PEOPLE, PURPOSE, PLANET: ADOPTING A TRIPLE BOTTOM LINE TO MAKE THE NONPROFIT ARTS SECTOR MORE ENVIRONMENTALLY SUSTAINABLE

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> Without increased and urgent mitigation ambition in the coming years, leading to a sharp decline in greenhouse gas emissions by 2030, global warming will surpass 1.5°C in the following decades, leading to irreversible loss of the most fragile ecosystems, and crisis after crisis for the most vulnerable people and societies. (Taalas and Msuya vi)

The warning from the Intergovernmental Panel on Climate Change in its 2018 special report on global warming evokes emotions of shock, fear, and existential dread. As part of the international effort to combat climate change, the UN published its Sustainable Development Goals, which provide an imperative for all industries in all countries to consider and improve their environmental impacts to meet what it calls "one of the greatest challenges of our time" (*Transforming Our World* 5). All governments, businesses, nongovernmental organizations, and individuals are called upon to make changes in their patterns of consumption and production (*Transforming Our World* 12). Arts and culture organizations are included in the appeal for collective action and are specifically mentioned in the action item of section 12b: "Develop and implement tools to monitor sustainable development impacts for sustainable tourism that creates jobs and promotes local culture and products" (*Transforming Our World* 23).

In the United States, the federal government is also signaling that climate change is a high priority. In his first week in office, President Biden signed executive orders establishing a National Climate Task Force and directing all agencies to adapt their operations to be climate-resilient ("President Biden") demonstrating that the administration sees the climate crisis as one that must be addressed throughout the government, not just in the Department of Energy or Interior. All signs point to climate change becoming an urgent issue at every level of government, and at every level of society, and arts and culture must prepare for the implications in our field.

One role the arts and culture sector should take in the coming years is to leverage artistic mediums as an effective communication tool to change hearts and minds in regard to climate change. Climate art can succeed where scientific communications otherwise fail; storytelling can humanize the crisis and help us comprehend the massive scale of the problem (Metcalfe; Shiekh; Bilodeau). The arts and culture sector can also combat climate change in the same way any sector can: by taking responsibility for its environmental impact and reducing it.

The US arts and culture sector's environmental impact is not negligible, and many standard practices are resource-intensive. However, environmental responsibility has not been widely reported on in the arts, or any nonprofit sector. The for-profit sector quantifies and mitigates its climate impact by using the well-developed corporate social responsibility framework of the triple bottom line. A business using the triple bottom line expands its definition of success from a single, profit bottom line to three bottom lines: people, profit, and planet.

Businesses report on sustainability because it is good for society, but also because they reap benefits, from improved reputation to attracting the best talent for employees (Lyndenberg 10). Nonprofits, too, can gain from adopting a sustainability framework in reporting, which increases transparency and trust with stakeholders, offers opportunities for deeper community engagement, and promotes reduction in carbon emissions. The US arts sector considers its sustainability in many ways—financial, program, audience, workforce—but environmental sustainability has been left out. The nonprofit arts sector in the United States has a significant, largely overlooked, environmental impact which could be addressed by adopting a triple bottom line: people, purpose, planet.

Environmental Impact of the Arts Sector

In the US, little research has been conducted on the environmental impact of the arts. In comparison, Germany has launched a study of the ecological footprints of cultural institutions (Brown, "Arts Organizations"), and the UK's Arts Council England has worked with the nonprofit organization, Julie's Bicycle, to implement environmental reporting requirements for all of the government agency's grantees ("Arts Council"). Results from Arts Council England's 2018-19 report show the 747 organizations emitted a total of 114,547 metric tons of carbon dioxide in one year (Julie's Bicycle, *18/19* 9), or the equivalent to the annual emissions of nearly 25,000 passenger vehicles ("Greenhouse Gas Emissions"). There are over 31,000 registered nonprofit arts and culture organizations in the US—over 40 times as many as the Arts Council England study (National Center for Charitable Statistics). The environmental impact of a relatively small number of arts organizations in the UK suggests that the arts sector in the US has a significant environmental impact, yet it has not been comprehensively studied.

The arts, compared to others, is a relatively clean sector; still, the environmental impact is not negligible. In 2018, 59% of US greenhouse gas emissions came from the industry, electricity, and agricultural[1] sectors ("Sources"). That leaves 41% attributable to the transportation and commercial/residential sectors ("Sources"), in which the arts participate. Running an office, moving people and things, and daily commutes all create an environmental impact—no matter the sector.

While the impact of one arts organization may be small, the impact of the sector as a whole is large. The nonprofit arts and culture sector contributes $160 billion to the US economy annually (*Arts & Economic Prosperity 5* 5). Nonprofit arts organizations employ 1.15 million people, or 0.85% of the US workforce; in terms of the total number of US jobs, that is right above lawyers and police officers and right below elementary school teachers (*Arts & Economic Prosperity 5* 5). The arts and culture industry--including for-profit organizations—contributes 4.2% to US gross domestic product (*Arts & Economic Prosperity 5* 8). Just as other major commercial sectors consider their environmental impacts, the nonprofit arts sector, as a significant part of US life and its economy, should be cognizant of its sustainability.

Further, the nonprofits arts sector engages in resource-intensive practices that should be critically examined to move toward a more sustainable future. Performing arts organizations, for example, create significant emissions by moving people and sets to the stages where shows take place. Solo artists travel frequently for engagements, and orchestras or

[1] Industry is the production of goods and raw materials and produces 22% of greenhouse gas emissions in the US. The electricity sector, which produces 27% of greenhouse gas emissions, is the creation, transmission and distribution of electric energy through burning of fossil fuels or other energy sources such a nuclear, solar or wind. The agricultural sector contributes 10% of greenhouse gas emissions ("Sources").

theatre companies tour across the nation or even the world. Jasper Parrott, co-founder of the UK classical music artist management firm HarrisonParrott, says, in a year, his management company "has organized 38 international tours to more than 200 countries...which usually entails well over 100 people flying to different cities. Our roster is around 190 musicians, and many of them perform upwards of 100 concerts a year around the world" (Parrott). When a short-haul flight from New York to Chicago produces about half a ton of carbon dioxide emissions per passenger, and a long-haul flight from New York to San Francisco produces two-and-a-half tons of carbon per passenger ("Offset Your Flight"), the environmental impact of touring quickly begins to add up.

The 2018-19 report from Arts Council England showed that museums produce a disproportionate amount of greenhouse gases compared to other arts organizations (Julie's Bicycle, *18/19* 9). One reason could be the energy required to ship artwork for loans. As an example, one prominent art shipping company had a footprint of 1,000 metric tons of carbon for 2019's Art Basel festival (Brown, "Art Industry"). Large physical spaces with strict climate control requirements to maintain conservation standards also drive energy consumption in museums.

Another significant environmental impact of arts organizations is audience travel to an event. A boasting point for the arts and culture sector is the ability to draw cultural tourists to an area from near and far, but tourism also produces a carbon impact. In a policy paper from Americans for the Arts, Ian Garret suggests "public cultural events appear to typically consume fewer resources than a night at home, if one excludes audience transportation." However, this is a massive caveat. Research shows one-third of the carbon footprint of a musical act's tour can be attributed to audience travel (Giese and Butz 8). Melvin Benn, CEO of the UK's Festival Republic, when evaluating greenhouse gas emission of music events said, "The biggest problem, by far, is audience travel" (Bottrill et al. 2). By touting the benefits of tourism, the arts must also take responsibility for mitigating the environmental impacts that come along with it.

Leading field service organizations like Americans for the Arts and the National Endowment for the Arts (NEA) have not adequately addressed the responsibility of arts and culture organizations to be good caretakers of the earth. Americans for the Arts published an essay in 2015 envisioning how arts and the environment will intersect in the future (Garrett 119). Author Ian Garrett sees three main ways that climate change will impact the arts sector: cultural buildings will become more efficient through the use of technology, climate refugees' culture will need to be preserved and maintained, and art will be a powerful way to grapple with the emotional tumult of climate change (Garrett 119-120). While the essay speculates that arts and culture is a green sector, discussion about assessing the environmental costs of producing art is notably missing. Art will surely play a role in swaying public opinion and processing the emotions of a changing world, but organizations and artists must also consider how they are contributing to climate change.

As the US federal granting organization, one might expect the NEA to have policies aligned with other government agencies' environmental protection policies. Yet the NEA's granting programs do not ask any questions about the environmental impact of applicants' activities. Only grant applicants with specific, qualifying building projects are required to complete an assessment to determine if they are following the National Historic Preservation Act (NHPA) and the National Environmental Policy Act (NEPA) before an award can be made.

The assessment focuses mainly on the NHPA and only asks one question about environmental impact[2].

Standardized reporting is required of state arts agencies as a condition of their funding from the NEA. The common information requested includes the type of organization, artistic discipline, alignment with NEA strategic outcomes, arts education information, and demographic information like race, ethnicity, age, disability, and economic status of the people served (Liu and Stubbs). However, the state arts agencies do not assess environmental impact.

Many standard arts administration practices are resource-intensive and contribute to climate change, but there is a lack of acknowledgment of our work's interconnectedness to the earth. Without strong data collection on a national level, the nonprofit arts sector cannot know what its impact is, let alone take steps to reduce or offset it. The arts sector is not alone in falling behind on environmental reporting. The nonprofit sector as a whole has not adequately addressed its responsibility to the planet.

A Complicated Relationship with Social Responsibility

Relatively little work has been done on environmental responsibility in the nonprofit sector (Dart and Hill 297). Dart and Hill postulate the reason is a lack of incentives. Nonprofits do not face the same external pressure for accountability as for-profits. Nonprofits, like small businesses—the authors theorize—are held to lower public expectations for environmental sustainability because they are perceived to create smaller footprints than large corporations.

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[2] The question is: "Provide a detailed description of any project activities that might now or someday have an effect on the environment so that we may review the actions under the NEPA. Be very specific" ("Grants for Arts")

Additionally, nonprofits benefit from a halo effect, or the perception that everything they do is good because they do good work in one area (305).

Nonprofits benefit from the expectation that they will do the right thing, but they also face greater risks if they fail to do so. A 2015 study from Johns Hopkins University asked respondents to assess nonprofit and for-profit organization's trustworthiness in scenarios when the organization demonstrated either positive or negative social responsibility behavior. Trustworthiness is a critical trait to study for nonprofits because it demonstrates an organization will be a good steward of donated funds.

Researchers found that people generally believe nonprofit organizations are trustworthy and socially responsible (Lin-Hi et al. 1949). When the nonprofit demonstrated pro-social behavior, it minimally impacted its public reputation compared to the for-profit, because people expected social responsibility to be the status quo (Lin-Hi et al. 1962). When the nonprofit exhibited bad behavior, like treating employees unfairly or contributing to environmental degradation, it saw a significant decrease in trustworthiness, even more so than the for-profit for similar unethical behavior (Lin-Hi et al. 1962). An organization may be able to get away with not addressing environmental impact because external stakeholders tend to believe nonprofits engage in pro-social behaviors until proven otherwise. If it is revealed that an organization has contributed to environmental degradation, it could damage its reputation and jeopardize its ability to raise funds and execute its mission.

Nonprofits do not currently find it urgent to report on environmental impact due to the lack of public pressure, but that could soon change due to increased awareness of the threats of climate change. Even in the absence of public demand, environmental reporting brings benefits to communities and organizations. Arts organizations can look to the for-profit sector's triple bottom line framework for corporate social responsibility as a model to assess climate impact.

The Triple Bottom Line

In the for-profit sector, the concept of corporate social responsibility (CSR) is intertwined with the business response to climate change. CSR "encompasses the voluntary engagement for society ('doing good') and the prevention of irresponsible behavior ('avoiding bad')" (Lin-Hi et al. 1944). One common CSR framework is the triple bottom line. The framework, explains John Elkington who first coined the term in the 1990s, was conceived with the hope it would inspire introspection about the goals of capitalism in the new millennium. It acknowledges the full cost of doing business and seeks to provoke business leaders to consider their impacts on the world in strategic decision-making.

As with any good business management concept, the triple bottom line has an alliterative mnemonic device; businesses are encouraged to consider the Three Ps: people, profit, planet. *Profit* is the most self-explanatory of the three elements because it is the original bottom line: the financial health of the organization. When evaluating the *people* portion of the triple bottom line, one assesses the company's working conditions, benefits, fair labor practices, involvement in the community, and whether the company invests in achieving a more equitable world. The *planet* aspect of the triple bottom line considers the company's impact on the environment from energy consumption to packaging, supply chain, commuting, and beyond (Miller).

In the twenty-first century, the B-corporation picks up where the triple bottom line left off. A for-profit company can become certified as a B-corporation by demonstrating its commitment to the triple bottom line through its policies and actions. It also goes a step further by urging a transformation in the basic structure of capitalism. A white paper from The Shareholder Commons and B-Lab—the policy arm of the B-corporation certifying body—advocates for a shift in the for-profit world away from *shareholder* primacy to *stakeholder* capitalism (Alexander et al. 7). The authors argue the focus solely on maximizing profits for shareholders creates a system where corporations can ignore their impacts on the world. Sustainability guardrails are proposed as a way for corporations to commit to people, profit, and planet by enabling investors to take action to remove governing members who fail in any of those categories. (Alexander et al. 6) The rise of B-corporations demonstrates that for-profit entities are becoming more civic-minded. It is therefore even more important for nonprofits to articulate their positive impacts on the community.

For nonprofit organizations, the *profit* portion of the Three Ps might be better represented by the word *purpose*. As a for-profit organization's driving goal is to increase value for shareholders, a nonprofit's core responsibility is to fulfill a mission. By substituting *purpose* for *profit*, it does not imply that financial management or revenue generation should be downplayed. Rather, it acknowledges that those profits are ultimately in service of the organization's mission. If for-profit companies, where the main focus is on increasing the company's value, are taking into account their impacts on their communities and the planet, then nonprofit organizations have a duty to do so, not only for moral reasons but because it makes good business sense to do so.

The Three Ps are good for society and good for business. Businesses can develop a competitive advantage among discerning customers who look to express their values while shopping (Robinson) and environmentally-friendly practices often go hand-in-hand with cost reductions from increased resource efficiency (Dart and Hill 300). Many products now boast Fair-Trade, B-Lab, Sustainably-Sourced, or other environmental certification seals to demonstrate to consumers the responsible behavior of the companies that manufacture them. Even oil companies see going green as a way to stay competitive (Sirtori-Cortina).

Despite the many positive aspects, for-profits and nonprofits alike might hold reservations about adopting a triple bottom line. As for-profits fear distraction from the financial bottom line, nonprofits fear mission creep. Nina Simon, notable arts author and creator of the blog *Museum 2.0*, suggested in a 2015 blog post that nonprofits are asked to report on too many evaluation measures, muddling the definition of success (Simon). It may seem that adding environmental impact as another metric is not directly related to the mission of an organization and can divert from efforts to enact that mission. However, nuanced and complex evaluations of success can benefit the arts sector.

There are several, now-standard, measures of success that are not directly related to an organization's mission but serve to show that arts organizations deserve private and public funding. For example, increased focus from funders on diversity, equity, and inclusion has also led to more evaluation requirements, from demographic statistics to narrative explanations ("State Policies"). Financial reporting requirements are not directly related to mission but are important to demonstrate prudent stewardship of the resources of an organization. Adding evaluation on the people and purpose bottom lines in the nonprofit arts sector has not taken away from the mission of organizations but has become standard as a way to showcase an organization's values. Environmental reporting, too, can join other evaluation metrics to communicate an organization's care for its community.

Reporting on People and Purpose

The arts sector, to one degree or another, already reports on people and purpose bottom lines. Annual reports serve to report on an organization's success in meeting its purpose, by describing its program accomplishments (North and North 204), demonstrating financial stewardship, and telling stories about beneficiaries ("Nonprofit Annual Reports"). Transparency in program outcomes and financial stability is critical for donors to make informed decisions on their support to an organization.

Organizations show their impact on people and the community through figures on jobs created, tourism impact, corporate recruitment, or educational outcomes like decreased absenteeism among students (North and North 204). Charity Navigator recently introduced a new rating system where nonprofits are evaluated based on human resources policies, diversity, equity, and inclusion action, and connection to their communities ("Charity Navigator"), indicating the *people* bottom line is also important to potential donors.

Moreover, arts organizations have demonstrated their commitment to the *people* bottom line through their actions surrounding diversity and inclusion. Arts organizations and grantmakers have released diversity, equity, and inclusion statements to show their values and hold themselves accountable for diversifying their workforce, audience, and boards (Williams). Grantmakers have shifted their guidelines to prioritize projects that address injustice and integrate different voices and perspectives (Diaz). Arts organizations are making their work on these issues known. Baltimore Center Stage posted a Social Accountability Update on its website showing the anti-racism work it undertook and resulting policy changes ("Social Accountability"). Chamber Music America published a diversity, equity, and inclusion statement in 2017 and annual follow-up reports on progress toward their goals ("A Commitment to Diversity, Inclusion, and Equity"). These organizations demonstrate how a commitment to the *people* bottom line goes beyond a reporting requirement to become a part of everyday work.

Federal and state governments regulate some items in the *people* and *purpose* bottom lines, like workplace safety or Form 990 reports on program accomplishments. Given the expressed priority on climate from the current presidential administration ("President Biden") and discussions of a Green New Deal gaining momentum (Tamborrino), environmental reporting could become regulated for organizations of all types. Nonprofit arts organizations can avoid being unprepared for new regulation by keeping up with triple bottom line reporting trends in the for-profit sector. Just as we accept the arts organization's responsibility to provide a healthy and safe *work* environment, we should accept that it is the arts organization's responsibility to contribute to a healthy and safe *natural* environment.

To stakeholders, the well-being of people and community involved with an organization is increasingly as important as the art form, showing two of the Three Ps are now commonly accepted in the nonprofit arts sector. Though there is a growing commitment to social accountability, the omission of environmental accountability can no longer be ignored. Introducing environmental reporting to the arts and culture sector in the US may seem a daunting task, but there is existing infrastructure to support this effort.

Infrastructure and Practices to Support National Action

Arts grantmakers, and the NEA in particular, are influential in developing best practices through applications and reporting. Over the course of the twentieth century, arts organizations have become more standardized in performance measurement. Because of its significant sway as a major funder for the arts, the NEA was able to implement policies that informally enforced a triple bottom line of financial sustainability, high-quality artistic products, and tangible community benefits in their grantees (Wyszomirski 156). For example, to improve the financial sustainability of arts organizations, the NEA exerted its influence by requiring grantees to undergo financial training. Then, because NEA grantees were highly regarded for the quality of their programs, other organizations looked to the grantees for best management practices. In this way, the NEA helped normalize financial management for all organizations, not only its grantees (Wyszomirski 159). If the NEA was to use its grantmaking procedures to encourage grantees to improve environmental outcomes, it could influence organizations across the nation as they try to emulate successful award recipients.

Existing national government funding networks could be leveraged together to create a reporting mechanism tailored to US priorities and organizations. The National Assembly for State Arts Agency's (NASAA) January 2020 annual report shows state arts agencies make 18,846 grants to organizations (*State Arts Agency*). The NEA funds approximately 2,400 grant requests per year (*Quick Facts*). Both the NEA and state arts agencies collect standardized reporting information set by the NEA, which means this information is collected for a majority of all arts nonprofits each year. By adding a question in a final report or application about the total carbon footprint of a grantee, the NEA could gather nationwide data on the environmental impact of the arts sector.

Environmental data could be collected on a national level through grantors, or it could be produced at the organization level through sustainability reports. Sustainability reports, as they exist in the for-profit sector are not just about the environment, they often include reporting on both *people* and *planet* aspects of the triple bottom line (Lyndenberg 5). In 2020, 90% of S&P 500 Index companies included a sustainability report in their annual report ("2020 S&P 500 Flash Report"). Environmental sustainability reports, though, are far less common in the nonprofit world (Jones and Mucha 1472).

Sustainability reports for nonprofits and for-profit organizations alike increase transparency and provide critical decision-making information to stakeholders (Jones and Mucha 1467). Cities and towns across the US are feeling tangible effects of climate change, from more frequent wildfires burning in California to increased flooding in coastal cities like Miami Beach. As climate change becomes a pressing community issue, stakeholders—including donors, beneficiaries, artists, taxpayers, community members—need to make informed decisions about the organizations they support by reviewing environmental impact information. Many arts organizations already are transparent with stakeholders regarding financial positions through the publicly available Form 990 and program services through an annual report. Environmental sustainability reports, like annual program reports, can be a boon for an organization, allowing it to demonstrate its values in ways not always recognized in traditional financial reporting mechanisms (Jones and Mucha 1472).

Creator of the triple bottom line, John Elkington, urges that organizations go beyond checking boxes for a year-end report. The intent behind the triple bottom line was "*system change*— pushing toward the transformation of capitalism," which requires organizations to adapt their strategic thinking to include social impacts. As an example in the nonprofit sector, Cornell University has committed to achieving a carbon-neutral campus by 2035 (Cornell U Senior Leaders Climate Action Working Group 4). To that end, it evaluates solutions and alternatives not only by looking at cost but also by grading each option on how it impacts four areas: academic mission, campus and global community, prosperity, and planet (Cornell U Senior Leaders Climate Action Working Group 8–9, see fig. 1). Cornell's model shows how environmental and social concerns are not afterthoughts, but rather are woven into existing formats for strategic planning. Nonprofit arts organizations, when undertaking strategic planning, can learn from this model by incorporating an assessment on how each alternative affects the *people*, *purpose*, and *planet* bottom lines.

Table 7: Financial Details for All Solutions (in millions)

Solutions for Campus Energy Supply, Financial Details			(AEC = Annual Cost + Capital Cost spread over 30 years)					Accounting for Methane Leakage		QBL Analysis			
			Up-Front Capital Cost	Annualized Capital Cost	Annual Operating Cost	Annual Offsets Cost	**Annual Equivalent Cost**	Annual Offsets Cost	**Annual Equivalent Cost**	Purpose	Prosperity	People	Planet
Business as Usual (for comparison, not a solution)					$42								
Heating & Powering Solutions *No offsets needed*	1.	Earth Source Heat, WWS, Biomass	$700	$47	$24	-	**$71**	-	**$71**				
	2.	Earth Source Heat, WWS	$730	$50	$22	-	**$72**	-	**$72**				
	3.	Air Heat Pumps, WWS	$930	$62	$28	-	**$90**	-	**$90**				
	4.	Ground Source Heat Pumps, WWS	$920	$55	$26	-	**$81**	-	**$81**				
	5.	Nuclear	$700	$42	$34	-	**$76**	-	**$76**				
All offsets needed	6.	Business as Usual + Carbon Offsets	-	-	$42	$10	**$52**	$43	**$85**				
Heating Solutions *Offsets for Electricity*	7.	Earth Source Heat, Biomass	$430	$31	$36	$2	**$69**	$10	**$78**				
	8.	(Only) Earth Source Heat	$470	$36	$34	$2	**$72**	$10	**$80**				
	9.	(Only) Air Source Heat Pumps	$490	$28	$47	$4	**$79**	$17	**$92**				
	10.	(Only) Ground Source Heat Pumps	$600	$34	$40	$3	**$77**	$13	**$87**				

Figure 1: This chart, excerpted from *Options for Achieving a Carbon Neutral Campus by 2035*, shows Cornell's quadruple bottom line analysis for each energy option on the far right, after the financial implications (Cornell U Senior Leaders Climate Action Working Group).

Organizational Benefits of Environmental Reporting

Reporting on and reducing environmental impact can bring benefits to an organization in terms of internal operations, funding opportunities, and community engagement. The demonstrated benefits of sustainability reporting for arts organizations in the UK are manyfold. Fifty percent of participating organizations reported a reputational benefit from environmental reporting; 81% of organizations showed increased team morale (Julie's Bicycle, *18/19* 8); and 50% said a new creative or artistic opportunity came out of their environmental initiative (Julie's Bicycle, *18/19* 17).

Additionally, arts organizations looking to improve their environmental impact may find new funding opportunities as foundations create grant programs to address one of society's biggest challenges. Some funders are indicating they will shift their dollars towards environmental causes as the climate crisis intensifies. Ellen Dorsey, executive director of the Wallace Global Fund, advocates for foundations to address climate change, regardless of their giving priorities. Speaking to other funders, she writes, "We must make climate an immediate cross-cutting priority to ensure the long-term survival of humanity" (Dorsey). In an article for Grantmakers in the Arts' blog, cultural sector consultants Bill Moskin and Katie Oman argue, "as the need for environmental action has developed as a major community issue, arts organizations need to identify and address their role [*sic*]" (Moskin and Oman). Arts organizations can avoid being left out of funding shifts by proactively addressing environmental responsibility within their organizations.

Engaging with the community on climate change issues can serve as a point for authentic connection and community building. As more organizations include land recognition practices at the beginning of events, the stewardship of that land should also be considered. Climate art and creative placemaking can be a meaningful part of helping communities grapple with changes in the natural environment. Cultural preservation will become even more important as people are displaced from their homelands due to sea level rise, increased storm severity, and other climate disasters (Garrett 125). Such efforts will ring hollow, though, without the participating arts organization taking responsibility for its own environmental impact.

Organizations seeking to address the high impact of artist travel might look to hire more local artists to reduce the carbon footprint of their work. Doing so could also serve to highlight the distinct cultural assets of a location, furthering creative placemaking efforts. Another strategy to reduce the impact of travel is slow touring, which is when artists increase the time they stay in one place and use more environmentally efficient travel methods, like train, between stops (Pritchard). Slow touring yields community benefits, too. Chiara Badiali, a project manager at Julie's Bicycle believes the practice "would entail creating more residency-type opportunities, different approaches to performance and engagement of audiences and communities, perhaps greater integration of the journey into the experience" (qtd. in Pritchard). In the orchestra world, as an example, if music directors traveled less to conduct other ensembles, they would have more time to become ingrained in the community and reduce costs of hiring guest conductors. Once organizations begin to quantify their impact, they may find creative opportunities that not only reduce their footprint but also serve the art and the community.

Making Change: Improving Reporting and Reducing Environmental Footprints

To improve environmental outcomes, triple bottom line reporting should become standard for the arts and culture sector. Funders can take a role in incentivizing and supporting organizations to reduce environmental impacts. Industry associations can aid the effort by developing standards, and organizations can begin by assessing their own impact and being transparent with constituents.

Environmental impact may seem like a burdensome addition to an already lengthy list of reporting requirements for a nonprofit arts organization, but it can be easily accomplished using online tools with information that the organization likely already collects. Free-to-use carbon footprint calculators abound online. Websites like *myclimate.org, Carbonfund.org*, and *BEF.org* ("Offset Your Event"; "Carbon"; "Calculate") enable organizations to quickly calculate—and purchase offsets for—a carbon footprint for an event or office. For an arts-specific carbon footprint calculator, one can turn to Julie's Bicycle to determine the footprint of a building, theatre production, indoor event, outdoor event, or tour ("Monitor Your Impacts") or to the Gallery Climate Coalition for the footprint of an exhibition ("Carbon Calculator"). Much of the information requested would be readily available on a utility bill or expense report, such as hotel nights; electricity usage; square footage of the event space; artist and staff travel; and catering ("Monitor Your Impacts"; "Offset Your Event"; "Carbon"; "Calculate"). Audience information, such as the number of attendees and the distance traveled for the event will also be important to collect. If an organization does not already collect audience travel information on a survey, it can use postal code information from its customer database. Including a carbon footprint in an annual report is a step any organization can take toward increased transparency and accountability.

Research suggests that environmental reporting is an effective way to reduce impact. Formalizing reporting requirements for any evaluation metric helps improve specific and measurable outcomes of grant projects (Thomson, “Exploring”). The Arts Council England reports show a reduction of the carbon dioxide emissions of reporting organizations by 35% since environmental reporting requirements were implemented (“Arts Council”). Reporting also encourages applicants and grantees to become more aware of their environmental impact: 83% of participants in Arts Council England’s 2016-17 report agreed “reporting requirements have helped them understand their impacts” (Julie’s Bicycle, *2016-17*). It may seem obvious that reporting on environmental outputs leads to more awareness of one’s environmental impact; but coupled with the resulting decrease in carbon emissions from those organizations, it demonstrates that awareness can be a major step to realizing change.

Online tools can help organizations to get started tracking their impact with minimal investment other than staff time to gather information. For a small organization, staff time is a critical resource, often in short supply. For this reason, support from funders will be crucial to implementing this change without overburdening the already stressed resources of small organizations. Funders might also consider testing environmental reporting requirements by collaborating with larger organizations with more resources to devote to the task. Germany’s Federal Cultural Foundation has taken this route by initiating its environmental work with a study of nineteen cultural organizations rather than the whole sector (Brown, “Arts Organizations”).

The NEA and other funders could incorporate carbon footprint reporting into their grant applications or reports. In January 2021, President Biden issued an executive order requiring "the head of each agency [to] submit a draft action plan…that describes steps the agency can take with regard to its facilities and operations to bolster adaptation and increase resilience to the impacts of climate change" by May 26, 2021 (United States, Executive Office of the President [Joseph R. Biden]). The NEA could address this executive order by leveraging its power of grant contracting to reduce the environmental impact of arts organizations nationwide. Private funders, too, can play an important role by similarly requiring grantees to report a carbon footprint and normalizing environmental reporting as a management practice.

However, merely requiring an additional statistic on a grant report does not mean a reporting organization will incorporate that information into their larger strategic decision making (Thomson, "Role"). Funders can incorporate environmental awareness into the ethos of the arts sector by taking additional steps to provide holistic resources. A national funder or service organization, like the NEA, could develop a partnership like the one between Julie's Bicycle and Arts Council England. Julie's Bicycle is available to work with all Arts Council England grantees to create an environmental action plan or guide them through the reporting requirements ("Arts Council"). A similar arrangement in the US that connects grantees to expert advice would ease the administrative burden for grantees and ensure more consistent reporting through guidance and review by dedicated staff.

Funders prioritizing environmental action could connect grantees working on similar problems and facilitate collaboration that brings progress and better utilizes resources. In the arts education realm, the Hewlett Foundation actively convened its grantees to provide opportunities "to compare, get clearer about the work, strengthen relationships, and align their efforts with those of other grantees", which resulted in collaborations that ultimately furthered the foundation's goals (Education First 21). Funding agencies can use their network to connect people and groups. The Broadway Green Alliance is an example of how collaboration on environmental action can be powerful. The alliance and its chapters in Chicago, Philadelphia, and Atlanta share resources and implement green business practices by creating costume and prop exchanges or offering procurement guidance (@ChiGreenTheatre; "Resources" [*Atlanta Green Theatre Alliance*]; "Resources" [*Philadelphia Green Theatre Alliance]*). In the UK, the working groups Gallery Climate Coalition and the Manchester Arts Sustainability Team have formed to share information and best practices about greening arts organizations ("About"; "Manchester Arts Sustainability Team"). With intentional funder support, more resource-sharing and collaborative action can be accomplished.

Funders can also add specific environmental grant programs. Those with capital grants programs should rethink their guidelines to be more sustainable. Cultural facilities grants can include guidelines that require LEED certification for new building or remodeling projects ("Venues & Theatres"). Endowment grants should be restricted to ethical investment funds that screen companies included in the portfolio based on their compliance with the triple bottom line ("Sustainable Investing Basics"). Funders wishing to encourage environmental action can add new project grants to their portfolios to improve an organization's capacity for sustainability. For example, funders could offer grants to conduct a professional energy-use assessment, start an office composting program, or upgrade stage lights to high-efficiency bulbs.

Finally, sector service organizations, such as Americans for the Arts or NASAA, could develop a standardized sustainability certification process. A sustainability certification would include environmental impact but would also include other measures of sustainability such as financial sustainability, human resources and procurement policies, and social responsibility. Certifications such as B-Corp, Green Seal, or Fair Trade could be used as a model. Creating an arts-specific sustainability certification, where arts professionals can define their own goals and measures would be a powerful way to move the industry forward.

In Conclusion

As a millennial who will feel the effects of worsening climate change throughout her lifetime, it feels imperative for all individuals, businesses, and organizations to consider their impacts on the planet and make changes to mitigate them. As a grant writer who pores over application and reporting requirements from funders large and small daily, there is an abundance of evaluation metrics that are asked of nonprofit arts organizations. In this writer's experience, environmental impact has never been one of them.

Climate change is here, it is urgent, and it is impossible to address without collective action. Arts organizations must be involved in reducing global carbon emissions; they do not get to be exempt from this work because they are nonprofits or relatively clean by comparison to other industries. Every decision arts administrators make is connected to the earth, from the type of paper we fill our copy machines with to how we transport the headlining performers we hire. As professionals who are concerned with creating a more just and equitable world through our work, climate must be intertwined in the everyday activities of our organizations.

The Intergovernmental Panel on Climate Change warned that by 2030, everyone must make significant changes in order to prevent global warming of two degrees Celsius. The time to act was yesterday, but arts administrators can make simple changes to ensure a more sustainable future. The first step to becoming more environmentally friendly is to understand one's impact on the environment, calculating a carbon footprint will help organizations better understand the full cost of doing business, and adopting a triple bottom line reporting framework will integrate sustainability into strategic decision-making. As triple bottom line reporting has become standard in the for-profit world, the nonprofit arts organization should take a more holistic view of its impact on the world by viewing its success through the lenses of people, purpose, and planet.

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