestras Guide](#), a collaboration with Julie's Bicycle and Orchestras Live, released in 2010, which was really the first document of its kind for the sector. Over ten years on, we felt that there would be value in reviewing and refreshing this document, to take advantage of new knowledge and experiences, and because, truthfully, most of the work identified as necessary in the Green Orchestras Guide remains to be done. Ten years on, we can present lessons from some of the sector's successes to date, but we must also respond to new social, political and climatological developments.

It is our starting premise that the classical sector has not yet made the necessary changes to thrive in a 'net-zero world'. Single-use plastics may be slowly disappearing from rehearsal rooms, and single-sided printing may have all

but vanished from offices, but we believe that the most significant changes – to the culture and business models that underpin our sector – are yet to be made.

Accelerated by the COVID-19 pandemic and its after effects, the old ways of working are disappearing. But, we suggest, the old ways of thinking – defining success as endless growth and unsustainable levels of international travel – need to be made to disappear too.

We want to replace them with smart, innovative solutions that will not only make our organisations more sustainable – both economically and ecologically – but that can simultaneously help answer some of the ongoing problems the classical sector faces: declining domestic audiences, a lack of representation and diversity, and a perceived lack of connection to contemporary life, to name but a few.

Despite the scale of its ambitions, this guide is intended to be of use not just to those in high-level management positions, but to individuals at all levels across organisations, and to performers: both contracted and freelance. For the necessary changes to take place, changes must be made at all levels – individual, organisational and sectoral. Everyone must be involved, and we have found that thinking creatively about making change is a way to increase agency and ownership in individuals who do not hold positions of traditional power.

Though serious work remains to be done, let us not forget the power of the medium with which we work. Through its rich repertoire, and the amazing skill of its composers and performers, classical music - like all art - can tell stories with more power, beauty and urgency than reports and statistics. We pride ourselves on having close relationships to our communities and audiences: let us also make full use of the amazing power of culture to inform, and transform. And let us start now.

**Scott Morrison**  
**Scottish Classical Sustainability Group**

# Where to start?

With the scale of change required, it can feel bewildering when considering where to start. The important thing is to begin. Below, we have included a couple of quick check lists to help give an overview of the kinds of actions you can take.

## Individuals

- Calculate your emissions
- Change your travel choices
- Engage with your employer or promoter
- Engage with your colleagues and sector
- Engage with your audiences
- Engage with your elected representatives
- Create or join a Green society or initiative

## Organisations

- Calculate your emissions
- Nominate a 'Green Champion'
- Write a Sustainability Policy
- Create/join a local Green Team
- Engage your Board or committee
- Engage your staff
- Engage your musicians
- Engage your audiences
- Engage creatively
- Carry out education work
- Change your travel choices
- Change your building
- Change your Sector

# A note on COVID-19

This guide was released in summer 2021, over a year after the outbreak of COVID-19, and the resulting – and necessary – changes to how we work and live.

At the time of publication, lockdown restrictions are being relaxed, and Scotland's vaccination programme is well underway. Restrictions on public gatherings are still in place, however, and the activity of the entire performing arts industry is still significantly reduced.

COVID-19 has forced everyone to look at the world in new ways. Some of the adaptations the pandemic required made sustainable ways of working more difficult – for example, the resurgence of single-use plastics and single-occupancy car travel. Other adaptations – like the decrease in international aviation, and the mainstreaming of remote working and meeting – were seen by some as glimpses of a more sustainable future.

The relationship between our response to the COVID-19 pandemic and our response to the climate crisis is a complex one worthy of separate study. Given that we hope this guide will be around longer than COVID-19, we will not dwell at length on the specific challenges of the current situation.

However, we do acknowledge that your ability to act in a sustainable way may be reduced while the pandemic remains a threat. Making choices that prioritise the safety of audiences, musicians and staff is of paramount importance during this time.

If there are opportunities to make sustainable change while following government safety guidance, we encourage you to seek them out. And we encourage you to remember what it feels like to make change, and to retain any positive lessons learned for the future.

# Making Change: The Foundations



We have identified the following actions as those most effective at providing a useful context and framework for implementing change. We recognise that many of these will not happen overnight, and that they may not be the very first action you will take. Other actions do not depend on completing these first.

However, if you are able to complete them, they will underpin everything you do, allowing you to make the most effective choices to reduce your environmental impact, and embed a legacy of sustainability into your organisation or individual practice for years to come

Measurement and data will allow you to understand your current impact on the environment; which aspect(s) of your work are the heaviest emitters, and prioritise changing these accordingly.

For organisations, writing policies will allow you to set in place the necessary processes to make change happen. They will embed sustainability not just in

the day-to-day actions of individuals, but within the organisation's long-term culture.

We suggest forming a Green Team or joining a wider community because of the social benefits and structure, and to access other people's knowledge and experiences. Sustainability work can sometimes feel lonely, or tedious – or both. Being part of a community can help you feel part of something larger, as well as exposing you to a variety of perspectives that will enrich your work.

We close this first section with a brief note on offsetting. This remains a contentious issue, and one that is rapidly evolving. Based on The Scottish Government's ruling that international offsetting cannot count towards net-zero, we hold that it cannot form the main part of an organisation's actions to become more sustainable. We explain why, in more detail, on page 19.

# Measurement & Data

## Measuring Your Emissions: Gathering and Analysing Data

From data can come understanding, and from understanding can come informed and effective action.

Gathering data on your emissions will also allow you to track how they change over time, which is the main way you can evaluate their effectiveness.

Emissions are usually measured per year, but could also be measured per quarter, or per project. The more emissions data you have, the more useful the data will become, and the greater your understanding of the impact of your work on the environment will be.

If you have not already done so, we encourage you to begin now, and observe what your largest emitters are. You may already have an idea, but some of the results may also surprise you.

## How Do I Measure My Emissions?

### Individuals

There are several online resources for calculating your carbon footprint.

It is worth remembering that, as an individual, all of our actions have some carbon footprint: from our diet, to what we buy, to where we go and how we get there. In the context of classical music, it is likely that where you go and how you get there will make the biggest impact – though these calculators will also help you estimate the effects of your broader consumption.

[WWF Carbon Footprint Calculator](#)  
[CarbonFootprint.com Calculator](#)

For calculating accurately the impacts of your travel, see the links listed below under Organisations.

### Organisations

For organisations, most of your emissions will likely come from travel, your building and the materials you use.

#### Travel

For calculating the emissions associated with your travel, we recommend using Claim Expenses developed by Creative Carbon Scotland (available for a small cost each year), or the free tool developed by Julie's Bicycle:

[Julie's Bicycle - Carbon Calculator](#) (Free, but sign-up required)

[Claim Expenses](#) (Range of annual paid options, starting at £40 for Scottish arts organisations)

#### Your building

The arts sector is able to make use of some of the most beautiful and historic buildings in the country. However, many of these buildings are not optimised for the current climate or context, and, without action, will not be able to function properly in a climate changed world. [Adaptation](#) is required, as well as mitigation.

#### Measuring the Current Impact of Your Building

There are a number of online tools to help you measure your building's carbon emissions. These will be most effective when used in conjunction with actual energy-use statements, which should be available from your suppliers. They can also help you estimate your emissions if you don't have access to exact figures.

[Creative Carbon Scotland - Tenants Energy Toolkit](#) (Free download)

[Julie's Bicycle - Carbon Calculator](#) (Free, but sign-up required)

### What You Use

Everything we consume has an associated carbon footprint, usually comprised of the emissions from its production, its operation and the journey it takes to get to you.

At present, it can be very difficult and time-consuming to find out more information about the materials you are sourcing. We urge you to try, however, and to be critical of any suppliers who do not meet your ethical standards.

As a starting point, we encourage you to talk to your suppliers, and ask them for more information about the emissions associated with items you are procuring.

Where possible, the best way to reduce associated emissions is not to buy new, but to buy second-hand or rent. These actions will contribute towards the development of a [circular economy](#), with less wastage – a crucial component in making our societies more sustainable.

Useful links:

[ReSet Scenery](#)

[Circular Arts Network](#)

[Visit Scotland Sustainable Events Guide](#)



# Writing Policies

(and making Action Plans to implement them)



Once you have an idea of where your largest emissions are coming from, you can begin to make a plan for how to tackle them.

For organisations, a robust and detailed policy is one of the best ways to underpin effective action in your organisation. You can also create more public-facing statements of intent for websites or reports.

The good news is, there are lots of examples for you to use as templates!

Creative Carbon Scotland: [Policy Writing Guide](#)  
Julie's Bicycle: [Policy Writing Guide](#)  
St Magnus Festival: [Carbon Management](#)  
Nevis Ensemble: [Policy for Sustainability](#)  
Scottish Ensemble: [Our Commitment to the Environment](#)



The goals of your Sustainability Policy should be to:

- Embed sustainable thought across all the departments in your organisation
- Engage your Board or committee in your sustainable practice.
- Engage employees and colleagues with sustainable practice as it pertains to their specific job description.
- Engage external audiences, collaborators and suppliers: we encourage you to make your policy widely available and easily accessible online, and to share it with external people you are working with.

As with all policies, it should be ambitious, but achievable within your current resources.

Most importantly, it should be regularly reviewed. As you go about making change, what were once aspirations will, hopefully, become part of day-to-day operations. We recommend reviewing your Sustainability Policy at least annually.

A complementary Action Plan will help you actually implement your commitments: [Creative Carbon Scotland Carbon Management Planning Guide](#)





# Forming a Green Team/ Joining a Community

Forming a 'Green Team' or joining a community will allow your work to feel less isolated, and part of a larger effort. It will also allow you to take advantage of multiple perspectives and different sources of knowledge, which is always beneficial, especially for smaller organisations with fewer members of staff.

Your organisation may be large enough to form a Green Team internally. We would encourage you to have, where possible, a member of staff from every department attend. If possible, also include at least one musician, as well as a Board/committee member. An individual from a senior management position should also attend where possible.

If you are an individual or small organisation in a shared place of work, you may be able to start a Green Team with fellow tenants. Together, you can share learning from your own organisations to help solve each other's problems, and can also work with or lobby the landlord to make the building a more sustainable place.

Ideas for Green Team activities include:

- Regular meetings - we've found once a quarter is often helpful.
- Creating a building/organisation-wide Green Newsletter. This can be light-touch, but offer information about sustainability within the building.
- Arrange events: guest speakers, swap-shops, or recycling initiatives like ['Pass it on Week'](#).
- Arrange collections for less convenient recycling periodically: electrical goods, batteries, larger items and old cables.

## USEFUL LINKS

[Green Arts Initiative](#)

[Scottish Classical Sustainability Group](#)

## CASE STUDY National Youth Choir of Scotland

At NYCOS we are always looking for additional ways to realise our Green ambitions. Many of our singers, parents of singers, and staff are really interested and supportive of this. Sandy Rowland, NYCOS member, offers this insight:

*"With climate issues becoming ever more prevalent in the popular mind, it is incredibly encouraging to see performing arts groups striving to make Green changes.*

*Some things are easier than others, especially when there are more than just Green benefits - consistently retaining music and maximising public transport use, apart from saving paper and reducing emissions, are also economically sound, and NYCOS and other groups have been putting these into practice for years. But these require the willing participation of members, so awareness and encouragement of "good practice" needs to be pushed to an all time high.*

*The art itself should reflect Green ideas - what choir hasn't grooved to Chilcott's Green Songs? - but there is a careful balancing act required to make sure audiences don't become bored with repetitive, preachy performances. The current state of social media and clickbait headlines make this job incredibly difficult, but with enough creative effort we can get the message across in new, interesting ways."*

Sandy Rowland, NYCOS singer

## CASE STUDY Red Note Ensemble

Our decision to use offsetting as an additional tool to reduce our carbon emissions wasn't taken lightly. Being very conscious of the fact that offsetting should really only be used as a last resort, we decided upon four distinct criteria upon which we based our search for an offsetting project:

1. The organisation that offers the offsetting project should have a well-researched and clear description of the intention of that project.
2. The project should have a transparent and traceable impact with a clear description of what our financial contribution would pay for.
3. The project and money we spend on it should have an impact close to home (Scotland).
4. The project and organisation we choose should have values aligned to our mission.

Based on these criteria, we researched charities with an environmental purpose and classified them into four different categories:

1. Forestry/Wildlife-based charities as for example Trees for Life, Scottish Wildlife Trust, Peatlands Partnership.
2. Verified charities that are accredited by the Voluntary Emission Reductions (VER) Carbon Credits. Charities under these accreditations are measured against international standards so the credibility of a project and its carbon offset is ensured. Recognised standards are the 'Golden Standard', the 'Verified Carbon Standard' or the 'UK Woodland Carbon Code scheme'.
3. Local community-led projects such as Transition Edinburgh.
4. Charities with an educational purpose that focus on work with children, young people and educators to improve understanding of environmental issues and encourage positive action. Examples for charities are Keep Scotland Beautiful and Wild Things.

Scoping the different organisations under the four criteria, we decided that a partnership with an educational charity would be the appropriate match. Such an organisation would not only qualify in terms of structure, geography and impact but also by complementing Red Note's mission of engagement and participation. By giving financial means to an environmental charity, we believe that the chosen organisation could have a long-term impact, particularly on young people. They would be able to offer educational programmes that make nature and environmental issues tangible, leading to higher awareness, behavioural changes and understanding for the future.

After many conversations with various educational charities in Scotland, we felt we could best realise our vision with the charity Wild Things, which is an environmental education charity in Findhorn that fosters a greater appreciation, awareness and love of the natural environment.

Before we approached them to discuss our financial donation from our offsetting, we calculated how much the annual amount would be. The calculation was based on an average travel year and set a rate that is based on an average offsetting rate, taking into account the size and funds of our organisation and the various offsetting rates of recognised offsetting programmes. These rates can vary from £1 to £40 per ton CO<sub>2</sub>.

Through discussions with the Wild Things CEO, the right project for Red Note was agreed on: in line with our aims and vision, Red Note will donate the offsetting contribution towards a project, in development, which is aimed towards primary school children.

## A Note on Carbon Offsetting

Carbon offsetting is a process by which we counterbalance the carbon emissions we are responsible for, by contributing to an action that actively removes carbon dioxide from the air - thus, in theory, negating the emissions. Most often, this involves planting trees, or other forms of re-wilding that use natural ways of removing carbon from the air.

This guide takes the stance that offsetting may be part of your sustainability plans as a transitional action – the least you can do, but most certainly not the only thing. This is for a variety of reasons.

Offsetting is a controversial topic, largely because of:

- The difficulty in measuring the real impact of many offsetting projects – particularly those in international territories.
- How long it takes to recoup carbon – trees take up to 20 years to grow large enough to sequester carbon.
- The potential for these projects to cause damage to the environment if done poorly, or to encourage land-grabs without due consideration of and consultation with local communities.
- The Scottish Government's plans to reach net-zero already incorporate a significant amount of offsetting through re-wilding. By 2045, offsetting will only be available for the heaviest industries - such as construction, which will not be able to become totally net-zero. The classical music sector is not included in this list, and so will not be able to rely on offsetting in the medium or long-term.

Bearing these facts in mind, and because The Scottish Government [has said that international offsets cannot be taken into account in terms of reaching net-zero](#), if you are considering offsetting as a transitional measure, we would recommend exploring high quality domestic offsets within Scotland, which are often of a reliable quality, and also easier to measure.





# Making Change: Who We Are

This section of the guide will focus on people, relationships, and communities.

Climate change is human change. Making the necessary changes will involve significantly altering our individual and collective values, mindsets and habits.

The requisite changes will need to be made at all levels of our lives: individual, organisational, and societal. Human relationships – individual and collective – can form the bridges between these different layers of life.

This section of the guide will look at how you can provide information to others, change processes and habits, and add your voice meaningfully to larger conversations to create change at a larger scale.

## Individuals & Green Champions

Change often starts with an individual: someone who is motivated, compelling and empowered to make change. If you're reading this as an individual, you may already be passionate about making sustainable changes to your life and work. This passion, compassion and perseverance will be extremely helpful to you, and something you can always draw from – but you cannot make change alone.

For organisations, best practice is to nominate at least one 'Green Champion' - someone who will monitor and manage the processes you are setting in place.

If you are a large organisation, having a Green Champion in each department of your operations will be helpful, and make sure you also have at least one Green Champion among your musicians and board or committee. These Green Champions can then form your Green Team.

A Green Champion need not necessarily be someone in a traditional role of power: administrators and others with wide overviews of operations and good attention to detail often make very appropriate candidates.

As an organisation, it is up to you to empower your Green Champions. You can do this by:

- Formally recognising this as a requirement in their job description, set targets and review progress regularly as you would with other aspects of their work
- Make sure they have time, space and support as they go about their sustainability work
- Recognise that some changes may take time to implement, and do not necessarily take this as a sign of inefficiency! It may mean they need more support or budget to make changes.
- If possible, invest in formal training: [Free Green Champion Training with Zero Waste Scotland](#) (online certification)

## Musicians: Pre-Professional, Contracted, Freelance & Leisure Time

This guide acknowledges that there are many different types of musician, and, depending on the point you are at in your career and the type of work you do - freelance, contracted or volunteer - the opportunities and mechanisms at your disposal will differ.

Of course, many people also enjoy engaging with music in their leisure time. Leisure time musicians are an integral part of any musical ecosystem, and the ideas suggested below can apply to both leisure-time and professional musicians and groups.

In whatever capacity you are making music, one key action you can think about throughout your work is making your sustainable choices visible.

### Pre-Professional Musicians

As a young person playing in youth orchestras or pre-professional studying at conservatoire or university, you may find you are frequently involved with the same organisation(s) or institution(s) offering you experience and learning opportunities. You can use your voice to make these organisations and institutions more sustainable.

**Become a Green Champion:** Ask about your organisation's Green Team or representatives, engage with these representatives and, if they don't already have a young person, consider volunteering yourself to be a Green Champion for your peers.

It is possible the organisation won't have its own Green Team yet, so by doing this you will be encouraging a similar step from the management team. Not only will it be useful for them to have your input and feedback on sustainability in the organisation, but it will also be a good learning experience for you in understanding how changes can and do happen.

**Climate Change In your Career:** Many of the organisations you engage with will be offering you training and opportunities to prepare you for a career as a professional musician. Increasingly, and in the face of such a global crisis, musicians' careers are adapting to the climate crisis. Consider asking the organisations you are involved with if they can offer guidance or training on being a sustainable musician (organisations such as Live Music Now Scotland and Nevis Ensemble provide this for their musicians).

**Sustainability Policy:** Some organisations will already have an Sustainability or Environmental policy in place. Make yourself aware of this policy by asking to see it, and find out exactly what responsibilities you and your peers have. If you have volunteered as a Green Champion, offer to make suggestions for developing this policy and ways the organisation can assist you in being more sustainable.

**Make art about climate change:** As a young person or pre-professional, you are at a really exciting point in your musical development. If sustainability is something you feel strongly about, find ways to bring sustainability and music together in performance, by devising climate change themed concerts and projects and/or applying for funding and performance opportunities. Remember to think about how you stage your events sustainably, as well as engaging creatively.

### Freelance Musicians & Contracted Musicians

Our members have told us that freelance musicians are often concerned that if they voice a desire to make more sustainable choices that deviate from an organisation's usual practice, they may be seen as 'difficult', and that future offers of work may be jeopardised. It is therefore recommended that organisations begin discussions about sustainability to allow individual freelancers to feel safe and empowered to have these conversations. Contracted musicians are integral and long-

standing members of their organisation. They have significant power to affect change and push for greater sustainability, particularly if individual voices are combined.

Whether you are freelance or contracted, we encourage you to:

**Engage with existing channels of representation:** Most organisations will have existing channels of representation for musicians. We recommend you engage these channels in sustainability matters. Encouraging collaboration between these channels and management teams/Green Champions will be an effective way to make change.

**Be visible:** The culture of each organisation is different, but for most organisations, sustainability is not a completely mainstreamed issue. We encourage you to make sustainable choices, and to do so around your musician colleagues. Seeing peers leading by example is one of the most effective ways to spread positive change: each time you refill your reusable water-bottle, cycle into work or take public transportation, talk to your colleagues about it: why you've made these choices, and why they matter to you.

**Think about the impact of tours:** In all the places you visit, ask your management or venue staff about facilities to encourage sustainable choices, like water fountains, public transportation links and cycle storage. Encourage them to make this information easily available through clearly displayed signage or communications to help increase visibility and mainstream these choices.

**Travel wisely:** It is likely that you are often compensated for time you spend travelling for work. Because the most sustainable form of travel is rarely the fastest, this guide recommends that slower, more sustainable forms of travel should be the most heavily subsidised to encourage their use.

Engage with your organisation, committee or union about rewarding sustainable travel with appropriately scaled levels of compensation. For example, active travel and public transportation could receive more compensation than driving as the single occupant of a car. Where possible, car-pooling with multiple passengers could lead to cumulative benefits for everyone in the vehicle: the more passengers, the greater the compensation, as fully occupied cars are much more sustainable than single-occupancy vehicles.

### Actively engage your audiences in conversation and through programming:

The fact that music organisations have audiences means we have the unique opportunity to use our platforms to spread important information and messages to receptive listeners. Whether in the programmes you play onstage, or the conversations you have with audience members or supporters at intervals and receptions, remember the power of your voice to affect change.

### Leisure Time Musicians and Groups

Leisure time musicians and groups are integral to the classical music community. As someone partaking or organising one of these groups, you may find you are engaging with individuals and communities in a way that bridges the gap between the organisational and the community or social. This gives you an unique position in being able to directly influence the wider community.

As a leisure time musician or group, much of the advice included here on professional musicians, management teams and boards will also be relevant for the work you do and we encourage you to view it as such.

## Management Teams, Administrative Staff and Volunteers

By Management Teams, we mean all the administrative and executive staff, or volunteers, who run your organisation.

This guide recommends that sustainable thinking be embedded in every one of your actions, and that it be applied in tandem with your Equality, Diversity and Inclusion (EDI), and Continuing Professional Development (CPD) plans, as these issues are intersectional and often inter-related. For example, areas of high socio-economic deprivation, disenfranchised or vulnerable individuals, or minority ethnic communities - groups who often have the least access to culture, are also often the communities that will be most affected by climate change.

Sustainability should be another lens through which you regard all business decisions, in the same way that we review business decisions by first thinking about, for instance, financial and reputational risk.

Some ways to engage employees, colleagues and team members are:

- Appoint a Green Champion (see p17).
- Form a Green Team/join a community (see p17).
- Write a Sustainability Policy (see p15).
- Make a Sustainability Action Plan (see p15).
- Include sustainability tasks within individuals' job remits - not just the Green Champion. i.e., a Tour Manager will have to think about the most sustainable way to book travel; a Marketing Manager can work on reducing print wastage and minimising digital emission.
- Include sustainability updates at regular team meetings. This will allow everyone to understand the wider work being done across the organisation and to understand what each of their colleagues is responsible for.
- Share sustainability reporting and evaluating tasks among staff/volunteers. As well as reducing the workload for the Green Champion, sharing emissions reporting and evaluation amongst staff/volunteers will encourage greater understanding and buy-in.
- Engage your board/committee (see p25).
- Engage your musicians (see p22).
- Engage your audiences (see p33).
- Engage with promoters (see p26).
- Engage with funders (see p26).

## The Board or Committee

Engaging your Board or Committee with sustainability issues is of critical importance. Your board has the ability to shape long-term strategy; set the priorities and direction of an organisation; and holds significant decision-making power.

Here are some ways to engage your Board or Committee in your sustainability work:

- Nominate a Green Champion on your board, responsible for engaging their peers in sustainability discussions, and liaising with the Green Champion(s) amongst your staff and musicians.
- Include sustainability as a regular item on board agendas - ideally every quarter, and no less than once per year.

- Include climate-related risks in your Risk Register. Extreme weather events, cancellations, restrictions to travel and potential damage to buildings as a result of the worsening effects of the climate crisis are all risks your board should be aware of and be working to mitigate.
- Ensure sustainability is included in Board induction materials for new trustees/directors/committee members.
- Record emissions for how trustees/directors/committee members travel to board meetings and report this back to the board.
- Have trustees/directors/committee members join meetings remotely where possible.
- Use electronic versions of board papers where possible.



# Lobbying for Larger-Scale Change: Sector & Policy



As well as working to be more sustainable at an individual and organisational level, the classical sector has the opportunity – and, arguably, as a partially publicly funded-sector, the obligation – to lobby for larger change at a sector and policy level in the interests of the wider public. Here are some suggestions:

**Talk to Funders & Promoters about Sustainability:** At the moment, making the sustainable choice is frequently more expensive than making a less sustainable choice. i.e., a train journey from Glasgow to London can sometimes cost five times the price of a budget airline journey on the same route - but it emits a sixth of the carbon! Though this guide acknowledges the limited nature of funding available, and the often high demands placed on organisations for existing funding, we recommend that organisations maintain an active dialogue with their funders and promoters about these issues.

**Form and Engage with Working Groups:** Joining a group like the Scottish Classical Sustainability Group is one way to advance sectoral knowledge and action. Likewise, engaging with working groups set up by government or local authorities, and advocating for actions that will allow your organisation to work more sustainably – for example cheaper and more frequent public transportation – will allow you to make change at a higher level.

**Respond to Consultations:** Responding to local authority or government consultations on draft policies can help shape future legislation before it is finalised.

**Engage with your Elected Representatives:** Writing emails, letters, or making telephone calls to your MPs and MSPs will let them know your priorities as an individual, organisation or sector. By providing compelling testimonies, data and stories, you can help give them the evidence they need to push for greater change in Parliament through legislation.

Government also sets the budget for statutory arts funding – you could emphasise that, as public funds, it is in the public interest that these funds be spent on activity that is sustainable.

**Pledge your Support for Public Climate Movements:** There are already a number of valuable public climate movements that you feel may align with your interests. Adding your voice to one of these movements is a powerful way to represent your beliefs, and also a way to meet like-minded people. Examples include:

- [Culture Declares Emergency](#)
- [Music Declares Emergency](#)
- [Classical Declares Emergency](#)



# Making Change: What We Do



Once you've laid the foundations by understanding your emissions, and have begun to think about how you will go about your work, it's time to get down to the nitty-gritty.

This section will look at the specifics of what you do day-to-day: how you travel (domestically and internationally); the buildings you own or inhabit; the role digital technologies can play in your work; as well as looking at wider issues of climate justice, and offering examples of successful creative engagement with climate issues.

Climate change requires change at high and conceptual levels, but also through concrete, often small and repeated actions. This section will give you ideas of specific tasks you can complete and ways you can work to become more sustainable in your day-to-day life and work.

## Travel

The sharing of culture through travel has been an intrinsic element of music-making for centuries. It is worth remembering however that the current level of international travel, i.e., multiple long-haul tours per year, or tours taking in several countries in a matter of days – has only really existed for a few decades.

It is no coincidence that the globalisation of culture coincides with [The Great Acceleration](#), and, we would suggest, it is no more sustainable than the other trends evidenced by this global shift towards growth and excess.

Touring and travelling are complexly enmeshed in our sector's values, in our own goals to share our work far and wide, and in our funders' priorities to strengthen international collaboration and promote artistic and cultural exchange.

This guide believes wholeheartedly in the value of cultural exchange through the sharing and receiving of art, with and for new audiences in different places. Sharing will always be an intrinsic part of any creative act.

However, we encourage you to:

- Scrutinise your values by thinking closely about why you are sharing your work.

- Openly take stock of the environmental impact of how you are doing this sharing.
- Be bold about developing new ways of sharing, and embrace the opportunities these could create to make your work more accessible, diverse, and sustainable.

The least carbon intensive journey is of course the one not taken, and although we recognise that not travelling cannot be the universal solution to reaching net-zero, we encourage you to scrutinise your travel choices, the necessity of the trip and perhaps even explore artistic alternatives such as digital output (See digital on p45).

### Data Gathering and Travel Policy:

Whether international or domestic travel, a good place to start is to measure carbon emissions for your organisation's travel habits (including staff and musician travel) and identify the most significant areas to reduce (see p12).

You can use this to build travel considerations into environmental policy. For example, this could include a commitment to only use land travel when travelling within the UK, as well as points on car-pooling, incentivising greener travel and related reimbursement.

## Domestic Travel

Domestic travel is fundamental to the existence of UK classical music organisations, from individual staff and musician travel, to UK-wide orchestral touring. It is also worth acknowledging that Scotland's unique geography, the spread of its population, and its existing public transport infrastructure represent a particular challenge.

**Travel by land where at all possible:** Preferring land travel over flights can significantly reduce your impact on the environment. The least environmentally damaging of these is to travel via rail, public road transport or bicycle.

For local and regional performances, choose public transport or coach hire to move musicians and instruments rather individual car use. Note however, that cars at maximum capacity do become more sustainable (as opposed to single occupancy), so car-pooling is a valid option when public transportation is proving difficult.

When choosing a coach company, consider the size you need and aim to hire one that doesn't leave you with unnecessary additional space. Many companies now offer electric vehicles as well.

For local and urban travel to rehearsals, offices, meetings etc., encourage the use of public transport, walking or bicycle wherever possible.

Where car travel is unavoidable, consider implementing a policy to promote car-pooling

**Planning ahead:** When planning domestic tours, evaluate the carbon savings for various travel modes and compare this against cost and well-being to find the most efficient and least environmentally damaging option. Do this up-front, in the way you would compare the financial costs of different options.

Plan and book travel as far ahead as possible to take advantage of early-bird and group travel

discounts. This can sometimes help counter the often greater overall costs of slower travel.

Consider the route the performers will take at the stage of booking events. As far as possible, schedule a tour programme that leads in a circular route to minimise additional or duplicate travel miles. Where possible, spend longer in each locale, with multiple performances and/or residency projects to make the most of emissions.

### Incentivising greener travel:

#### Cycling:

- Providing an incentivised cycling rate for travel reimbursement (as is already done for car drivers).
- Provide secure bike storage at your venues or rehearsal locations.
- If possible, provide showering and changing facilities.
- If you have several days of consecutive rehearsal or performance in one venue, consider providing a secure instrument storage space so those with larger, less portable instruments can leave their instruments overnight.
- If you are an employer, you may be eligible to sign up to the Cycle to Work scheme, which can help make the costs of cycling more accessible for your employees.
- If you already know of people who cycle to work, consider setting up a 'Cycle Buddies' scheme which pairs experienced cyclists with those who are less confident to help plan routes and build road experience.

#### Car-pooling:

- Encourage car-pooling as often as possible, and in return offer administrative support e.g., co-ordinating said car-pooling, and financial support, such as raising the mileage rate depending on the number of people in the car

and reimbursing parking costs.

- If possible, provide secure instrument storage overnight for consecutive days of rehearsal/performance so more people can fit in one car each day.

**Be inventive:** For local travel where walking or cycling is possible, be inventive in the ways in which you 'reward' your staff and musicians that are not necessarily just financial. For example, this could be in the form of a points card, where ten cycle trips to rehearsal, performance or work result in a complimentary meal, or make a pledge to plant a tree through Trees for Life (or a similar organisation) after a certain number of cycles into work.

**Consider new models:** Rather than adhering to the traditional model of short visits to touring locations, you may wish to consider residencies, which involve travelling to fewer places, but spending longer in each. As well as likely reducing your overall travel emissions, residencies will allow you to build deeper connections with places and people, and likely result in more lasting audience development too.

## International Touring

International travel is, currently, an intrinsic part of the UK's classical music sector, through international festivals and touring ensembles and orchestras, as well as individual musicians.

The benefits of international touring are undeniable: increased revenue, increased profile and press coverage, audience development, as well as the soft diplomatic benefits that result from international cultural exchange.

International touring is also currently one of the key definitions of 'success' in the classical sector. This is partly because it is - somewhat arbitrarily - associated with prestige, but also because it can allow organisations to net far greater profits than domestic tours, leading to more rapid growth and exposure.

However, the emissions associated with international travel are significant. This guide advocates for a rethinking of the international travel values of the sector and its funders.

Can we, for instance, decouple the idea of 'success' from the heavy emissions associated with constant international travel? Should international tours be less frequent, and for longer? Should organisations develop new notions of the benefits of being local?

International touring in some form is likely to remain a part of organisations' models. Below we suggest ways in which organisations can reduce emissions associated with such tours.

**Ask yourself - is this really worth the emissions?** Are you presenting truly unique work that could not be delivered with fewer emissions by an orchestra/organisation local to the place you are visiting? Is another



interpretation of a well-known symphony really 'worth it' when the stakes are this high? We recommend developing a decision matrix you can implement when deciding to take an international engagement. Factors to keep in mind include:

- Emissions the trip will generate.
- Income the trip will generate, and how essential it is that the income be generated through means that emit heavily.
- An honest assessment of audience development/reputational benefits – will it really impact a wider audience development strategy?
- Are you really presenting unique work that justifies the travel?

**Use land travel wherever possible:** Flying is by far the heaviest polluter. Taking the train from Glasgow to London rather than flying uses a sixth of the emissions associated with the flight. We recommend the use of trains wherever possible, or coaches if necessary. 'Slow travel' may also bring benefits to wellbeing, adjusting busy schedules to a more comfortable pace

**Direct flights when flights cannot be avoided:** Having groups travel by land to a single airport, and then making a direct flight, rather than indirect flights with layovers, will also save a significant amount of carbon. We recommend this whenever possible.

**Engage promoters and funders in sustainability discussions:** Use your reputation and platform to change models within the sector.

This guide encourages you to show promoters and funders the difference in cost between 'fast' and 'slow' forms of travel. Present two

budgets: one for engagements that depend on unsustainable forms of travel, and one which shows the costs of sustainable travel. If the sustainable travel option is more expensive, ask them to acknowledge this and cover the costs appropriately.

Calculate the emissions your sustainable choices will save and compare these to the additional expenses. By engaging promoters and funders in this kind of conversation, you can help raise awareness of the associated costs and benefits of more sustainable forms of travel.

Join Networks: Co-ordinated networks that can assist with slow/land travel touring, and wider advocacy as a sector. [Perform Europe](#) is one such organisation beginning to talk about these issues.

**Avoiding Freight by Hiring:** Transport of equipment is another big factor in emitting carbon on national or international touring. Equipment for the classical music sector can include technical and sound equipment, instruments and sets.

When creating work try to limit the amount of equipment to a fixed and feasible minimum ; i.e., one van load, one freight container etc. This can be written in the contract with the commissioned artist and worked out with the technical crew.

Identify equipment that can be requested by the national or international promoter on the ground. It can be part of the technical rider as equipment labelled as 'provided by the presenter'.

Use the musicians' and promoter's networks to source instruments on the ground.

## Audience Travel

As well as the travel of musicians and organisations, in all cases, concerts will involve audience members travelling too. This guide believes that the people arranging and appearing in these concerts should do what they can to encourage audiences to make sustainable choices.

The possibility of this will vary greatly depending on the location of the performance. Rural areas with fewer or poorer public transportation links, and with audiences travelling from further afield, will present greater challenges than highly connected urban centres. Taking that into account, we present a few ideas for how you can reduce the impact of audiences travelling to see your work.

### Measure the Current Impact

Though tricky, it would be a valuable exercise to conduct a travel audit to identify the impacts of audience travel and prioritise the most effective actions to reduce emissions.

This could be done as part of an audience survey; could feature anecdotal evidence from conversations with your audience members; or could be done in collaboration with the venue, observing use of car and cycle parking around the times of your event.

### Audience Information

Provide your audience with sustainable travel information from when they book the ticket to the moment they leave the concert hall.

- Include travel information online: on the website of the venue, promoter and/

or performers. This should include clear information about local public transport links and timetables, maps for cycle and walking routes, and car sharing initiatives.

- Provide or promote a simple carbon calculator so audiences can compare how much carbon they would save by choosing a more sustainable option.
- At the end of the performance, have easy-to-access service updates and public transport information to help audiences get home.
- Consider the time of your events. If there are no convenient public transportation options to coincide with the beginning or end of your events, move the timing to fit public transport schedules better, which will also be more convenient for both audiences and musicians.

### Incentivise Greener Travel Options

Consider using special ticket discounts for those travelling via public transport or active travel methods (e.g., walking or cycling). If you are a venue or festival, ensure there is secure bike storage available at the performance location.

Provide a 'ticket + travel' ticket option at booking that uses public transport. Work with local travel operators to come up with deals.

### Choosing venues

To reduce audience travel miles, choose a venue based on the concentration of audience. If touring, plan several concerts and/or residencies in more remote or rural areas where audiences would otherwise have much further to travel to experience live classical music.

# Buildings

Whether you own or rent your building, your organisation can seek to influence building management to improve energy efficiency and change day-to-day practice. This will achieve emissions reductions as well as making financial savings.

## Energy Audit

Carrying out an energy audit will provide an overall picture of energy use in your building and highlight areas where waste and emissions can be reduced. This can be incorporated into your carbon management plan, dealing with various issues in a managed timeline with set targets and a schedule for actions.

An energy audit will typically include some of the following:

- measuring energy use (e.g., electricity, gas, oil);
- locating draughts and air leaks;
- measuring water use and waste;
- checking lighting and bulbs;
- inspecting heating and cooling equipment;
- checking the building's insulation is adequate.

Regularly check and monitor your energy usage and ensure monitoring equipment is well maintained to give accurate measurements. This will help you identify where there are areas of particularly high usage and indicate where savings can be made. Keep records of your data and measurements so you can come back to check targets and identify peaks in usage.

## Energy Suppliers

One of the most effective ways to reduce emissions associated with your building is to switch to a sustainable energy provider. Many energy suppliers will offer sustainable options and benefits. If you are a tenant and your landlord has control over your energy supplier, consider asking them to switch.

### ENERGY Case Study

The Royal Conservatoire of Scotland (RCS) uses EDF Energy as its electricity supplier. RCS is part of the APUC (Advanced Procurement for University & Colleges) framework agreement on all utility contracts, giving a good price index. In relation to the contract, RCS has service-lead agreements (SLAs), where sustainability benefits include:

- option of Renewable Energy Guarantee of Origin (REGO) certificates at a fixed rate;
- a range of Energy Efficiency Services available as additional services;
- framework designed to facilitate renewable energy Power Purchase Agreements;
- ability for public bodies to sell self-generated renewable energy back to the grid via a Power Purchase Agreement;
- provision of additional technical support and guidance around electrical connections for community energy schemes.

## Equipment

Ensure all equipment and appliances are set to energy-saving mode. Turn off computers, monitors, printers and photocopiers when not in use, overnight and weekends. Even if all appliances can't be turned off, turn off the monitor and printer and avoid using screen savers.

## Lighting

Consider changing all lightbulbs in your premises to LED bulbs. These are more energy efficient, durable and have a longer life than regular bulbs. They are both carbon saving and require lower maintenance.

Install motion sensor lighting in corridors, toilets and as many parts of your building that you can. This is particularly useful in a building that is open for long hours but may have periods of low traffic.

Make sure equipment and lighting rigs are switched off when not in use, including between rehearsals and performances.

### LIGHTING Case Study

RCS has installed LED light bulbs and motion sensors in many parts of the building, while energy saving is well supported within the organisation.

*“CAPEX funding is provided for sustainable initiatives and replacement. Savings are calculated based on direct and indirect savings such as direct replacement electricity savings and labour costs. We can monitor this via our billing.”*

## Water Waste

The transportation and processing of water requires a significant amount of energy and is highly carbon intensive. Consider running a water audit to ascertain where you can reduce consumption and waste, in turn minimising financial and environmental costs.

A dripping tap can waste up to 5,500 litres of water a year. Ensure all your taps are in full working order regularly, and consider putting in motion-sensor (PIR) taps, urinals and toilets and low water shower heads in dressing rooms. Most of your building's water usage will likely come from flushing, so reducing the volume or frequency of each flush will significantly reduce overall water usage. Motion-sensor toilets and urinals can ensure that they are only being flushed when necessary and in the case of urinals, not continually flushing overnight when not in use.

### WATER Case Study

RCS has installed PIR taps, urinals and toilets, and low water shower heads in dressing rooms. Water tanks are equipped with Keraflow valves that reduce stored water.

## Food Waste

Provide recycling facilities throughout your building with good signage and food waste collection.

For compostable disposables, it is important to make sure your waste contractor and recycling systems are in line with one another. Compostable products such as Vegware are not regularly compostable and will still need to be processed in designated facilities.

If necessary, make sure compostable products like these are collected separately from regular food waste.

Consider working with your waste contractor to send your waste to biomass.

### FOOD WASTE Case Study

RCS has recycling throughout the building and a zero to landfill waste contractor so that all material is recycled. The building has minimal food waste, however all food waste collected is sent to biomass via a waste contractor.

## Recycling

Work with a good waste contractor to provide recycling throughout your building and ensure as much as possible is being recycled. Collecting recyclables separately (including compostables) is part of complying with Zero Waste Scotland regulations.

At every recycling point, make sure every option is available to ensure users aren't tempted to put recyclables into general waste instead of finding the relevant bin. Remove general waste bins unless they are next to recycling points. Always provide good signage with details of what goes in each bin.

Consider finding a [Zero Waste to Landfill](#) waste contractor so that all material is recycled.

## Heating and Cooling

Ensure areas aren't being heated and cooled simultaneously, or that heating isn't on at the same time as having windows or doors open.

Ensure thermostat settings are appropriate, perhaps setting air-conditioning to come on

at a higher temperature and heating to come on at a lower temperature. There should be a comfortable 'dead-zone' where neither heating or cooling come on, saving both carbon and money (this is usually around 18-24°C).

Set thermostats to different temperatures in different areas, so for example storerooms can be heated less than public spaces. Lower thermostat settings in summer and overnight (e.g., set heating in frost protection mode). Make sure thermostats are located away from draughts, direct sunlight or sources of heat.

Explore natural cooling where possible by opening doors and windows both prior to, and between rehearsals or performances to cool the venue.

Provide information throughout your building about your heating and cooling processes so visitors and artists know how to help keep emissions low.

Install air quality and temperature sensors in the auditorium to enable the system to run at a reduced rate when the auditorium is not fully occupied.

Check air-conditioning and heating filters regularly. Dirty filters can make your equipment work harder than it needs to and contribute to energy use.

## Insulation

Ensuring your building is well insulated and brought up to minimum standards is one of the biggest steps you can take towards reducing heating costs. There are also sometimes grants and loans on offer to help you do this.

See the [Energy Saving Trust](#) for help and guidance on different insulation types, how to use them and how to finance them.

## Boilers

Check your boiler's efficiency rating. Consider switching to a high efficient or condenser boiler and convert oil boilers to gas. Service your boiler annually to ensure it is running efficiently.

## Travel

Encourage the use of public transport, walking or cycling to your building as much as possible. See 'Audience Travel' on p33 for more information.

### TRAVEL Case Study

RCS is based in the city-centre of Glasgow so is well served by public transport. All transport hubs are within 10–20 minutes walk of both campuses and the institution encourages visitors, staff and students to use public transport as much as possible. There are over 60 bike parking spaces at Renfrew Street and 30 spaces at Wallace Studios. RCS is a cycle-friendly employer participating in the Cycle to Work Scheme, and have regularly been awarded the Cycle Friendly Employer of the year award.

## Water Fountains

Ensure you have a water fountain or tap in your building. Consider implementing a policy on no single-use plastic water bottles. Instead, provide refillable glass water bottles and glasses.

Let visiting artists know you have water machines so they can bring their refillable water bottles. Consider having a store of reusable bottles to provide artists that have forgotten their own bottle or for situations where having open vessels on stage is not safe or practical.

### WATER FOUNTAINS Case Study

In place of plastic bottles of water, RCS provides refillable glass bottles and glasses and let visiting artists know they have water machines if they wish to bring a refillable bottle. RCS is investigating having a store of reusable aluminium bottles to provide to artists who may have forgotten their own bottle and where the use of open containers on stage is not safe.

All of the above case studies from RCS demonstrate the commitment of the institution to ensuring its buildings are sustainable and as environmentally friendly as possible.

RCS Wallace Studios won a RIBA award for Phase 1 in 2010, then in 2015, the Scottish Design Awards: Regeneration for Phase 2. RCS is also a member of the EAUC (Environment Association University & Colleges), and has signed up the UN 40 Nudges pilot campaign in collaboration with other Glasgow universities and colleges.

## A Section for Tenants

Though you may not be in direct control of changes made to your building, you can lobby your landlord to think about these. Not adapting to the changing climate presents serious financial and reputation risk to landlords. If not already, they may be interested in the issue with these perspectives in mind.

One of the most meaningful things you can do to amplify your voice when lobbying for change and increasing your resource is form a Green Team (see p17).

## CASE STUDY Chamber Music Scotland

At CMS, sustainability is often at the heart of our projects. As the national body for chamber music, we feel we have a responsibility to highlight Scotland's unique ecosystems and the challenges brought about by climate change to communities across the country.

One such community is Peebles, which has recently been affected by increasingly devastating flooding. In 2015, the River Tweed burst its banks during Storm Frank and flooded the surrounding area, forcing many residents to leave their homes for almost six months. This wasn't an isolated incident: floods and extreme weather events are becoming more frequent as Scotland sees the effects of increasing global temperatures with drier summers, milder, wetter winters, and longer, intense periods of rain.

As a response to these floods, we decided to work with our promoter, Music in Peebles to co-commission Peebles-born harpist and composer Esther Swift to write *The Flood*, for string quartet, voice, and harp. The piece and its accompanying film by Tom Swift explored flooding, global warming, and its impact on communities, and was premiered in September 2018. After the premiere, the piece further engaged with community members from different generations through performances at a local care home, and a Learning project at Peebles High School, which helped students to explore composition in relation to the environment. You can listen to excerpts [here](#).

As an island nation with over 11,000 miles of coastline, 30,000 freshwater lochs, and 11 major rivers, water quite often becomes the focus of our environmental projects. A 2019 commission by Shiori Usui, *The Colour of Drifters*, explored the effects of plastic pollution on our environment. Premiered and toured around Scotland by the Kaptan Trio, pieces of pollution typically found in bodies of water (such as plastic bottles, carrier bags, etc.), were used to prepare the piano and alter the sound of the cello, whilst nylon netting was used to trap the musicians together. [Watch the premiere](#) at Sound Festival.



## Festivals

Classical music festivals face a range of unique problems when tackling their sustainability. Throughout most of the year the environmental impact of a festival can be quite small: staff often work remotely, events are condensed into a relatively short space of time, there is minimal travel involved.

The majority of a festival's impact comes around the festival period itself. At the core of any festival is serving both the local community and catering for an international audience with a wide range of artists, frequently including international artists. Often located in remote parts of Scotland, the travel, accommodation and other carbon emissions involved with working in this way can be difficult to tackle. Here are some suggestions that will tackle a festival's impact whilst maintaining the integral international platform:

### Artists

- Encourage travelling by train/bus where possible. Avoid flying or unshared car travel.
- Work with international artists for extended periods of time to avoid flying in/out for one performance.
- Work with and promote local artists.
- Plan ahead to avoid transportation of larger instruments (such as cellos and double basses) if possible. See 'Travel' on p29 for more information.

### Audiences

- Encourage travelling by train/bus where possible. Avoid flying or unshared car travel.
- Promote events to local audiences.
- Put on coaches for rural communities to share – reducing cost of multiple car journeys.
- Encourage audience members to stay as local as possible to avoid unnecessary journeys. See 'Audience Travel' on p33 for more information.

### Other

- Assess the advantages of digital content the could expand the reach of festival events without the associated travel impact. However, the environmental impact of digital content needs to be carefully assessed too. See 'Digital' on p45 for more information.
- Consider the advantages of having an office versus home working.
- Increase share of digital marketing and ticketing.
- Ensure as much promotional material as possible is reuseable, for example, timeless banners and t-shirts.
- Minimise waste through things such as single use water bottles by providing glasses or other alternatives.



# Climate Justice



This section is based on Creative Carbon Scotland's [Guide to Climate Justice \(2020\)](#). The term 'Climate Justice' is the understanding that climate change is a social and political issue as well as an environmental and physical one. Climate Justice recognises that climate change will affect different people and places unevenly, often affecting the poorest and most vulnerable people in society most severely and exacerbating existing inequalities. Furthermore, Climate Justice acknowledges that actions to address climate change run the risk of discriminating or deepening inequalities for particular groups.

With the recognition that climate change is a social issue as well as a technical one, culture plays a vital role in bringing about social change and can help tackle these issues.

## Running your organisation in a Climate Just way

This involves ensuring the work your organisation carries out takes into account all relevant Climate Justice issues. This will include making sure that your environmental or sustainability policy and carbon management planning or measures do not result in inadvertent discrimination or deepening of inequalities.

Some example steps could include:

- Combining or cross-referencing Equalities, Diversity and Inclusion policy with Sustainability Policy to understand how they interact or can influence one another.
- Consider whether the sustainability actions your organisation is taking are disproportionately affecting certain groups and, if necessary, make special provision to avoid this.
- Increase diversity within staffing and volunteers to ensure an awareness and understanding of avoiding inequalities in sustainability work.
- If you are unsure about whether your work could be more climate just, seek consultation from relevant bodies or organisations (e.g., [Drake Music Scotland](#); [Refuweegee](#); [Black Environmental Network](#)). Further resources and links can be found by referring to [Creative Carbon Scotland's Guide to Climate Justice](#)

## Promoting and developing an understanding of Climate Justice

As a cultural organisation, you can use your platform and influence to bring about broader change, using artistic programming, audience engagement and

community work to contribute to a more just world. Some examples of this could include:

- Collaborating with individuals and communities from affected groups to create artistic work that engages with Climate Justice issues, or provide a platform for those from affected groups to share their experiences.
- Collaborating with local community and social justice organisations in order to learn best practice and reach new audiences.
- Reaching out to climate change organisations led by those who face increased impact
- Seeking new audiences. Environmental engagement work from arts organisations and individual artists can sometimes repeatedly reach the same audiences. This may exclude groups of people who will be the most affected by climate change or who encounter barriers to engaging with climate change issues. Ensuring your work reaches those who have been less involved with your work will make environmental messaging more impactful as well as develop your artistic reach.

By making Climate Justice a key focus of your work, you can enable those who are not currently engaged to have the confidence and ability to participate in an area of the arts that is perhaps new to them. Climate Justice can help create a 'bridge' to wider participation while wider participation can also help further Climate Justice.

## Climate Justice Funding and Innovation Opportunities

In collaboration with The Corra Foundation, the Scottish Government offers support through the [The Climate Justice Innovation Fund](#) (CJIF). It is open to any Scottish-based organisation, working in partnership with in-country partner(s), to support the delivery of Climate Justice-related projects which demonstrate innovation in the field.

# Accessibility

*With thanks to Drake Music Scotland/Ben Lunn.*

Around a fifth of Scotland's population define themselves as being disabled. These individuals often experience higher levels of inequality and lack of access to work or cultural activities than their non-disabled peers. It is also likely that people do not disclose their disabilities because providing access support can mean additional costs. Many pre-existing factors inhibit disabled artists' involvement in the work of classical music organisations.

When working with disabled artists or ensembles it is important to find eco-friendly solutions that are not a barrier to their employment or involvement in your programmes.

Sustainability policies and strategies should take account of disabled artists' and audiences' needs so as not to have a marginalising effect, even if this is unintentional. Any policies, action plans or frameworks should be informed by the [social model of disability](#), based on the premise that a person is disabled by society placing barriers to participation in areas of civil and social life.

The barriers can be due to the physical environment, attitudes, and societal or institutional norms. Consultation with individuals and organisations you already have contact with can help you to ensure an inclusive approach when developing – and communicating – your sustainability plans.

Sustainable travel is the optimum way of reducing our carbon footprint. However,

disabled artists and audiences may have limited travel choices and mobility issues that mean more environmentally sustainable options are not available to them. There may be hidden disabilities and long-term health issues such as chronic fatigue conditions, which have a significant impact on people being able to access work and participate in activity. For example, taxis instead of public transport may be the only feasible option as other modes of transport may be inaccessible.

The impact of disability and individuals' impairments will vary from person to person. An individual's needs may also fluctuate from day to day. The best starting point is always to talk to people directly about engaging in your activities and include sustainability considerations as part of the discussion in order to identify where there is some flexibility to adopt more sustainable approaches. For example, artists may be happy to participate in planning and preparation meetings online and carry out some activity remotely, thereby significantly reducing the need for travel. The artists or groups themselves may also have creative ideas, such as environmentally-themed projects that can raise awareness with the wider public.

Similarly with audiences, it is important to consider needs and any conflicting issues. Seek advice or consultation from disability groups or organisations with the expertise required.

Much like working with disabled artists in other contexts, an assessment of requirements for access is needed.

The Musicians' Union has produced a [Disabled Musicians' Rights - Access Rider](#), which the artist may have already prepared, or the organisation wishing to work with them may encourage use of the template.

With that information, an organisation can assess which elements are unchangeable – e.g., the individual may only be able to drink with a plastic straw, or travel to the venue may require use of a taxi due to its location. Solutions limiting the impact of traditionally non-environmentally friendly travel could be artists travelling together and car-pooling or taxi-sharing. Compromises will have to be made, but if a company is using every avenue it can to address climate change across the organisation, the minor increase from disabled artists will not significantly impact the wider efforts.

To summarise, the following steps should be followed to make sure efforts to become sustainable are not creating barriers to work:

- Communicate with those you want to involve by making your sustainability policies and strategies as accessible as possible, involving disabled musicians and organisations in their development.
- Identify individual/group access needs by talking and listening, using the Musicians' Union's template where appropriate.
- Assess which items have a 'green' alternative – this should be done in consultation with the individuals in question, as some green alternatives are still unsuitable.
- Consider options for transportation – some individuals may only be able to access work via taxi or personal car but car pooling or other options may be available.



## CASE STUDY

### Live Music Now Scotland

At Live Music Now Scotland, we pride ourselves on being an organisation with a small environmental footprint. By bringing live music to audiences in venues such as schools and care homes, we keep audience travel miles to near zero, and our musicians are encouraged, from their very first induction meeting as members, to travel as efficiently as possible.

In 2018, we ran our 'Going Home' project, devised to give three LMNS groups the chance to visit the areas where they grew up and give back to the communities which nurtured, educated and encouraged them by performing in a variety of community settings.

The opportunity to return home and give back to their home communities was a really moving and positive experience for our musicians. The chance to reside in one location for multiple performance took away the pressure on the musicians to constantly travel between performances, but it was also both cost effective and more environmentally sustainable. LMNS realised that it could become the foundation for a model of work that would be hugely effective from an environmental perspective.

The benefits include:

- Reducing our carbon footprint by combining our performances with trips which would have been made anyway.
- Ensuring that a high percentage of our unrestricted income goes on performance rather than travel.
- Allowing us to target areas which might prove prohibitively expensive were we to pay for travel and accommodation ourselves.
- Allowing us to work cost-effectively in regions which are not covered by any of our current funding agreements.
- Providing high quality live music opportunities for audiences in a wider range of locations.

We plan to make 'Going Home' a model for our future work and will engage actively with our artists to ensure they can combine performances not just with their trips home, but with any other travel across the country.

*"Getting to perform at home always feels special. Orkney is a community the two of us grew up playing music in so sharing what we do now with that same community is a real privilege. There's a personal element to performing somewhere you feel you 'belong', somewhere you feel truly part of"*

Aidan Moodie - LMNS musician

# Digital

Digital activity has become an increasingly important component of artistic output and audience engagement across the arts sector, and is now integral to how we live and work.

This section of the guide will offer ideas about how to make digital decisions in as sustainable a way as possible, and offer ideas about the exciting opportunities they afford for audience development and the creation of new modes of expression.

It is important, first of all, to acknowledge that digital activity has a significant environmental impact due to its consumption of power and rare minerals, and there is a fairly significant intersection with Climate Justice in respect of the extraction of such natural resources.

Recent studies have estimated that the powering and cooling of data centres accounts for 1.8%-3.2% of planetary emissions. For context, the international aviation industry accounts for circa 2.5% of planetary emissions. Although this likely won't be the most significant emissions from your organisation, it is worth recognising in any decision making.

However, digital technology does present exciting and innovative possibilities for new artworks, new ways of working and a means of audience engagement that reduces travel emissions. This guide advocates that any decision to switch to digital alternatives should always be balanced with artistic and access considerations, both in terms of

accessibility for your artists and musicians, but also for your audiences. It should be noted that there remains a digital divide between people who have the skills, motivation and technical set-up to access content online and those who do not. The main factors that widen the digital divide include region, age, socioeconomic status and whether someone has a disability.

If a switch involves acquiring products, try to source refurbished or second-hand units, or rent, as the majority of emissions associated with technology products relate to the processes used to produce them, rather than to run them.

### Digital Devices

The largest emissions associated with digital devices come from their production. Once you have the technology, keep it and use it for as long as possible. Make use of repair services. Remember that the most sustainable device will always be the one you already own.

If buying new digital devices, invest in durable and ethically sourced products, or consider second hand or refurbished devices before buying brand new. **Always recycle old electronics.**

The size of a device makes a significant difference in its emissions. Larger devices are usually less energy efficient and therefore result in higher emissions. [Here is an in-depth case study examining the environmental impact of an iPad.](#)



## Digital Emissions

Use a 100% renewably powered website, email and data hosting, or a server that has environmentally friendly commitments (e.g., [Ecosia](#)).

Power your own electronics with renewable energy by switching to a renewable energy provider.

The storage of larger files uses up the most energy in data centres, therefore it is a good idea to delete old files stored online (especially videos and images). This will also keep your files tidy!

## Digital Communications

Where possible, you may want to consider considering hosting meetings digitally rather than in person to reduce attendee travel miles.

Consider how you can positively use digital activity to explore its creative potential and reach remote and new audiences with your creative work too.

See 'Print, Marketing and Communications' on p48 for more advice on digital communications.

## Other Resources

- [Creative Carbon Scotland's 'Guide to Digital Emissions'](#)
- ['The Cost of Music'](#): Collaborative study by The University Glasgow and Oslo University showing how the emissions generated by digital streaming to emissions may be even worse than those created by manufacturing CDs, cassettes or LPs
- [RESET](#): 'Our Digital Carbon Footprint'



## CASE STUDY Scottish Ensemble

Martin Suckling & Scottish Dance Theatre - *these bones, this flesh, this skin* (2020)

Developed in collaboration between Scottish Ensemble and Scottish Dance Theatre, *these bones, this flesh, this skin* is a digital work for solo violin and solo dancer by composer Martin Suckling, choreographer Joan Clevillé and cinematographer Genevieve Reeves. Through a [bespoke online platform](#), the audience is invited to combine different audio and visual layers to decide how they want to experience the work in multiple iterations.

Born out of a unique period in our lives - the first lockdown following the outbreak of COVID-19 - the piece explores how heightened attention can reveal different experiences of time in our bodies and the environment around us. This layering of simplicity and complexity also manifests in the way that the viewer/listener is invited to make decisions, directly shaping how they interact with the artwork. This is a work which could not exist offline.

In March 2021, this work was nominated for the Classical:Next Innovation Award 2021. Scottish Ensemble are continuing to explore new digital modes of creation and distribution for both domestic and international audiences.



# Print, Marketing & Communications

*With thanks to the Royal Scottish National Orchestra (RSNO)*

Publicising and marketing events is an essential part of our sector. This section will offer suggestions as to how you can make sustainable choices relating to print, marketing and public communications.

## Print

Think about the stock you are printing on and products you are using. Make it policy to use only recycled or FSC accredited paper and source an ink that is low toxicity. Ask your printers about their sustainable options – these are often not substantially more costly.

Consider whether your print run is necessary. Can it translate into an equally effective digital communication method (e.g., email; eNewsletter)?

Don't print more than is necessary and aim to print double-sided as often as possible. Check with your distributors that your print is being fully used. If not, consider cutting down your next print run.

## Marketing

Conduct a marketing audit to find where savings can be made. An audience survey asking how audiences found out about your event, or where they would prefer to hear about your events, can tell you whether you can reduce your print runs and focus more on digital communication.

Consider your printed design - are you being

most economical with your layout/pagination? A good printer will be able to help you reduce wastage in the printing process.

Reduce your print run for programme booklets by implementing a policy on one programme booklet per two people.

Consider making your programme booklets available digitally, whilst also taking access and EDI into consideration. Ask yourself how much information you need to include in the booklet. Is it possible to instead have a live presenter (perhaps a musician or conductor) giving background and context for the music?

## Communications

Choose electronic delivery for marketing and newsletters as far as possible.

Ensure your mailing lists are kept clean and up to date - you don't want to be posting mail to redundant addresses. Whilst small, each email carries a footprint, and the cumulative effect of this can be significant.

Request email addresses from your customers wherever possible, to build up an online mailing database, rather than physical mailouts.

Keep your audience informed and aware of your organisation's green commitments.

Include an easily accessed statement on

your website about your commitment to the environment, and be transparent about your policies and emissions.

Include green straplines or logos on your publicity to highlight your sustainable resources and ethos, and encourage your user to only print if necessary and to always recycle publicity after use.

## A note on Production Materials

Many of the instruments used to make classical music have long and colourful histories - a historic example of repairing, reusing and recycling - much of the equipment that surrounds modern performances leaves a notable carbon footprint.

Productions or concerts will often use bespoke sets, staging and costumes; consumables like tape are currently an essential part of stage management; and there are often a myriad other items to produce and procure to help you realise your concerts

Because of the inherent variety of this topic, we can only offer general advice, which underpins all sustainable attitudes.

## Source your items ethically and sustainably.

Every item produced has an embedded carbon footprint. We encourage you to research these and be critical of suppliers who do not meet your ethical standards. Communicate with current suppliers to find out if they can source or produce things more ethically or sustainably.

## Rather than buying new, consider renting.

**If you do make bespoke items, do not send them to landfill afterwards.** Store them for future use, consider donating them to a worthy cause, or make use of circular arts organisations like the Circular Arts Network and Reset Scenery.





## Nevis Ensemble Green Nevis

At Nevis Ensemble, we try and do things in a way that promotes best practice in every aspect of our work, whilst involving the musicians every step of the way. This is equally the case when it comes to sustainability and our impact on the environment. Engaging our musicians with sustainability is integral to following green practices on tour, but we also strive to offer sustainable resources, advice and inspiration to our musicians in their own lives away from Nevis.

In 2019, we ran our first 'Green Nevis' campaign alongside our tour to the Outer Hebrides. This saw us collaborate with several 'green' companies to highlight their sustainable products and provide sustainable resources for our musicians, and highlight their use for audiences. These included water bottles from Scottish Water, bamboo toothbrushes from Save Some Green, cups from E-coffee Cups and midge repellent from Cubby's Salves.

In 2021, we ran our campaign #100DaysOfGreenNevis. Over 100 days our musicians, staff and trustees each took on a practical or creative action linked to sustainability, which they shared on their own social media and on the Nevis Ensemble website and social media channels. Actions ranged from walking 500 miles to raise money for charity, giving up plastic and going vegan, to starting a home/window box garden, planting wildflowers and making daily improvisations on endangered species.

As a new organisation, established in 2018, we have had the luxury of embedding sustainability in our practice right from the beginning; we don't have much to 'undo', and as a small, nimble organisation there is much we can do to ensure that our environmental impact is kept to an absolute minimum. Whether it's following our 'no single-use coffee cups on the bus' policy, ensuring waste is recycled properly or always carrying re-usable water bottles, musician engagement and commitment is key to the work we do. We hope it reaches out beyond our musicians into the work they do elsewhere, their families, colleagues and communities and their confidence in making change. Working this way has seen us win the Environmental Award at the Scottish Awards for New Music, and shortlisted by Julie's Bicycle for Best Campaign in 2020.

# Pledges

The final section of the guide features some of our members' planned actions to be taken in the next twelve months, which incorporate both large-scale changes and individual actions.

We thought including these real-life examples would provide an inspiring and realistic end to the guide.

Good luck in making change and reducing your emissions!

### Scottish Ensemble

*"We plan to formalise and publish the matrix we will use to decide whether or not we will accept an international tour date. Where possible, we will present dual budgets to promoters and funders to show the difference in costs of sustainable and unsustainable travel."*

### Scottish Chamber Orchestra

*"The SCO are committed to reducing their carbon emissions created by visiting artists flying to and from Scotland by initiating work with several artists/conductors on a two week residential basis."*

### Nevis Ensemble

*"Nevis Ensemble commits to not flying musicians or staff domestically within the UK, preferring train travel. For those coming from mainland Europe, we will facilitate Slow Travel via train or ferry. We will also continue to make Sustainability a central part of our work with musicians, participants and audiences both artistically and logistically."*

### Live Music Now Scotland

*"Live Music Now Scotland can't imagine anything other than cutting down emissions to help save the planet. Travel always aims to get as much music from the miles as possible, whether musicians visiting a local community and performing for multiple audiences in care homes, schools and day centres, or artists returning to far flung family roots and making music for those who nurtured, educated and inspired them growing up. Repertoire choices, such as songs about Scotland's landscapes, and projects, e.g., City Sounds of Nature, will raise profile of the importance of the natural environment in performance."*

### Children's Classics Concerts

*"CCC are committed to reducing their touring carbon footprint by making environmentally friendly travel arrangements. We will also actively encourage our musicians to choose greener travel options."*

*We are further committed to paying extra attention and care in selecting props and set pieces for our projects with emphasis on durability and sustainability."*

# Pledges continued...

## **Drake Music Scotland**

*"During Covid we have heard from many of our disabled musicians and composers that online working often suits them better as long as access needs are taken care of, opening up connections and widening opportunities. Drake Music Scotland will reduce all non-essential project travel by working digitally. In the wake of Covid we will keep in touch with disabled musicians and composers, hold meetings and run training and events online wherever possible. "*

## **Nordic Viola**

*"Nordic Viola is a small ensemble run from home and relies on distance working across a wide geographic area. I pledge to learn more about my digital footprint. My initial goals are to increase my efficiency in data storage and internet usage through better housekeeping of emails and documents. As a "digital hoarder" I pledge to set a regular calendar to clear files that are no longer needed from my devices. My growing library of digital work will be stored on external devices so that I only use energy when I need to access them."*

## **National Youth Choir of Scotland**

*"To instil in all singers and staff members the need to work on reducing their NYCOS carbon footprint whether it be travel, correct recycling, reducing the need to recycle etc. If we all work together to develop good practice, this will inevitably have a knock on effect on other parts of our lives."*

## **Creative Scotland**

*Creative Scotland has set sustainable development as one of four key priorities in 2021-22 and beyond. Our activities this year include working with Creative Carbon Scotland to develop a plan setting out our path to net zero and our role in supporting the arts, screen and creative industries to achieve net zero. We will further incorporate sustainability criteria across all of our funds.*



This guide was produced by Nevis Ensemble and Scottish Ensemble with contributions from Creative Carbon Scotland, Drake Music Scotland and Royal Scottish National Orchestra, and input from members as listed on p6 of the document

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