

Mapping sustainability challenges in Outdoor Arts

Without Walls Environmental Production Manager, December 2019

Introduction to the work undertaken

Without Walls is committed to promoting best practice in environmental sustainability and supporting its member organisations and commissioned artists to reduce their environmental impacts. This report documents the first mapping exercise which set out to understand the challenges faced by touring companies in relation to sustainability.

Mark Denbigh, Head of Production and Programme at Norfolk & Norwich Festival was appointed as Environmental Production Manager by Without Walls in April 2019 and tasked with supporting the 2019 commissioned companies as they created their work to tour. Mark is a member of both the Without Walls Artistic Directorate and Board and is one of the Board's green champions.

Mark contacted each of the 18 Without Walls companies commissioned for the 2019 programme to get a sense of the issues and challenges they face in creating work for outdoor touring, and to identify ways in which Without Walls might be able to support artists and touring companies to engage with environmental sustainability in their work. The findings of this work will be explored further in this report along with practical advice and further resources to support touring companies across the sector.

Nature of the network

Without Walls strives for excellence and innovation in the outdoor arts sector in England. It does this by supporting new and established artist companies to research, develop, commission and tour work as well as working with a wide range of festival partners to increase opportunities to present outdoor arts. Without Walls also delivers various training events and programmes to support the development of artists, festivals and organisations, particularly looking at several strategic priorities including diversity, accessibility, environmental sustainability and audience development.

At present the Without Walls consortium is made up of 36 partners ranging from creation centres to local authorities and festivals which are organised into three networks. As a result, Without Walls has the potential to reach large numbers of artists, presenters and audiences through outdoor art programmes in a range of different contexts every year.

Nature of companies and work produced

Without Walls supports a diverse range of companies, spanning a range of artistic backgrounds and practices. Commissioned companies are selected through an annual open call process.

The work supported is often defined as small, medium or large scale (through various lenses) and can be presented in a variety of festival contexts. The nature of being outdoors is a unique one. It is open access and often creates a strong connection between a local audience with the place it is presented in. Typically free for audiences, this sector remains one of the most accessible, and strives to offer a broad range of voices through a variety of art forms presented.

Whilst each artistic company comes from a uniquely individual background, there are commonalities across many of them from an environmental sustainability point of view. First, they must 'produce' something – be it physical or digital. This means there are decisions to be made about what the materials or resources required are and how and where these are to be sourced. Secondly, the nature of this type of work is that it is dependent on touring, which within the context of Without Walls might include a range of contexts across England, although it is important to note that it is an increasingly international sector and Without Walls also seeks to support opportunities for the export and import of high quality work and advocate for the benefits of developing international relationships. The movement of people and/or goods can quite quickly generate high environmental impacts, and in a lot of cases may be the biggest contributor to the carbon footprint of a production. Sets may need to be freighted, performers and producers need to be transported to the performance venue and home again, and some companies work with performers who are based internationally. This report will consider some options to lower the impacts of this work whilst continuing to support its touring requirements.

How can artists and presenters highlight and communicate about climate emergency and sustainability through their work?

'Arts and culture are some of the most effective drivers of transformation. They change our minds, move our hearts and spur us into action.'

- Christiana Figueres, Founding Partner, Global Optimism

Environmental sustainability is now firmly in the public consciousness and is aligned with our cultural values, therefore the arts and culture sector should embody sustainable practice, and there is a growing expectation from audiences and stakeholders to see this translated into all of our work. There are of course also potential financial and social benefits to an environmentally sustainable approach for artistic companies who are producing and touring work.

Artists are well placed to help communicate social and environmental issues through their work, finding alternative and creative approaches to interpreting complex information and responding to issues that affect us all. The creative process and its outputs can help to make sense of the world for audiences.

Within the catalogue of Without Walls commissioned shows there are several examples of productions which take environmental and/or related social issues as their focus, such as:

Wired Aerial Theatre – [As The World Tipped \(2011\)](#)

[Kapow](#) - Adrift

[Acrojou](#) - The Wheelhouse

Helen Eastman Productions - [Bicycle Boy](#)

[A Bird in the Hand Theatre](#) - The Bewonderment Machine

[Cocoloco](#) - Willy & Wally

[Highly Sprung](#) - Urban Astronaut

[Gobbledegook Theatre](#) - Ear Trumpet

[Motionhouse](#) - Wild

When Arts Council England launched their [annual report on sustainability in November 2018](#), their Chairman Sir Nicholas Serota [wrote in the Guardian](#) that *'cultural organisations are in a unique position to challenge, inform and engage audiences in conversations about the environment'*.

Without Walls has a unique opportunity to have a wide-reaching impact through its network of artists and presenting partners, and its wider influence across the sector. This initial exercise to

map out and better understand the issues that artists and companies are facing, as well as gather examples of existing good practice, enables us to try and identify practical actions Without Walls can take to encourage and empower artists and presenters to incorporate sustainability in their work. Key to this is ensuring that learning is shared across the network, and that companies and presenting festivals feel supported to communicate on these issues.

Although this initial work has focused on the artist companies it is important that we also include the presenting festivals in the conversations and highlight their success and challenges around environmental sustainability – how they create, deliver, tour and communicate could have a strong impression on their audiences and needs to go hand in hand with the artistic projects they present.

Change is coming, and arts and culture will be part of shaping that future.

Findings and commonalities from talking to the 2019 Without Walls cohort

Each of the 18 commissioned and supported companies for the 2019 season were contacted, and through either a phone call, face to face meeting or email conversation they were asked to give an overview of the nature of their artistic output, what environmental considerations they had already made and what issues and challenges they had in their day to day practice. It was clear that all the companies were conscious of environmental issues and keen to engage with sustainability through their practice. Interestingly, the degree to which this engagement was happening wasn't necessarily linked to the scale or resources of the company or to the nature of their work. The degree to which companies were able to apply resource to sustainability was arguably the greater variant.

As noted above, it became clear that the common concerns across all of the projects discussed fell into two broad areas of discussion: production and creation (sets, bespoke equipment, costumes etc.) and touring and mobility (of sets, rigs, crew, artists etc.). Each company were asked how they had approached the design and sourcing of materials required for their creation and the touring implications of their work with the movement of their equipment, sets, structures and people.

In terms of monitoring and reporting their impacts, some companies have environmental policies and action plans in place, particularly those receiving Arts Council investment as this forms part of their funding conditions. Arts Council NPO organisations also have a requirement to submit annual data measuring their carbon outputs – covering waste, energy and audience and business travel. Arts Council England are the first funding body in the world to make this a condition of their grants, and work closely with the charity [Julie's Bicycle](#) to support the arts and cultural sector to engage with climate issues and report on impacts. They have created a [carbon calculator tool](#) which organisations can use to measure energy use, water consumption, waste generation and travel impacts. Results can help you measure your carbon impacts which in turn can then inform your environmental strategy and organisational priorities. It's free to sign up to, and you don't have to be an Arts Council funded organisation to use the service. Some of the artist companies Without Walls work with are already measuring their impacts in this way. Without Walls doesn't currently ask supported companies to collect or report this data but is interested to find out what information is being collected already, and if companies are willing to share this.

Production and Procurement

There were interesting parallels to be drawn between the budgets, timescales and resources available to companies and their approach to sustainability. Some companies had the notion of re-using and recycling sets and materials embedded within their operations. Some were sourcing

costume and set dressing from charity shops and the local scrap yard. Often, making sustainable choices was linked to the amount of time available to source materials or to research options.

Mark talked to individual companies about the [‘circular economy’](#). A circular economy model is an alternative to the traditional ‘linear’ economy (make, use, dispose) and represents a closed loop system, in which we keep using resources for as long as possible, get the most value out of them while in use, and eventually ensure sustainable ways of disposal – recovering or regenerating materials when they reach the end of their service life. This way waste and pollution will be designed out of the system. Many companies use sets, props or costumes they already have in repertory, which is the kind of thinking that is encouraged in the circular economy model.

Many companies had given considered the type and size of vehicle that would be required to transport their sets and equipment around, ensuring they don’t use a vehicle any larger than required, which also represents a cost efficiency. Beyond this some companies were thinking more radically about reducing what they needed to tour - for example Kapow Dance adapted their set to be able to tour it by train (more on this below).

Points to consider in the design and build process:

- What is it you need to build and why? Have a strong rationale for how the set design you are planning helps realise the creative concept of the work. Sometimes less is more!
- Where are the materials coming from?
- Instead of building from scratch could you use something you already own, or could you borrow / hire?
- If you are building something new, what is the long-term plan for its maintenance, storage and use. Can it be repurposed in the future?
- Where are you going to need to transport it to?

The question of whether any elements required for the performance can be sourced locally to where the presentation is taking place is also an important one. On one hand, this makes sense if the company requires standard and readily available items for their show (for example, staging, scaffolding or truss) but it can become complicated for companies if this is then incorrectly ordered, or involves some changing or adapting in order to be able to accommodate the show, and for this reason, many companies prefer to tour their equipment so that they know they have exactly what they require for their performance with them. Companies would be recommended to discuss this with presenting festivals, that may have existing hire agreements in place and can procure equipment that could be repurposed by other companies in the festival programme, often representing a cost efficiency too. Sometimes items can be more costly to hire on a short-term basis, rather than a longer hire period. Hiring over a longer period could then involve transporting the equipment from location to location. Companies can work with presenters to find the best solution that delivers the requirement with the least impact.

Ray Lee’s 2019 project [‘Congregation’](#) involved the use of electronic components purchased from China, the only place that they are currently produced. Then, given the timescale of the funding, he had to have them flown to the UK for use in the project. With more time perhaps, they could have been sent over land or sea rather than flying. But issues like this are systemic as the manufacturing process has led to production in China rather than closer to home. In this instance it feels like this situation was unavoidable. However, with a wider understanding of scenarios like this, funders may become integrated and work to longer timescales to allow for a more sustainable approach.

There is a strong consciousness from this year's companies on the materials used to create their sets, and where those materials have been created and sourced in the first place. Kapow Dance for example used recycled, remoulded plastic to create their set. Wild n Beets used recycled and second-hand items, whilst Stogap Dance didn't have a set at all. Many companies also mentioned that they check to see that if they are buying products new, that they are ethically sourced or tried to purchase reusable items such as cable ties. Justice in Motion's show '*In Edge*' required paper print outs and permission forms for the audience to complete. As this used a lot of paper the company are looking at digital alternatives for the future.

Mobility and touring

As a touring network, the movement of people and goods is a central point for all involved at Without Walls. Every single one of this year's companies have something or someone to move from one place to another in order to be able to deliver their projects.

As mentioned above there are considerations when sets, props and costumes are designed to do with transport and logistics that have a direct impact on the environmental sustainability of a project. Can things be sourced and provided locally? Can things tour in a sequential way (i.e. rather than going from A to B to A again, can they go from A to B to C) and be stored in between to reduce the number of miles they are travelling? For example, Motionhouse have two sets of their popular show '*BLOCK*'. One tours in the UK, and the other tours slowly around Europe and the rest of the world in a container and is stored by presenters in between bookings.

Various companies mentioned car pooling and train travel where possible. This was sometimes prohibitive either practically or cost wise (for either the presenter or the company). In the case of Stogap Dance and Wild and Beets using public transport was not possible due to the access requirements of disabled performers. In this case, car travel was used.

During conversations with the companies, [Green Riders](#) were discussed. In a Green Rider a company should state its intentions in relation to things like catering, accommodation, travel, energy use and waste to the presenter. The presenter of course may already be considering these areas in the same or similar way, but if not, a document like this from a touring company may help to highlight some of these areas. And if all of the companies who are being received by a presenter are issuing a Green Rider, then it adds weight to the argument for the presenter to be considering all of the areas highlighted. It is a good tool for starting a dialogue with presenters, and from experience of talking to festivals it is also welcomed as it helps them to improve.

There are clear areas where there may be a good intention, but all the elements involved need to line up for something to become fully effective. For example, many of the companies interviewed are already issuing water bottles to their company members but have then faced issues with some presenters not being able to provide a water source. Similarly, the question of train vs plane travel is often a question of time and money rather than trying to make a more sustainable choice. Many companies (particularly if touring to Europe and beyond) can't afford the time lost to longer travel times, and the cost of that time, but at the same time they would rather take the train for environmental reasons. Several companies have expressed interest in tracking their travel and analysing their carbon footprint. This would enable them to understand the impact of their work and potentially look at [carbon offsetting](#) but at present felt that they were lacking the capacity in their organisations to be able to justify the extra time and work that would be required to do this. It seemed that companies would benefit from having access to some support and easy to use tools such as a travel log template – quite often this information aligns with financial records and streamlining these processes could minimise the additional work required.

These examples also emphasised the importance of exploring a more joined up approach across the network.

Follow up at end of summer touring season

At the end of the touring season in October 2019 Mark got back in touch with the companies to see if any further issues had arisen, and if any changes had been made to the way the companies had approached touring. Of the companies that replied there were several common messages to note. Time and resource appear to be a consistent issue. Many companies expressed that whilst their desire is to work towards measuring and understanding their impact, and then reducing it, they don't have the capacity to keep on top of that at the moment, and whilst presenters keep exclusion clauses in their contracts, they end up travelling a lot in order to be able to present their work. However, improvements had been made where possible such as increased use of train travel rather than road, and such considerations were being treated as higher priority for building into future creation and touring plans.

Smaller companies are looking for examples of best practice from larger companies and all expressed that the sharing of information is incredibly valuable so that we're not all starting from zero. Following this feedback Without Walls is looking at how it might be able to encourage this sharing culture between supported companies.

It also came across how important it is to have environmental considerations built in to from the start of the conversation about a project, rather than trying to add them in later and retro fit them. This is true of many considerations about a project of course, but it feels increasingly significant with environmental sustainability. As this area is often linked to financial and human resource, so much more can be achieved if it is part of the conversation from the very start.

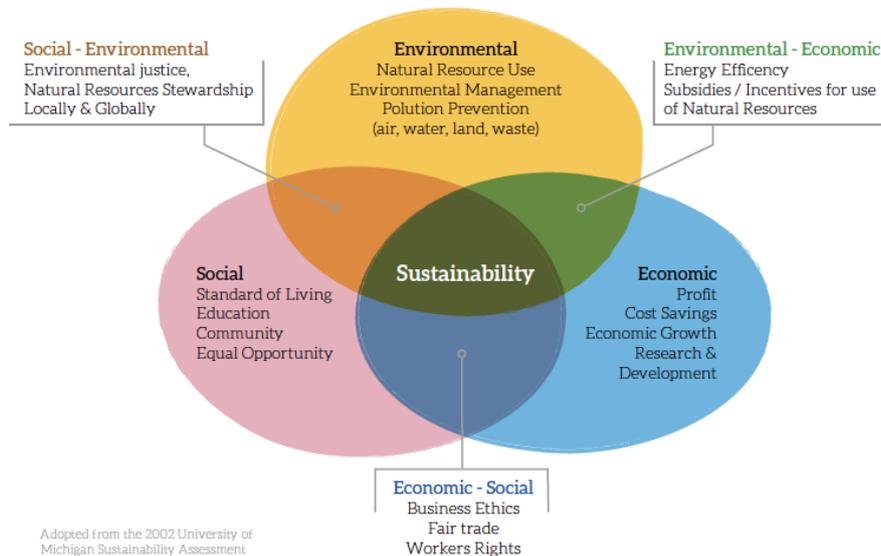
Case Studies

Motionhouse

[Motionhouse](#) are a dance company based in Leamington Spa, UK. They have over 30 years' experience making dance for indoor and outdoor settings and are an Arts Council England NPO. Mark visited Motionhouse in August 2019 at their new base, the incredible new [sustainable building](#) they share with Vistoe (a furniture company who have moved their base to Leamington Spa). This move for Motionhouse was years in the making and they have around a quarter of the internal space which acts as their creation, rehearsal and storage space. The employees of these two companies eat together and have found a fascinating way to collaborate in this future-thinking building.



Impressions of Motionhouse are that as an organisation they have a holistic approach to Environmental Sustainability – this comes from the strong sense that they consider social as well economic factors hand in hand with environmental. See the diagram below;



Motionhouse have a circular approach to their procurement of equipment and kit used for shows. They use box truss in many of their shows, and when developing a new show, they will consider what equipment they already have, and if they can adapt any of it for their new project. Perhaps they can change the design by buying one new element that can then allow them to change the effect, rather than buying an entirely new system. Once an item is built or bought, it is then also stored and maintained, so that it may come back in to use in the future.



As an NPO Motionhouse report on their environmental impact through Julie's Bicycles Creative Green tools. They have an [Environmental Policy and Action Plan](#) in place which is a requirement of the NPO funding, but can also be a very useful exercise for companies to set out what is important to them and their practice and identify some targets to aim for in making their work more sustainable. Policies and action plans should be adjusted to suit the scale and impacts of a company, so what suits a large company is likely to be much more complicated than what an independent artist or small company would require. In short, they don't need to be long unwieldy documents and should be treated as dynamic – being regularly referred to, put into practice and updated rather than gathering dust on a shelf.

Motionhouse's response to the international demand for their show '*BLOCK*' is worth highlighting. In a bid to reduce the amount of freighting of the set, the company have commissioned a second set. This means that there is one set that tours within the UK, and one set that tours 'slowly' around the rest of the world. This set is in a container and will travel by sea and road to its destination where it is performed. The set then either moves to its next destination, or it may be stored at that location until it needs to move again or returns to the UK to maximise response to demand in the UK. This reduces the amount of unnecessary travel involved and allows the company to book dates by region. This model is planned to be repeated for touring '*Wild*' over the coming years.

Motionhouse also address issues relating to the environment through their work. Their 2019 commissioned Without Walls show '*Wild*' explores human disconnect with the natural world and has been receiving very positive responses from audiences throughout its touring this summer.

Kapow Dance

[Kapow Dance](#) is a Manchester based performance company working in dance, physical theatre and circus led by co-founders and Artistic Directors Beth Powlesland and Eithne Kane. The company often produce work that has environmental themes and they reflect this in many aspects of their work.

[‘Adrift’](#) is a story of two women lost at sea on a bespoke set, which spins 360 degrees and tips in all directions. The struggles of the characters as they battle the odds and learn to live together in this small, unpredictable landscape are communicated through their physical movement.

During the making of *‘Adrift’* the company tried to live without any single use plastic for a month and wrote a [blog](#) about the challenges of this experience. The floor of the set is made from found plastics gathered from shops and companies throwing the plastic away. This was then moulded in to the ‘ocean’ and reflects the company’s concern about the amount of plastic in our seas and the ease with which companies can dispose of such huge amounts of plastic.



As a small-scale touring company, Kapow have faced issues with the location of their rehearsal space being far away from where they live. They have now managed to find a space closer to home and are able to cycle there currently. Being away from home on tour often means facing the challenge of purchasing food on the go that is sustainable and doesn’t use single use plastics. The company plan to address this by providing company members with lunchboxes and reusable cups and cutlery from next year in addition to the reusable water bottles they already have in use. The company have also begun to include a Green Rider in their tour pack which is sent to festivals.

Regarding travel and freight, rather than buying a van of their own, the company are committed to hiring a newer vehicle that is more efficient and environmentally friendly and are currently researching hybrid. The company have also been exploring what is possible by train travel over the 2019 season:

'We have also explored travelling via public transport with our shows Grow and Climb The City. We went to a performance at The National Theatre London with Grow and a weekend of performances at Swansea Dance Days - taking the train both times. It was wonderful to travel via train and with the cast there are enough people to carry equipment. We have realised that to make this a long term touring proposition we would need to design some bespoke carrying equipment and to adapt some props so they can pack slightly smaller. We have had conversations with train guards regarding travelling with equipment on public transport. Allowance of large luggage seems to depend on space available so we would need to make sure the team are always traveling on off-peak trains. National Rail luggage policy states 2 large items and 1 hand luggage per person. So we would have to make sure that the set can be broken down into enough pieces to match up with the team members traveling.'



YARA + DAVINA

'Arrivals + Departures' was commissioned by Without Walls in 2019 and is going into production in late 2019 / early 2020 to be toured to festivals in 2020. The artists are Davina Drummond and Yara El-Sherbini, and it is produced by Arts Admin. The timeline meant there was an opportunity to talk with the artists about environmental sustainability plans at the pre-production phase.



The project involves building an interactive flip-dot board which audiences can digitally contribute to and announce their own arrivals and departures (e.g. births and deaths). The work is made or activated by public participation, is for the public and located in a public context. The data is received directly via smartphone technology (text, tweet, or using an app) or through a manned desk and is automatically published both on the physical board and a virtual board hosted online. Online, the data will be mapped, marking the locations of the individuals who are named. Politically the work has the potential to name many unnamed individuals, creating a global record of the data of those born and those deceased.

At this stage, the artists' environmental conversations are largely around the materials used to create the installation. This led to a conversation about a [procurement policy](#) and whether this should be established for the project. We discussed the life of any materials used in the creation of the structure. Can the materials be found from a sustainable source? Can they be salvaged and re-purposed after the project?

The flip-dot board will require power and the artists are looking at this being solar generated. The solar panels will tour with the piece and be able to be located away from the installation so as not to detract from it. The solar panels will then charge a battery pack that can then be moved to the installation. There are however questions about the overall sustainability of this approach. Touring solar panels will require energy to move the panels to the required location and to set them up. It may be more effective to request that an electrical connection to a sustainable mains connection. The question of ballast for the installation was also considered. Rather than touring the weight, the artists are looking at being able to weight the installation with water which can be easily source locally.

The transportation of the installation was considered, and the artists are setting out with the intention to work with presenters to store the installation at each location and move it from A to B to



C, rather than moving from A to B to A all the time. The artists are also planning on providing a green rider to accompany the project.

Next steps

In response to the findings in this report and the concerns highlighted by touring companies Without Walls is committed to providing opportunities for touring companies to explore models for low carbon touring and encourage best practice across the wider sector through targeted training and development programmes.

Mark Denbigh presented the findings from this report at the first meeting of the Without Walls 2020 commissioned companies in November 2019. Following this companies received a copy of the report with some further recommendations and links to resources and were invited to get in touch with their XTRAX lead contact for advice and further recommendations during the creation of their projects.

During the development of their Without Walls projects, companies will be encouraged to report back on the progress of any actions to make their projects environmentally sustainable. However, in 2020 Without Walls will not be placing a requirement on companies to provide data as a condition of their Without Walls grant funding. Where companies have identified that they are already collecting data or are interested in doing so, they may be contacted by XTRAX to ask whether they would be interested in voluntarily supplying this information to help Without Walls map the impacts of touring productions across the Without Walls programme. Please contact Hannah Hartley, Project Manager at XTRAX at hannah@xtrax.org.uk with any queries about this.

Without Walls' festivals

Without Walls is also developing a plan for engaging the partner festivals in a shared approach to environmental sustainability, encouraging the sharing of best practice and joined up initiatives. Without Walls is at the beginning of a journey to define how the consortium can lead the sector in taking innovative steps towards a low carbon future, recognising the potential reach and impact of its collective actions and would welcome feedback and contributions from artists, touring companies and presenting partners to shape how we take this work forward.

To consider

Below are some suggested actions for companies to consider, which depending on the scale and context of your team may require little investment of resource and time to get some 'quick wins', ranging up to those more costly and time-intensive actions which might be planned for as longer term aspirations.

Communicate

- Create an [environmental policy and action plan](#) that is appropriate to the nature of your work, and the buildings you work in. Identify in this what your impacts are
- Set targets for your organisation that reduce the impacts of your work on the environment. These might be organised by short, medium, and long-term goals
- Nominate a Green Champion in your team to represent environmental interests both internally and externally – this person can take responsibility for keeping everyone on track with your planned actions and ensure sustainability is on the agenda for any planning meetings
- Create a page on your website or use social media to talk about what you are doing in relation to environmental sustainability. Share examples of best practice; help to amplify positive messages and support other companies doing good work in the field of sustainability
- Contact other artistic companies to ask them what they have done in the past, and what they are thinking for the future. Many are very willing to share their experiences and you may find ways to collectively overcome common issues
- Create a [Green Rider](#) for your show, and share your expectations with presenters by making them a contractual obligation

Production and Procurement

- Create a [green brief](#) for your designer
- Produce a more 'tourable' set (e.g. think about the materials used. What can be sourced locally? How does the set physically move?)
- 'Freecycle' approach to sets and props e.g. [Set-Exchange](#)
- Use local supply chains for sets and equipment
- Keep productions on the road for longer rather than creating new content
- Become familiar with the [Circular Economy](#)
- Use [green lighting and production technology](#)
- [Switch your energy supplier to a green sustainable source](#)

Mobility and Touring

- [Monitor your impacts](#) – create a travel log
- Chose train, not plane, where possible
- Chose sea freight, not plane
- Share transport where possible
- Book geographically proximate tours and put pressure on presenters to encourage this
- Stay in places for longer (e.g. for residencies or workshops)
- [Offset your carbon](#) (but tread carefully and read around this subject as it can often be contentious)

Additional resources

Here is a list of useful resources to read or listen to;

[OutdoorArtsUK Environmental Sustainability Toolkit](#) (ISAN, 2012)

[Julie's Bicycle Practical Guide to Touring](#) and [Green touring webinar recording](#)

Julie's Bicycle's [latest bulletin](#) and link to [sign up for future JB mailers](#)

[Carbon Calculator Tool](#)

[Sustainable events guides \(produced by Manchester City Council for event organisers\)](#)

[Imagine 2020 – Art and Climate Change](#)

[Massive Attack and Tyndall Centre announce research to address low carbon touring](#)

[Campaign for better Transport](#)

[Zero Emission HGV report](#)

[Guide to buying sustainably sourced power](#)

Circular economy - [briefing](#) and [webinar](#) recording and presentation, guidelines for a [circular festival](#), DGTL circular festival [case study](#)

[Powerful Thinking](#) and [Festival Vision 2025](#) - festival sector resources

Biodiversity [blog](#) on 5 organisations bridging art and biodiversity, [Village Underground case study](#) on creating a space for creativity, culture and an ecological project

[World Cities Culture Forum - Culture and Climate Change](#) - 14 city case studies highlighting creative climate initiatives across four areas: policy and strategy; resource and support; partnerships and innovation; and creative programmes and campaigns

[Green heritage futures podcast series](#) exploring cultural heritage and climate change

[Colour Green podcast series](#) exploring the links between climate change, race, nature and social justice from the perspectives of people of colour in the UK

Live Art Development Agency's current [Ethical Funding Policy](#) and Jane Towell's guide [Take the Money and Run? Some Positions on Ethics, Business Sponsorship and Making.](#)

[Fit for the Future](#) guide on investing in environmentally sustainable buildings and greening your capital project [blog](#) and [webinar](#) recording and presentations

[Museums' Environmental Framework, V&A case study](#) on its Fashioned from Nature exhibition, [Wellcome Collection blog](#) on curating the natural world