



CARBON FOOTPRINT

EXECUTIVE SUMMARY

2018 / 19

PREPARED BY

Julie's Bicycle

CREATIVE • CLIMATE • ACTION



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The Unilever Series: Olafur Eliasson the Weather Project
Oct 2003 - Mar 2004 Turbine Hall, Tate Modern

TATE DECLARES

A CLIMATE EMERGENCY

17 JULY 2019

We have reached a defining moment in the history of our planet and the cultural sector has a unique part to play in effecting change. This week Tate's Directors are declaring a climate emergency. Our pledge is to respond with actions that put this centre stage at all four Tate galleries and at our stores.



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Last week we opened Olafur Eliasson's exhibition at Tate Modern. His ethical commitment to addressing environmental issues inspired us to offer a platform for discussion in partnership with artists, campaigners, artistic communities and cultural organisations. Hundreds gathered to debate in the Turbine Hall. Tate is committed to reducing its carbon footprint by at least 10 per cent by 2023 and is switching to a green electricity tariff across all four galleries. We have helped shape international green museum principles for the care of collections and are sustainably sourcing food in our restaurants and bars, offering greater emphasis on vegetarian and vegan choices. We are auditing our travel and are adopting a train-first policy.

There are, nevertheless, some hard truths to face about how we operate; about the sustainability of public institutions and about the future of culture. Large public buildings, attracting millions of visitors from the UK and overseas, require energy. Caring for and

sharing a national art collection is a public good, but it also consumes resources. We are rooted in the UK but international in outlook: making art accessible globally depends on the movement of works of art across the world.

That's why we pledge to make our long-term commitment ambitious in scope. We will interrogate our systems, our values and our programmes, and look for ways to become more adaptive and responsible.

As an organisation that works with living artists, we should respond to and amplify their concerns. As audiences and communities across the world confront climate extinction, so we must shine a spotlight on this critical issue through art.

Our declaration of a climate emergency marks the beginning of our endeavor to effect and inspire change.

— Tate Directors

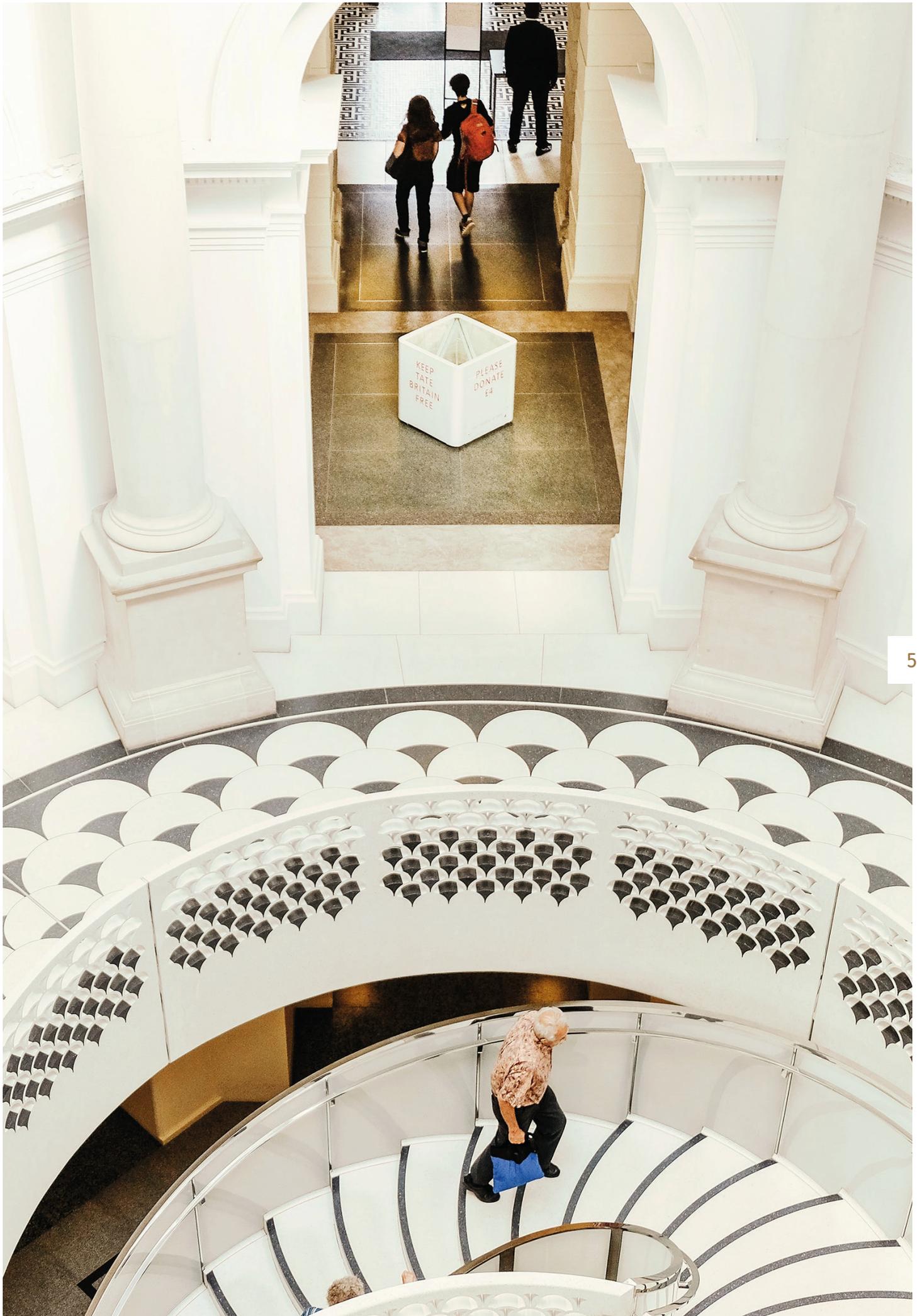
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EXECUTIVE SUMMARY

On May 1st 2019, Parliament declared a climate emergency – an alarm signal that, three months later, made the UK the world’s first major economy to legally commit to bring greenhouse gas emissions to net zero by 2050. Just twelve days before, Tate declared a climate emergency, becoming the most iconic cultural institution globally to do so and in solidarity with a growing community of climate activists.



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This act of declaration has reverberated across culture, stimulating an important conversation about values. Over many years Tate has been developing environmental sustainability initiatives, reducing energy and using renewables, reducing exhibition impacts and, critically, exhibiting artistic work; the Weather Project was an iconic moment in environmental awareness.

However, much more is needed to effectively meet the climate and ecological crisis we face. Tate is in a good position to continue using its extraordinary

cultural power to drive change, and Frances Morris as CEO of Tate Modern has become a prominent advocate of climate action. A combination of thought leadership, public commitments and a deep understanding of the source of current impacts is generating a radical reappraisal of what the company serves, for whom, and how.

In response to the climate emergency Tate has committed to reducing its carbon footprint¹ by at least 10% by 2023 and to source a green tariff across all four galleries. To understand the full

¹ A carbon footprint is the total greenhouse gas (GHG) emissions caused by an individual, event, organisation, or product, expressed as carbon dioxide equivalent.



implications of their ambition, the organisation needs an accurate baseline across all their activities to track progress, identify measures to meet the goal and develop their net zero carbon pathway.

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Tate partnered with Julie's Bicycle to calculate their 2018-19 total carbon footprint, from energy, procurement, exhibition materials, food, retail, transport, waste and water. The project consulted over 25 staff across all departments and business operations to gather insights and data.

The purpose of this study is to:

1. Independently assess Tate's carbon emissions in the 2018/19 statutory accounts
2. Extend the carbon footprint to include indirect carbon emission impacts
3. Set a baseline for reporting progress in future years towards the 10% 2023 goal
4. Identify recommendations for Tate to reduce its carbon footprint.

This is the first known carbon footprint study for an arts organisation of Tate's size that includes direct and indirect greenhouse gas emissions². Not only does it provide valuable information for Tate, it also strengthens our understanding of climate action in the wider cultural sector by weaving the rhetoric of climate commitments into the fabric of climate action. As such it is an invaluable contribution to the climate movement at large.

² Greenhouse gas emissions are broken down in three categories — Scope 1: direct energy-related emissions (e.g. gas and transport fuels), Scope 2: indirect energy-related emissions (e.g. electricity); and Scope 3: all other indirect emissions (e.g. business travel, procurement, waste, and water etc.). The GHG Protocol is the internationally recognised standard to measuring and reporting greenhouse gas emissions.

TATE'S TOTAL CARBON FOOTPRINT FOR 2018/19 IS

260,000 TONNES CO₂e

WITH VISITOR TRAVEL



VISITOR TRAVEL

240 million kg CO₂e / 92% of total carbon footprint

Without visitor travel, Tate's carbon footprint is
20,000 tonnes CO₂e

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ELECTRICITY

7,746,000 kg CO₂e

39%



PROCUREMENT

6,654,132 kg CO₂e

33%



GAS

3,335,000 kg CO₂e

17%



STAFF TRAVEL

618,896 kg CO₂e

3%



FOOD

474,360 kg CO₂e

2%



RETAIL

395,286 kg CO₂e

2%

TATE'S CARBON FOOTPRINT

20,000 TONNES CO₂e
NOT INCLUDING VISITOR TRAVEL



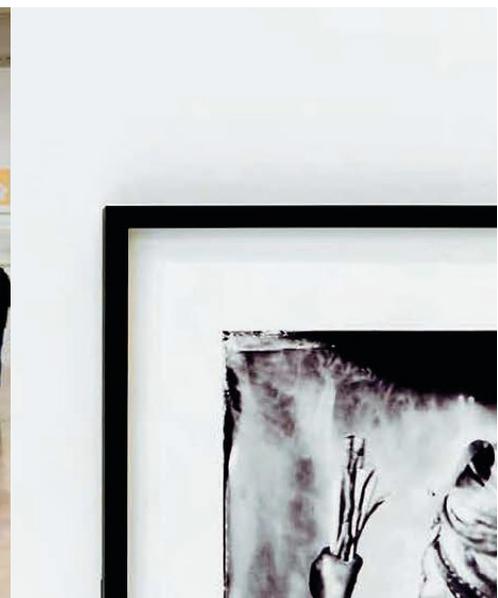
The Tate's carbon footprint is dominated by the following impact areas in priority order:



For Tate to compensate for the emissions under its direct control and influence (20 million kg CO₂e) would be equivalent to adding:



HEADLINE RECOMMENDATIONS



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Please note, not all these recommendations relate directly to emissions; ambitious emission reductions are not achievable without wider institutional commitments.

1. GOVERNANCE

Commitment to the health and wellbeing of our planet is built into Tate's mission and purpose.

- Put climate and the ecological emergency into the core mission
 - Ensure the climate and ecological emergency is represented at Board level and is included in organisational objectives, such as investment, operations, exhibitions, programming, and artist/audience engagement decisions. The pathway to net carbon zero should be developed in line with the principles of equity and fairness.

- Increase the ambition of the carbon reduction targets set
 - Adopt Science Based Targets to work towards the 1.5° C – the 1.5° C degree limit on warming – alongside the growing community of cultural, business, municipal and city leaders and millions of concerned citizens.
- Develop the roadmap for meeting the climate emergency
 - Develop a 5-year Climate Action Plan, the first part of the roadmap to achieving the long-term climate action goal of becoming a net-carbon zero organisation by 2050.
- Demonstrate transparency and accountability
 - Publish an annual report which details carbon emissions performance against targets (5- year and net carbon zero). Report the carbon footprint annually on per emission impact areas, e.g. energy, exhibition materials, waste, water, transport (i.e. business travel, art shipment, staff commuting and visitor travel), procurement, food, retail and any other areas yet to be defined.

Advocacy

Use Tate's influence nationally and internationally within cultural networks at the highest level to advocate for ambitious action.

- Support existing networks, leaders and sustainable professional practice by sharing your insights and knowledge (for example, the Bizot Group, Museums Association and DCMS).
- Help to build/reinforce collaborations for carbon reporting and action planning with professional peers across the museum and gallery sector – Arts Council England, Museums Association, National Museum Directors Council, Sustainable Exhibitions for Museums and European and UK Registrars Group.

International arts institutions & networks

- Partner with international arts institutions and networks for further advancing green practices and innovations for a zero-carbon art sector.

2. UNDERSTANDING

Ensure the Tate workforce understand the impacts and consequences of the climate and ecological crisis as part of their staff training and within their job responsibilities.

- Improve data quality and analysis
 - Establish robust systems for data collection and reporting. This is an initial calculation of the total carbon footprint of Tate based on currently available data. As more and better data is gathered over time, the footprint calculation will become more robust. This will also help Tate generate strong benchmarks for its direct greenhouse gas emissions, and to contractually require current and future suppliers to meet Tate's environmental standards.
 - Undertake analysis of energy and environmental conditions surrounding artwork to meet the objectives of both collection care and energy efficiency. Share this analysis to inform sector discussions on best practice in collection care to inform the future development of Bizot standards.
- Undertake carbon learning projects for exhibition build and art shipment
 - Gain an in-depth understanding of the processes in designing, building and de-constructing exhibitions. Use these insights to develop and implement a good practice model to be used across exhibitions.
 - Gain an in-depth understanding of the carbon footprint associated with art shipment for inhouse exhibitions, touring exhibitions and art loans. Create the standards for data collection and analysis in partnership with transport agencies and art lending (institutions and collectors) to better measure and reduce art shipment related emissions.

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3. COLLABORATION

Strengthen and build new collaborations and partnerships within Tate, with suppliers and across the art sector to address the climate emergency.

Within Tate

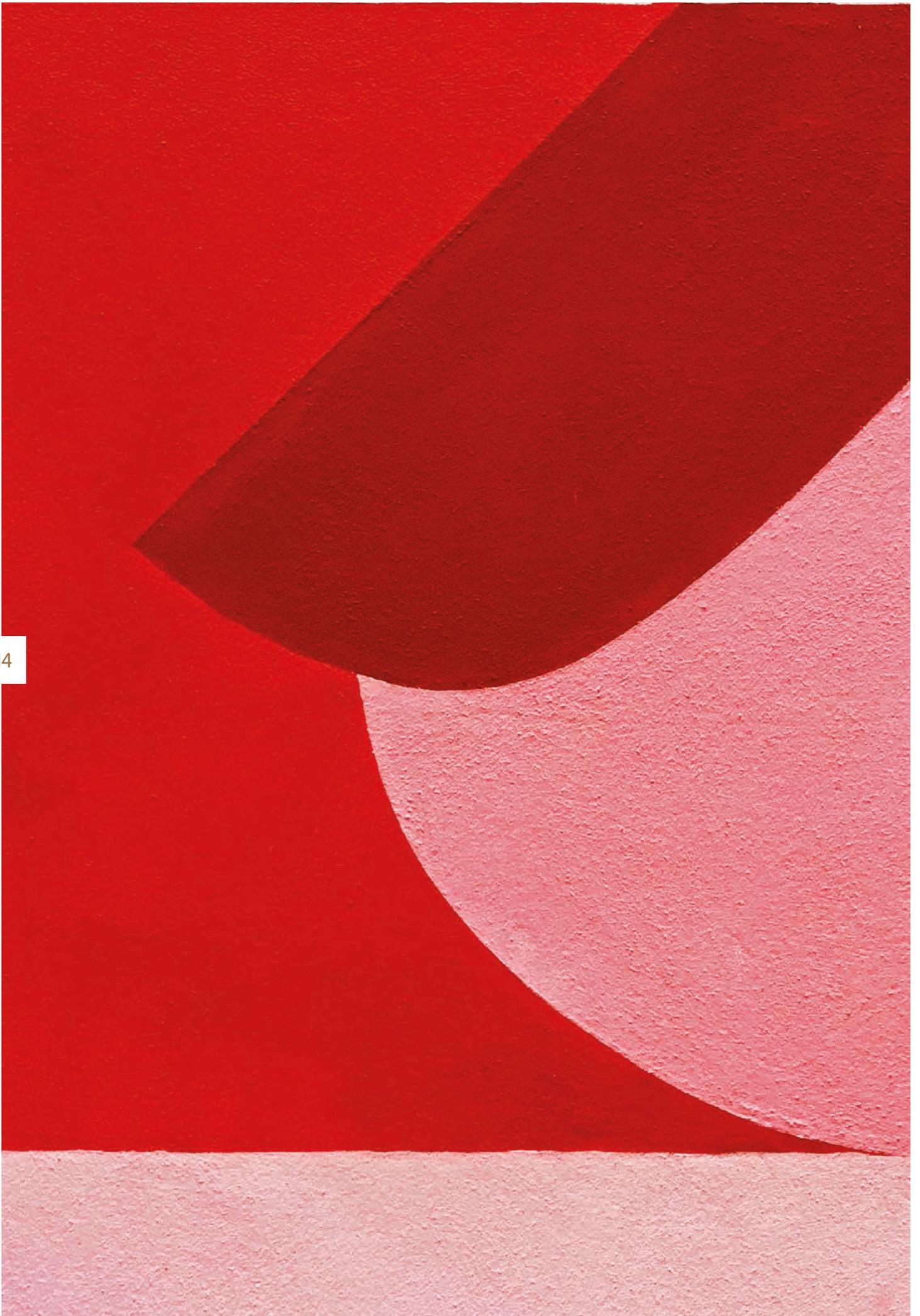
- Develop new working practice
 - Formalise and support the activities of the environmental senior management steering group and environmental action subgroups to ensure staff have the time and resources to implement environmental initiatives. Staff roles and responsibilities for environmental sustainability initiatives should be included in key staff job descriptions.

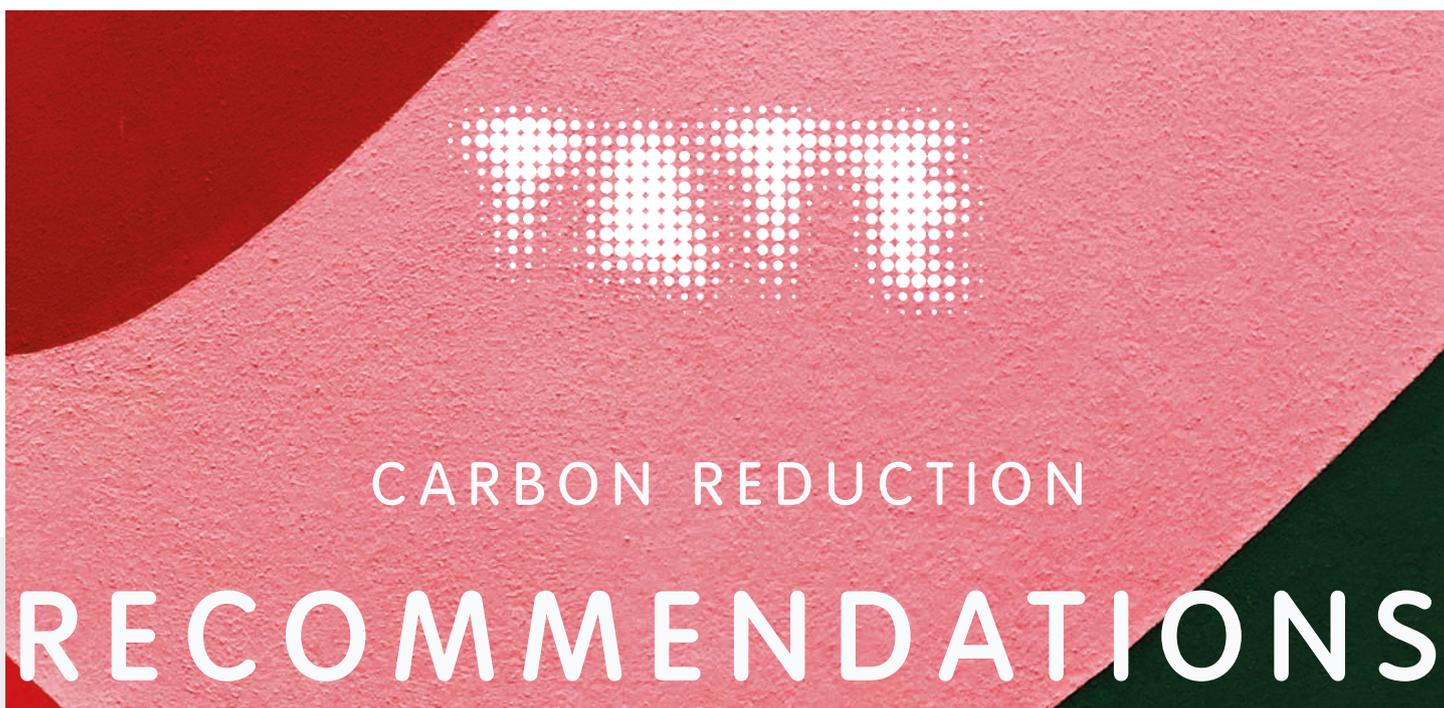
- Embed environmental action into organisational processes by developing guidance, criteria and reporting. This will ensure environmental considerations are built into decision-making across operations, collections and exhibitions. For example, ensuring procurement processes include environmental considerations alongside artistic, financial and human resource considerations.
 - Share key environmental information and insights between galleries, departments, key partners and suppliers regularly – e.g. environmental performance reports to staff environmental action groups on a quarterly basis.
- Provide professional development
 - Provide training and professional development opportunities to integrate environmental practice throughout operations. Create staff resources and induction materials for departments and staff in their respective roles, including commissioning, communications and marketing teams.

With Sector Partners

Suppliers

- Actively engage with suppliers to ensure they understand the needs, issues and opportunities that they can engage with to help meet Tate's climate targets.
- Champion suppliers that commit to climate action to encourage adoption elsewhere across the visual arts community.





ENERGY RELATED EMISSIONS

1. Develop a comprehensive energy management strategy, become certified ISO 50001.
2. Improve building energy saving through implementing energy efficiency measures.
3. All buildings to be electric only, removing gas boilers.
4. Procure renewable electricity from suppliers adding additional capacity on the grid.

PROCUREMENT RELATED EMISSIONS

5. Require key suppliers to demonstrate good environmental practices in the procurement process.
6. Require key suppliers to provide environmental performance data.
7. Collaborate with suppliers innovating environmental solutions that will benefit the sector and help drive better practices.

TRANSPORT RELATED EMISSIONS

8. Work with transport agents to standardise the collection and reporting of art shipment data. Use this information to improve logistical efficiency.
9. Explore new exhibition models for Tate to present art work closer to where audiences live, rather than audiences needing to travel to galleries.
10. Adopt nature-based climate solutions (a way of tackling societal challenges by working with nature) to compensate for the transportation emissions created from Tate art exhibitions, touring exhibition and loans.

Below are further recommendations for reducing carbon emissions by impact area examined. A carbon footprint is the total greenhouse gas (GHG) emissions produced by an individual, event, organisation, or product, expressed as carbon dioxide equivalent.

TABLE 1: EMISSIONS REDUCTIONS BY IMPACT AREA

IMPACT	MEASURE	DIFFICULTY TO IMPLEMENT
Scope 1: Natural Gas & Transport Fuels		
Natural gas	Electrification of heating.	Medium-High
2: Electricity		
Electricity	Purchase electricity from a renewable energy source. Analyse humidity, temperature and energy data to optimise collection care and energy use.	Low-High
Scope 3: Materials, Products, Services and Transport		
Exhibition build	Work with artists, technical managers and estates to re-use, reduce and recycle exhibition build. This will almost certainly increase storage needs and could be an opportunity to collaborate with other galleries.	Low-Medium
Food	Radically reduce meat and fish offering. Work with suppliers to source from companies with strong green credentials. Offer non-dairy and local.	Medium
Paper — magazine	Go digital.	Medium
Paper — office	Minimise paper and commit to going paperless, with a time limit	Low-Medium
Procurement	Identify priority suppliers and require them contractually to apply sustainable practices especially with transport agents and exhibition build companies.	Medium-High
Retail	Require suppliers to source from companies with strong green credentials.	Medium

CARBON FOOTPRINT 2018/19

IMPACT	MEASURE	DIFFICULTY TO IMPLEMENT
Scope 3: Materials, Products, Services and Transport		
Transport — art shipment	Require emissions reporting from contracted transport agents.	Medium
Transport — business travel	Radically reduce air travel wherever possible and, when unavoidable, do not travel first class and always financially recognise, the costs of travel-generated emissions (i.e. offsets, climate justice contributions, contribution to biodiversity etc.) using a carbon price.	Medium
Transport — staff commuting	Provide incentives for cycling and public transport use, especially for non-London sites, including financial, storage, and perks.	Medium
Transport — visitor travel	Undertake a travel survey to better understand impacts and possible measures.	High
Waste	Increase recycling rates to 75% at each site.	Low-Medium
Water	Use water data to ensure optimal water efficiency, target upgrades and fix leaks.	Low-Medium

ABOUT JULIE'S BICYCLE

CREATIVE CLIMATE ACTION

Julie's Bicycle is a not-for-profit founded by the UK music industry, now powering climate action across the global cultural community.



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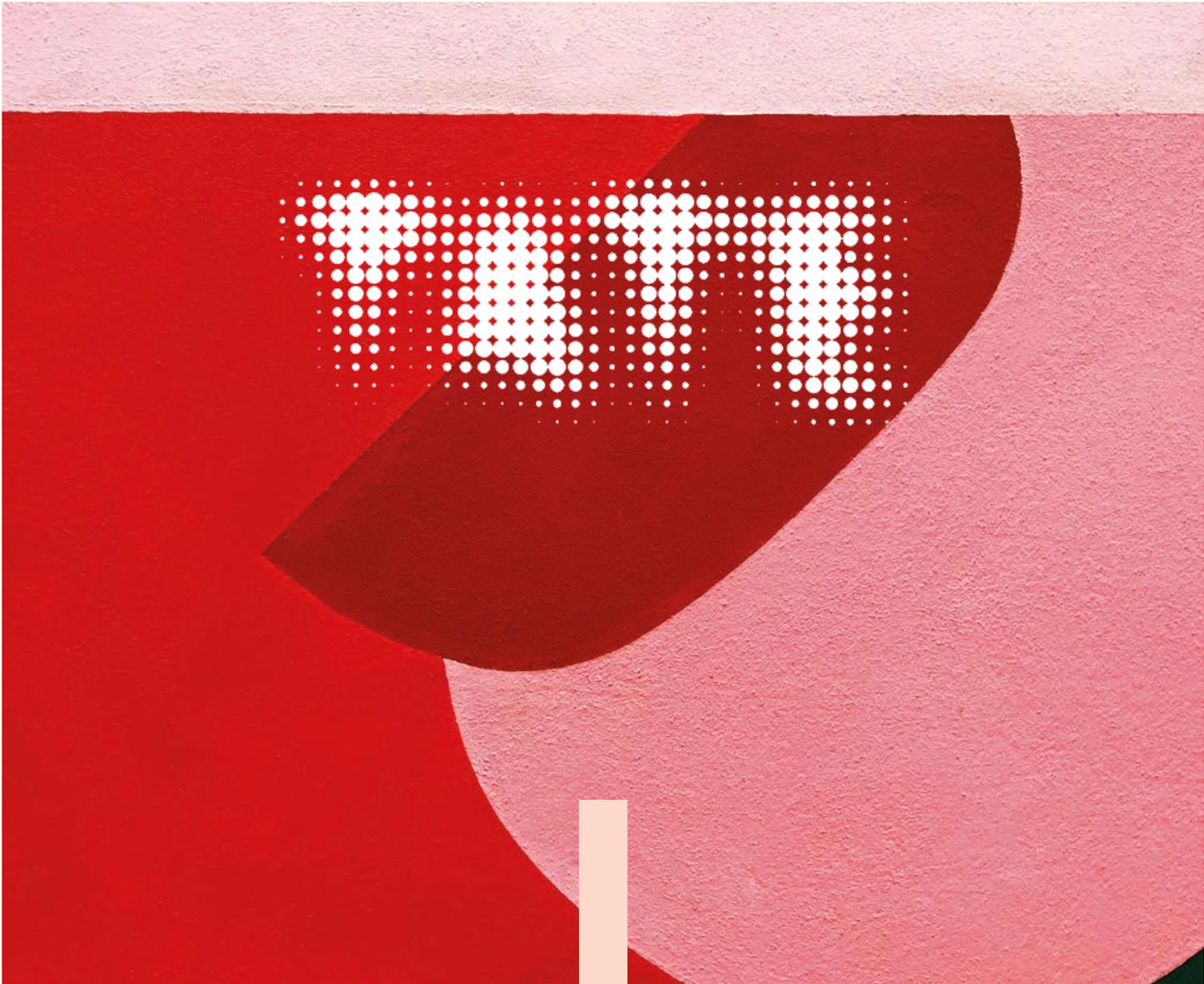
We believe that the climate crisis is a cultural crisis that will only be solved peacefully if ambitious change is led by citizens prepared to make every day climate positive choices — climate votes, life-style choices, local action. The climate crisis needs to be understood as relevant to, and actionable by all.

Culture is a critical tool that has been neglected. The arts and creativity can move hearts and minds, shape tastes and champion life-styles at the same time as tackling impacts; as such they are a vital resource.

Julie's Bicycle has supported over 2,000 organisations to reduce their environmental

impacts, providing strategy research to the sector, engaging audiences and customers, devising creative programming, governance, policy development, and supporting artists.

Our programme of events attracts creative practitioners from across all fields; we mentor creative businesses and professionals globally; undertake direct consultancy projects with organisations of varying sizes; facilitate cultural networks on sustainability; and drive a small number of priority campaigns across the creative industries. Since 2012, Julie's Bicycle has been the Arts Council's contracted delivery partner for supporting 800+ arts organisations report their carbon footprint, policy and action plan.



Julie's Bicycle

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