

CLIMATE
CLIMATE
CLIMATE

CREATIVE INDUSTRIES COUNCIL

CLIMATE SURVEY

SURVEY
SURVEY
SURVEY

CONTENTS

03

Foreword

04

Introduction

05

Climate Charter
Survey Findings

10

Industry Initiatives
and Best Practice

15

Policy Implications
for Industry and
Government

17

Annex One: The
Creative Climate
Charter

19

Annex Two: The
Creative Industries
Council Climate
Group

FOREWORD

Over the last 10 years significant progress has been made to respond to the climate and nature crisis. But these efforts are nowhere near fast enough, nor ambitious enough, to restore planetary stability and ensure a healthy planet for us all. **We are dangerously close to breaching the planetary boundaries that keep the planet in equilibrium and habitable as we have known it.**

These are the facts and the science is not contested. There is consensus for change across societies and economies, national boundaries and interests. But the unknown is how we collectively take action at this crucial time. It will require a coming together of governments, citizens, businesses large and small, industry bodies, scientists and technologists, activists and innovators. It will also need the creative industries to take a role: artists, designers, storytellers, creators, communicators and educators. Not only is it imperative that the creative sector reduces its own environmental footprint, it must also be a vital source of solutions and a means of generating new ideas, mobilising actions and making connections.

This is recognised in the Creative Climate Charter, a set of principles to tackle the environmental emergency, endorsed and published by the members of the Creative Industries Council. As the Charter states:

“ We are coming together to bring our collective imagination, economic influence and leadership to this huge challenge and take action now. ”

Since it was launched, much has changed. We have a national government that has renewed the country's efforts to tackle climate change, with an ambition to be a world leader in both clean technologies and the creative industries. At the same time, the environmental crisis has only become more urgent, with much of the planet experiencing **record-breaking temperatures** in 2024, and **extreme weather events** occurring ever more frequently, whether wildfires in California or devastating floods in Spain.

It is therefore timely to revisit the Charter with this short report based on a survey of the Creative Industries Council members. It provides an encouraging snapshot of the leadership the sector is showing and its levels of commitment and innovation. This is demonstrated not just by declarations and mission statements but projects and practical initiatives that are **reducing the sector's environmental footprint and promoting positive change.**

The Charter, and this report, are some of the foundations for much more ambitious action, with government working with industry to address the obstacles to progress. Coming alongside the government's Industrial Strategy and Sector Plan, it helps to provide a framework for how to achieve a creative economy that generates jobs and wealth while also being truly sustainable.



MINNIE MOLL

Chief Executive, Design Council



ALISON TICKELL

Chief Executive, Julie's Bicycle

Co-Chairs of the Creative Industries Council
Climate Group

INTRODUCTION

The national government has made the climate emergency a priority, and is developing a number of strategies and investment plans to tackle the crisis and boost the green economy.

These in turn build upon the previous government's "Net Zero Strategy: Build Back Greener", which in 2021 set out proposals for "decarbonising all sectors of the UK economy to meet our net zero target by 2050". In addition, the devolved governments of Scotland, Wales and Northern Ireland and more than three hundred local authorities in the UK have declared a climate emergency.

As a major economic sector that represents 5% of the overall UK economy, the creative industries will need to work with government to meet this challenge. This is especially the case given that the creative industries have been identified as one of eight growth driving sectors, with a dedicated Creative Industries Sector Plan as part of the government's Industrial Strategy. The Sector Plan highlights that the creative industries have a key role to play in the net zero transition, recognising work across the sector to implement sustainable practices as well as the role the sector's storytelling skills can play to engage and influence consumer behaviour. Expanding the creative sector, generating jobs and wealth for the country in a manner that is sustainable and promotes positive environmental change, will be a crucial challenge in the years ahead.

The Creative Industries Council is helping to lead on this and co-ordinate industry efforts, with a dedicated group composed of environmental policy leads from across the sector. As a result of this group's work, in November 2023 the Council published the Creative Climate Charter: **"a commitment from the UK Creative Industries to mobilise ambitious action on the climate and biodiversity crisis"**, and all of its industry members signed up to eight principles intended to meet this aim.¹

In pledging to the Charter, the industry members of the Council made an undertaking to report on progress. This is intrinsic to the Charter itself, with the final of its eight principles, Accountability, making this explicit: "Where possible, and relevant, regularly report and publish our progress to the Creative Industries Council. Ensure environmental performance is included as a key metric within our governance and public reporting. Share relevant and meaningful data that tracks progress on decarbonisation (mitigation, adaptation, net zero), and nature positive impacts. We commit to honesty and transparency to avoid greenwashing and green hushing."

By way of meeting this commitment, a year after the Charter was published the Council undertook a survey of its members to assess progress. This short report presents the findings from the survey. It provides an update on the actions that are being taken against the Charter principles (see Annex One), encouraging more activity and identifying where more needs to be done. More than this, it is intended to help stimulate further research: the data has been shared with the Creative Industries Policy and Evidence Centre (PEC), who assisted with the survey design, and who will work with the Creative Industries Council to address knowledge gaps in this area.

We commit to honesty and transparency to avoid greenwashing and green hushing.

¹ <https://www.thecreativeindustries.co.uk/download-hub/creative-climate-charter>

CLIMATE CHARTER SURVEY FINDINGS

The following summarises the results of a recent survey of Creative Industries Council members. A questionnaire was sent to the 35 industry organisations who are members of the council, of whom about a third are membership associations that represent specific creative sub-sectors, as well as major creative businesses, strategic funders and arm's length bodies. All of the industry Council members endorsed the publication of the Climate Charter and more than 90% responded to the survey. These were completing the questionnaire on their own behalf, rather than that of their individual members or the organisations they might fund. As such, it should not be seen as a comprehensive survey of creative business, but rather a snapshot, at the industry level, of environmental activities, leadership, levels of knowledge and barriers to change, with the questions based around the Charter and linked to its principles.

POLICY AND GOVERNANCE

The survey makes it clear that among industry members of the Creative Industries Council, climate change is being seriously considered and addressed. Some **76%** of all respondents have an environmental sustainability policy, which is reviewed and kept up to date regularly (at least every 18 months).

Among these, **81%** of policies make reference to specific carbon emissions reductions or other environmental targets, indicating that these policies are more than simply vague mission statements. The policy commitments are also reflected within the organisations themselves: **76%** of all respondents have a designated employee at a senior level who leads on environmental sustainability and has it explicitly written into their job description.

Given the policy emphasis, it is no surprise that some **70%** of all respondents now offer climate-focused

environmental training to their staff. More than half of the training being provided is described as climate / environmental 'literacy' or 'awareness', suggesting that it is still at a relatively introductory level. Most of this training (**61%**) is provided by third party organisations and consultants and in many cases even when training is delivered in-house it is supplemented by external expertise.

A wide range of different companies and training organisations are named in the survey, along with a corresponding variety in training approaches (online modules, personal and group learning and the use of games and interactive tools) and many of the respondents are working with partners to develop content and teaching materials, which can then be embedded within in-house training and induction processes.



76% of all respondents have an environmental sustainability policy.



MANAGEMENT AND MEASUREMENT

Almost **80%** of all respondents, whether it is expressed in an over-arching sustainability policy or not, now attempt to measure at least some of their environmental impacts. Importantly, in terms of measuring greenhouse gases, there seems to be a good understanding of carbon emissions across the three different scopes.

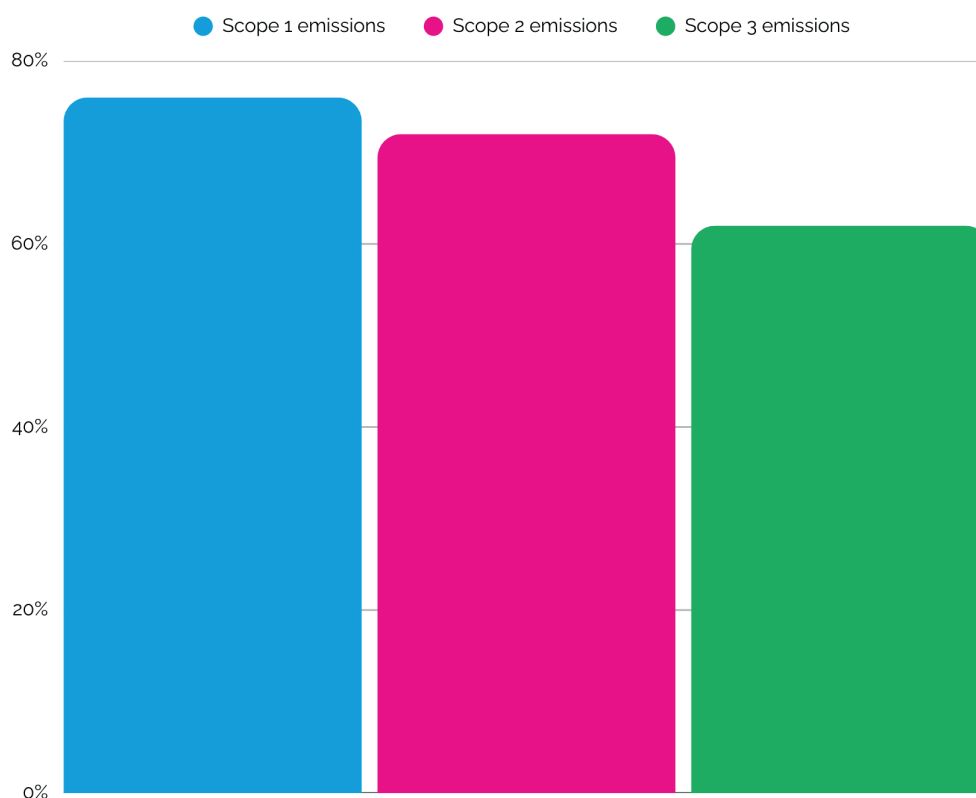
Scope 1 emissions are those direct greenhouse gas emissions from sources owned or controlled by an organisation (e.g. gas used directly on an organisation's premises, or diesel used in vehicles owned and operated by the company).

Scope 2 emissions are those from an organisation's purchased or acquired electricity, steam, heat and cooling – the emissions caused when generating the electricity that we use in our buildings would fall into this category.

Scope 3 emissions are beyond the Scope 1-2 boundaries and encompasses those it is indirectly responsible for up and down its value chain. For many creative industries, such as textiles production in designer fashion or printing in publishing, these value chains can be extensive and global in nature. But for almost all creative businesses, it is Scope 3 emissions that make up the substantial element of the overall carbon footprint.

As the table below shows, and as would be expected, fewer organisations measure Scopes 2 and 3. Compiling detailed Scope 3 GHG inventories can be a complex undertaking, and many organisations (not just in the creative industries) depend on top-line estimates – such as spend-based calculations – or are unable to provide complete accounts of all of their emissions. The survey nonetheless suggests that a majority (**62%**) of organisations are engaging with this complexity to estimate at least parts of their Scope 3 value chain emissions. Of these, **61%** were able to identify the different Scope 3 categories that their organisation measures. These are principally the upstream categories (1-8 of the 15 in total), which relate to the purchasing of goods, energy use and travel.

Proportion of respondents that measure different carbon emissions

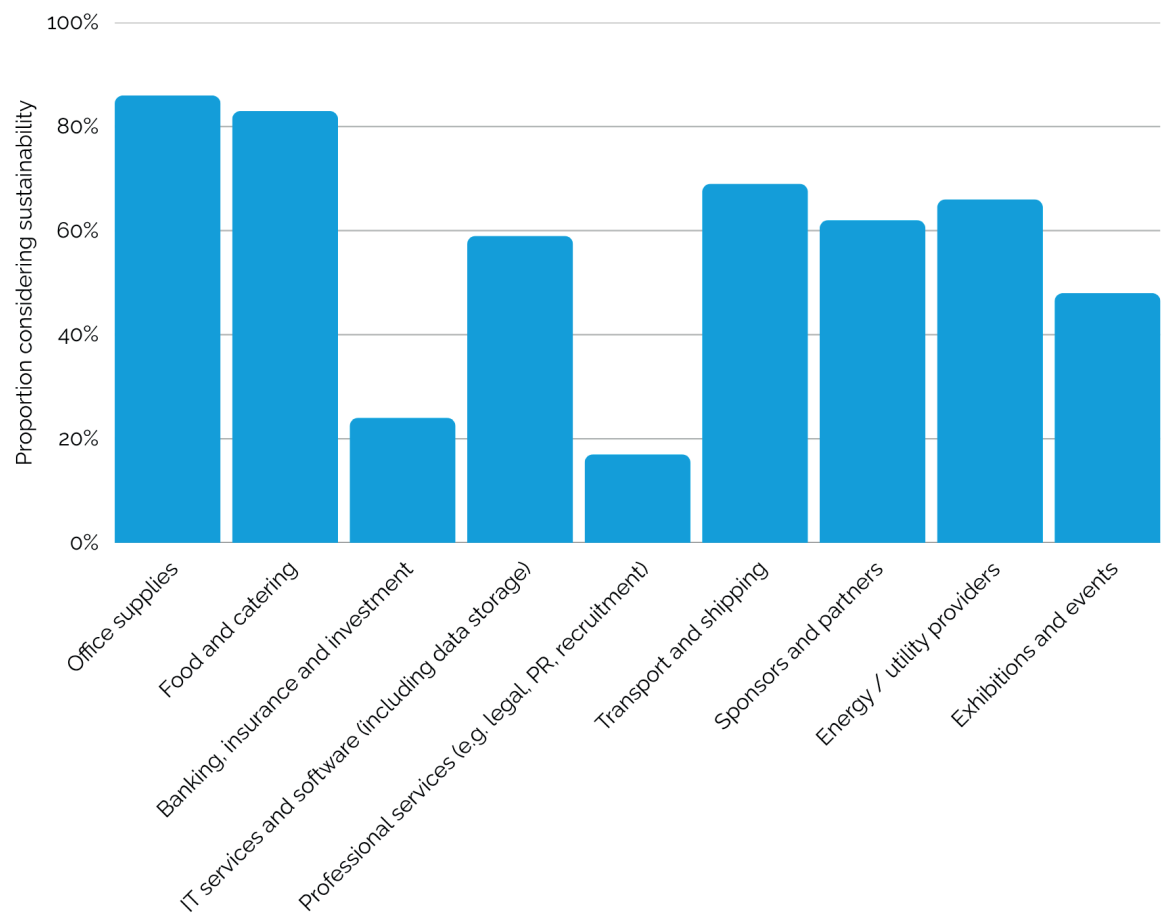


It is not just carbon emissions. Just over half (**52%**) of respondents also measure their waste streams – that is, they track the ultimate destination of the materials, products (including electronic waste) and packaging that they use in their operations. A slightly smaller number (**45%**) measure the amount of water they use.

In recent years, there has been a proliferation of calculators and tools intended to help organisations measure their environmental footprint. Julie's Bicycle launched its first set of carbon calculators for the music industry in 2010 and numerous toolkits specific to other creative industries have since been produced, with the "Creative Industries and the Climate Emergency" report published by the Creative PEC in 2022 listing 18 different tools in use across the entire creative sector. This is reflected in the survey, which showed that two thirds of all respondents are using some kind of calculator tool to measure their carbon emissions and other environmental impacts. Tellingly, a large number of different tools are identified, without any particular calculator being in standard use by the sector as a whole.

More broadly, environmental sustainability is being considered across a range of different areas. In the course of their day-to-day operations, creative organisations are continually making decisions around procurement and supplies, and environmental impacts and issues are shaping these to different degrees. The variation is shown in the table below, which ranges from a low of **17%** in purchasing professional services, through to as much as **86%** for office supplies such as paper and printing. This would seem to have more to do with the visibility of a particular activity, or perhaps its complexity, than its impact, with organisations readily considering the environment when it comes to tangible goods such as stationery or food supplies, but less so when it comes to decisions relating to computing, banking or other services.

Proportion of respondents that consider sustainability for different activities



DRIVERS OF CHANGE

In order to make progress, it is helpful to understand the factors that are most driving action on the environment. A common means of driving up industry standards and encouraging good practice, whether it is environmental or otherwise, is through accreditation. The creative sector (characterised as it is by small businesses, entrepreneurs and project working) is not usually considered as amenable to accreditation as other industries, and certainly when it comes to generic approval schemes there seems to be relatively little uptake – so it should not be a surprise that fewer than a fifth of respondents have any International Organization for Standardization (ISO) accreditation (e.g. accreditation within the ISO 14000 family) for environmental management.

There is a similar level of low uptake for more specific accreditations, which have been developed for certain creative industries. However, this is an area in which there is likely to be considerable variation across the creative sector, with some industries having well-established accreditation processes, and others still at the early stages of development. More than ten years ago, BAFTA brought together a consortium of broadcasters and production companies to develop albert, a tool that calculates the carbon footprint of film and television productions, with an associated certification scheme that is now frequently seen on credits and which the major broadcasters require for their commissions. More than 2000 productions a year are now certified in this way, but for many of the other creative industries there is no equivalent scheme.

Even if it is not part of a formal accreditation scheme, there is certainly appetite for collaboration and co-ordinated action. Some **79%** of respondents have participated in some kind of industry-wide environmental sustainability initiative or campaign in the last 12 months.

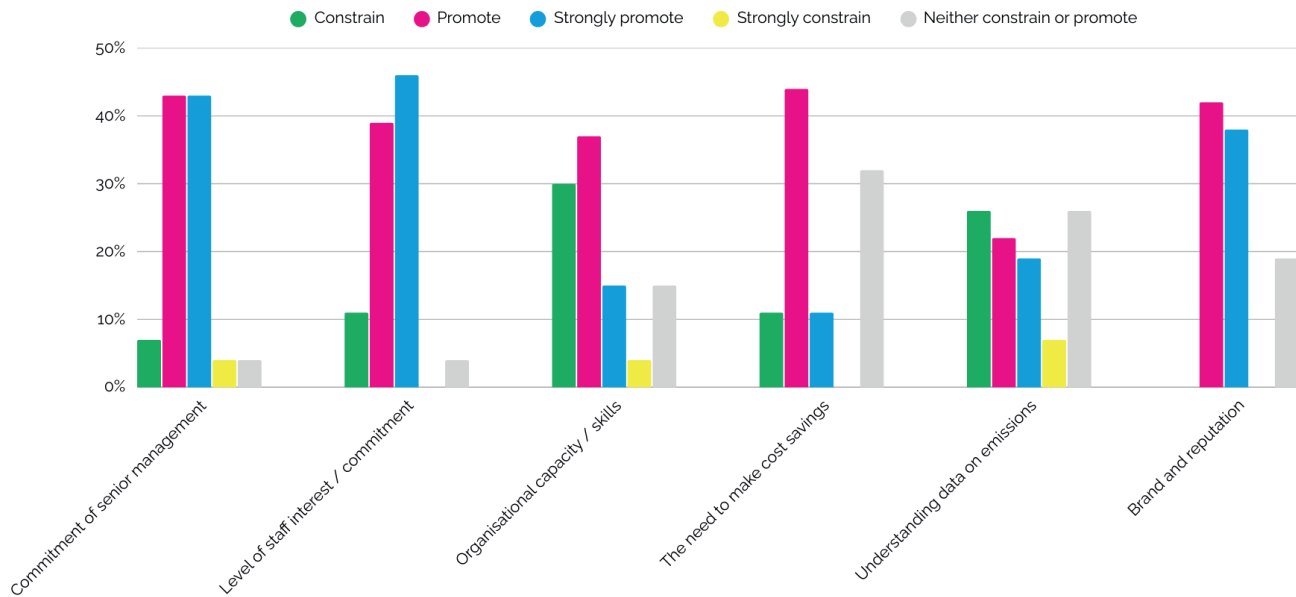
In many cases, such projects extend to creative work and in the last 18 months **62%** of all respondents have created, commissioned or curated artistic works or content focused on environmental sustainability or related issues, such as being involved in an exhibition or making a film about the impact of climate change.

When it comes to internal factors driving change, the importance of leadership comes across, with **86%** of respondents regarding the commitment of senior management as the factor promoting or strongly promoting change. But leadership can be throughout the organisation – **85%** of respondents similarly cite the overall level of staff interest and commitment. By contrast the need to make savings only scores **55%**, suggesting leadership and values rather than financial considerations are most important in driving change. As yet, however, it would seem that this commitment is not being matched by an organisation's capacity and skills, with only **52%** seeing these as a positive factor in promoting change and **34%** regarding them as a constraint.

For a third of respondents, understanding the data on emissions is regarded as constraining rather than encouraging change, with another **26%** saying it neither constrains nor promotes. This suggests that the industry is still struggling to access environmental data that is clear and usable, and there is a need for greater clarity and direction in how it is presented and can be applied.

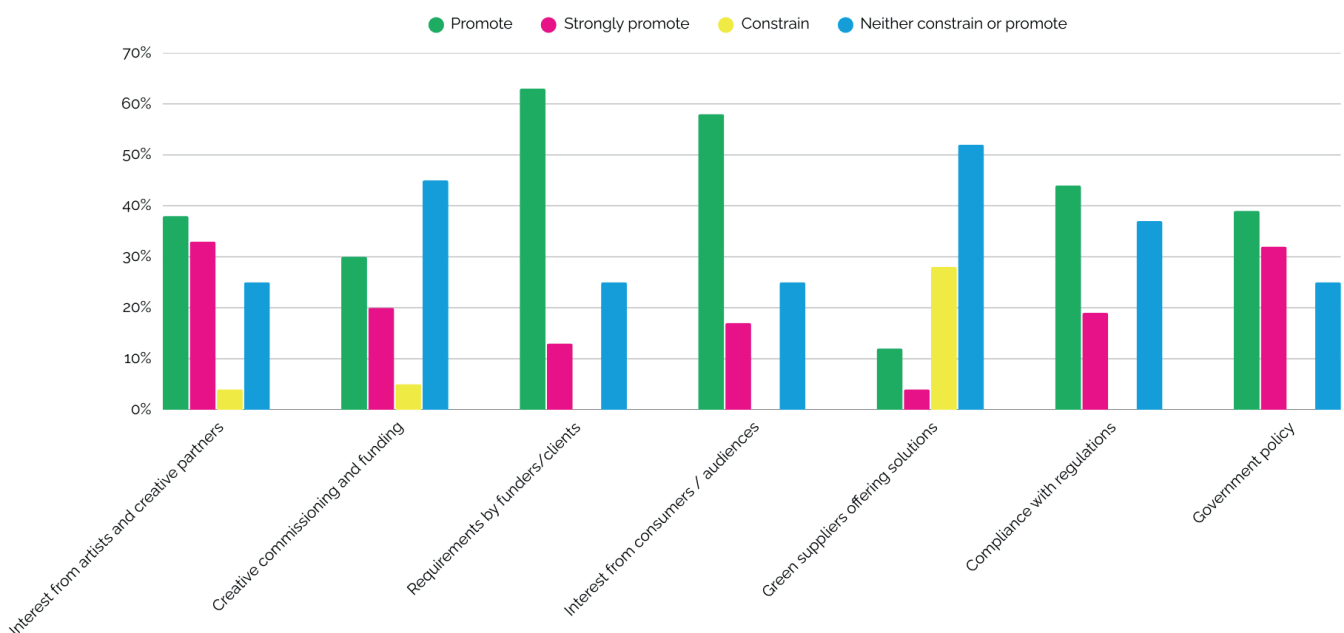
Leadership and values rather than financial considerations are most important in driving change.

The importance of internal factors in driving change



When it comes to external factors driving change, it is clear that there is extensive pressure for change coming from a number of different areas: government and regulators, consumers and clients, and also artists and creative talent. By contrast, the current provision of green solutions and advice is not regarded as a significant factor, with only **16%** of respondents seeing it as helping to promote change. A more developed market in the supply of such products and services may therefore be helpful, so that organisations can better identify and acquire the solutions they need.

The importance of external factors in driving change



INDUSTRY INITIATIVES AND BEST PRACTICE

Survey respondents highlighted a number of industry initiatives and projects that they are already involved in, and which are leading to positive environmental change. In many cases, there is scope for these projects to be expanded upon, and with learnings applied across the creative industries for greater impact.

AD NET ZERO



Ad Net Zero is an industry-wide initiative led by the UK Advertising Association (AA) and developed in partnership with the Institute of Practitioners in Advertising (IPA) and the Incorporated Society of British Advertisers (ISBA). Alongside its launch in 2020, the AA estimated that the operational CO₂e emissions of the UK's advertising agencies exceeded 84,000 tonnes a year ³.

In response, Ad Net Zero represents a collective commitment to help decarbonise advertising supply chains, bringing together agencies, media owners, brands and production partners to tackle the advertising industry's impacts.

Underpinning the initiative is a five-point action plan focused on increasing industry understanding and reducing emissions in key areas, from day-to-day business operations and commercial production to media planning and live events ⁴. The action plan also recognises the potential that advertising holds for promoting sustainable behaviours and backing green innovations. To facilitate this, the "Sustainable Behaviours Advertising Tracker" was launched in 2024 designed to track and review how and where sustainable behaviours feature within advertising campaigns. Backed by brands including Google, Amazon, and TikTok, Ad Net Zero has expanded internationally, helping future-proof the advertising industry and bring meaningful global change.

³ https://adassoc.org.uk/our-work/uk-advertising-launches-ad-net-zero/#_ftn1

⁴ <https://adnetzero.com/the-ad-net-zero-action-plan/>

CIRCULAR FASHION PROGRAMME

The Circular Fashion Programme is a **£15 million initiative** launched by UK Research and Innovation (UKRI) to drive sustainability and circularity in the fashion and textiles sector. Overseen by Innovate UK and other research councils, the programme addresses the urgent environmental challenges posed by the industry's reliance on fast fashion and unsustainable production.

The UK has the largest per capita clothing consumption of any country in Europe, and the Circular Fashion Programme aims to transform this sector from a linear “take, make and waste” model to a circular system where materials are continually repurposed. Promoting circular production requires innovative strategies, exemplified by one of the programme's first activities: the Recycling and Sorting Demonstrator, which provided **£4 million** in R&D funding for a collaborative demonstration project to innovate closed loop 'upcycling' technology and processes.

Photo credit: Photo courtesy of the British Fashion Council.



In 2023, the Circular Fashion Programme launched the Circular Fashion Innovation Network (CFIN) in collaboration with the UK Fashion and Textile Association. CFIN is industry-led, with an advisory board comprised of representatives from Marks & Spencer, New Look, Sainsbury's and more. It acts as a convenor for developing new and novel business models, infrastructure, technology, and manufacturing – accelerating the UK towards a circular fashion ecosystem by 2032.

**The UK has
the largest per
capita clothing
consumption of any
country in Europe.**



ARTS COUNCIL ENGLAND ENVIRONMENTAL PROGRAMME

In 2012, environmental reporting became a condition of all Arts Council England (ACE) funding agreements for National Portfolio Organisations (NPOs), with grant beneficiaries required to track energy use, waste, water consumption and travel through Julie's Bicycle's Creative Climate Tools. Supported by extensive guidance and training, NPOs also regularly submitted up-to-date environmental policies and action plans. From 2023, NPOs have been asked to respond to Arts Council's Environmental Responsibility Investment Principle (ERIP) as part of the funding requirements. The ERIP supports creative and cultural organisations and individuals to lead the way in their approaches to environmental responsibility and is about embedding environmental thinking in everything that funded organisations and projects do.

By collecting comprehensive data and publishing annual results, the programme offers NPOs a clear roadmap for improvement. In 2023 / 24, **591 organisations** (60% of NPOs) submitted data, forming the foundation for a comprehensive understanding of the sector's carbon footprint and informing strategies for reduction. Accompanying the data reporting, direct support is offered – from capital investment to help NPOs adopt greener power solutions, to training and resources to embed environmental responsibility within leadership teams.



80%

of a product's environmental impact is determined at the design stage.





DESIGN FOR PLANET

The Design Council launched its Design for Planet mission in 2021 to galvanise and support the 1.97 million people in the UK's design economy to help address the climate crisis. The mission focuses on how 'good design' is central to building a "regenerative world for all", creating circular production models, driving zero emissions, and restoring biodiversity. It places the planet as a key stakeholder in all design decisions, underscoring the fact that 80% of a product's environmental impact is determined at the design stage.

Design for Planet provides a platform for visionaries, designers, business, government and communities who are leading the way in climate action and accelerates the speed with which design is made a part of the solution. The mission utilises the Council's Design Economy research, which offers data-driven insights into the role of design in driving growth, fostering sustainability, and shaping a fairer future. It shows that while 66% of designers already address environmental issues through their work, only 43% feel equipped to meet the anticipated growing demand for green design skills. To address this, the Design Council are upskilling 1 million designers by 2030, effectively equipping them with the skills they need to fuel the green transition.

CHANNEL 4 CHANGE CLIMATE SEASON



In 2023, Channel 4 launched a season of programming focused on exploring solutions to climate change. This thematic season was promoted by a provocative ad campaign developed by 4creative, Channel 4's in-house creative agency. Aimed at getting 16- to 24-year-olds to think about the role that governments and large corporations play in the climate crisis, the campaign drew widespread attention.

Featured shows included Chris Packham: Is it Time to Break the Law? which tackled the ethics of civil disobedience, The Great Climate Fight, which discussed practical steps for policy shifts, and The Big British Beef Battle, which looked at the relationship between our diet and the environment. Viewer feedback was overwhelmingly positive, with 86% agreeing that such programmes are crucial for raising climate awareness. Half of the audience reported discussing the issues afterward, and two in five felt inspired to make changes in their daily lives. By calling attention to systemic solutions and sparking genuine viewer engagement, the Change Climate Season showcased how engaging, informative, and bold programming can trigger important conversations around climate change.

SCREEN NEW DEAL: TRANSFORMATION PLAN FOR WALES

This ambitious plan is aimed at transforming the film and high-end television industry into a zero-carbon, zero-waste sector. Led by the BFI in partnership with Creative Wales, BAFTA and other partners, it provides a technical roadmap for stakeholders in Wales and is designed to serve as a model for other UK nations and regions. The plan builds on the BFI's previous "Screen New Deal" report, which showed the significant carbon emissions, associated with film / TV production – a film with a budget of US\$70m generates more than 2,800 tonnes of CO₂e. Wales was selected as a pilot area for this transformation, on the basis of its fast-growing creative industries and the Welsh government's ambitious sustainability goals. The plan outlines 14 key actions focused on energy resources, transport rethinking, a circular film industry, and improving data dissemination, all aimed at helping the industry meet net zero and science-based targets by 2030.



**A film with
a budget
of US\$70m
generates more
than 2,800 tonnes
of CO₂e**

POLICY IMPLICATIONS FOR INDUSTRY AND GOVERNMENT

A clear message is the importance of climate change and the environmental crisis to the creative industries. A year on from the publication of the Climate Charter, the survey makes clear the extent to which the UK's leading creative businesses and organisations acknowledge the gravity of the challenge, are engaging on the policy issues and working to address the crisis. This is taking place at senior management levels, whose commitment is crucial, and reflects a wider determination within organisations and also across industry with clients, funders, artistic talent and consumers all promoting positive change.

This is demonstrated not just by declarations and public statements but industry projects and initiatives that are already reducing the sector's carbon emissions and other environmental impacts. The membership associations and other organisations on the Council are raising awareness and understanding, championing activities, campaigning, developing tool kits and setting standards. As the case studies have illustrated, many of these initiatives have been designed and led by industry, with relatively little in the way of direct government involvement or funding.

While so much industry activity is heartening, the scale and complexity of the challenge mean that government bodies from the national to local level also have an essential role to play. It will only be through a shared commitment and working in partnership that the ambitions of the Climate Charter can be met. As the forum between industry and government, the Creative Industries Council will help to co-ordinate actions, and work to ensure that the UK's creative industries are globally renowned as a cultural, economic and environmental leader.

As a result of the Charter and this accompanying survey, it is possible to identify a number of priorities for further policy development and action, which industry and government can take forward:

01.

Establish ongoing and substantial research on creative industries and the environment. This could build on the work already being undertaken by the Creative PEC, with research questions integrated into business surveys and other future programmes.

02.

Encourage employers to build on existing provision of climate and environmental training for staff, and to go beyond the introductory level. This will be helped by the skills audit conducted by the Creative PEC which should identify environmental roles within occupations and skills gaps, enabling them to develop targeted training for the creative workforce.

03.

Build on existing efforts to measure environmental impacts, to better cover the more complex and substantial Scope 3 emissions, and also measurements of waste streams. This means furthering the development and adoption of calculating tools already used across the creative industries, so that they are sufficiently standardised to enable meaningful comparisons, while still able to capture industry-specific impacts.

04.

Work with strategic funding bodies to design ambitious programmes of R&D investment to help creative organisations innovate and develop new technologies and processes for decarbonising and reducing waste.

05.

Support the development of accreditation measures across the creative subsectors, building on the best practice of schemes such as albert. This will help to drive up standards and also guide funding and commissioning.

06.

Improve the collection and availability of environmental data that is clear and usable with better guidance on how that data can be presented and used by creative organisations to practical effect.

07.

Work to stimulate the market for green products, services and advice, which can better meet industry needs and encourage the uptake of more sustainable procurement.

08.

Share and build upon the extensive industry best practice across all creative subsectors, promoting initiatives that are already having an impact, and encouraging their adoption and reapplication in other industries.

The Creative Climate Charter is a commitment from the UK Creative Industries to mobilise ambitious action on the climate and biodiversity crisis.

We are coming together to bring our collective imagination, economic influence and leadership to this huge challenge and take action now.

As storytellers, creators, communicators, designers and educators, we have a unique ability to be role-models for change. We will reduce our own environmental footprints in line with the science and will measure the progress that is made on this. We will find practical and scalable solutions. We will use our collective voice and creativity to catalyse ideas and connect with people and communities all over the UK and internationally. And we will act on our responsibility to ensure a just

and equitable transition, acknowledging the causes of the climate crisis, and that those with the least responsibility for causing climate change are experiencing the worst consequences.

We recognise the different targets and priorities of the governments of the UK, Northern Ireland, Scotland and Wales. We also recognise the diversity of our sector, including the large number of small businesses and freelancers.

As major generators of employment, social cohesion and international renown, we have a huge, yet to be fully realised, potential to bring about positive and enduring change for current and future generations.

To meet the aims of this Charter, we will commit to eight principles:

01 TARGETS & PATHWAYS

Set ambitious, measurable targets to minimise the negative environmental impacts of our work in line with the science. Commit to reaching net zero and take action to meet legal targets to reduce Greenhouse Gases.

02 CREATIVITY

Engage our audiences in climate action through storytelling and inspiring narratives that drive positive change and challenge disinformation. Use our creativity and innovation skills to find, and where possible scale, climate solutions that recognise the systemic changes required.

03 STEWARDSHIP

Work in a resource-efficient way and demand the same of our value chains and partners. Commit to the principles of the circular economy, the 3 Rs (Reduce, Re-use, Recycle) and nature-based, regenerative solutions.

04 LEARNING

Ensure the climate crisis is prioritised in how we work, and in our governance. Provide environmental training, tools and learning opportunities for the creative workforce. Continually learn from each other and from initiatives outside the creative industries.

05

ADVOCACY

Speak up and out about the climate and biodiversity crisis, to raise awareness and drive positive action with government, colleagues, partners and the public. Champion existing initiatives within the creative industries and grow our collective capacity to shape and influence the wider debate.

06

COLLABORATION

Strengthen partnerships and collaborate with our peers, supply chains and stakeholders to drive tangible actions. Jointly support one another, sharing knowledge, prototyping and championing solutions together nationally and internationally.

07

JUST TRANSITION

Recognise the ethical imperative of the just transition and take action to support it. Ensure the engagement and inclusion of the full and diverse range of people and voices that the creative sector encompasses.

08

ACCOUNTABILITY

Where possible, and relevant, regularly report and publish our progress to the Creative Industries Council. Ensure environmental performance is included as a key metric within our governance and public reporting. Share relevant and meaningful data that tracks progress on decarbonisation (mitigation, adaptation, net zero), and nature positive impacts. We commit to honesty and transparency to avoid greenwashing and green hushing.

The Creative Industries Council is a joint forum between the creative industries and government. Set up to be a voice for creative industries, the Council focuses on addressing the challenges and opportunities facing the UK's creative industries. The CIC will help to drive forward progress on key areas of growth for the sector, including access to finance, skills, export markets, innovation and intellectual property (IP).

We would like to thank the Creative Industries Council Climate Group for all their work in helping to produce this report:

Minnie Moll, Design Council; Alison Tickell, Julie's Bicycle (Co-chairs)

Karoline Andrew, DCMS; Jenna Brown, BAFTA; Şenay Camgöz, SOLT; Victoria Chapman, Festival Republic; Elle Chartres, Ad Net Zero; Nicky Dewar, Crafts Council; Shailja Dube, British Fashion Council; Eliza Easton; Lindsay Ford, Creative Rights' Alliance; Audra Gill, AHRC; Lucy Hackett, AHRC; Shamir Hale, Design Council; Bernard Hay, Creative PEC; Juliet Hayes, SOLT; Natalie Highwood, Julie's Bicycle; Emily Hopkins, Creative PEC; Harriet Howe, DESNZ; Phoebe Macdonald, RIBA; Matthew Malcolm, Arts Council Northern Ireland; Laura Mansfield, Screen Skills; Justin McGuirk, Design Museum; Hannah McLennan, UK Music; Judith Musker Turner, Arts Council of Wales; Peter Oakley, Royal College of Art; Sophie Pemberton, Ad Net Zero; Catherine Pocock, Society of Authors; Emer Quinn, British Fashion Council; Keir Powell-Lewis, BFI; Sinead Rocks, Channel 4; Max Rumney, PACT; Nicola Saunders, Arts Council England; Andrea Smith, DESNZ; Ben Twist, Creative Carbon Scotland; Vicki Williams, Loughborough University; Dilys Williams, London College of Fashion; Alice Wood, Publishers Association; Daniel Wood, UKIE; Sam Woodman, Ad Net Zero.

We would like to thank BOP Consulting and Tom Campbell, Poppy Lawrence, Genevieve Marciniak and JJ Fisher for their help in producing this report.