
BEYOND SUSTAINABILITY TOOLKIT

COMBINING CREATIVITY
AND SUSTAINABILITY TO
MAKE A DIFFERENCE

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INTRODUCTION

WHAT IS THE TOOLKIT?

The Beyond Sustainability Toolkit offers a comprehensive suite of creative, user-friendly and adaptable tools and guidelines to assist in the design and implementation of Education for Sustainable Development within your teaching and learning practices. The toolkit is founded on the principle that society, communities and their educational systems need to align their sustainability efforts to achieve greater impact.

The toolkit emerges from research conducted by a team based at Queen Mary University of London, Monash University and University of Lincoln, in collaboration with artist Janet Vaughan (co-director of Talking Birds) and students at Queen Mary University of London. The research tested out a series of creative activities exploring sustainability, the Sustainable Development Goals (SDGs) and the idea of regeneration in business practices, with a focus on the Cultural and Creative Industries (CCIs), which are well suited to sharing inspiring stories given their innovative, multidisciplinary, and multisectoral nature.

WHAT IS IT FOR?

The toolkit is designed to enhance our teaching and learning on sustainability in Business and Management Higher Education through activities and resources that are engaging, provocative, fun and interactive, and that invite a critical and reflective approach to international sustainability frameworks such as the Sustainable Development Goals.

WHAT PRINCIPLES GUIDE THIS TOOLKIT?

The Beyond Sustainability Toolkit is based on three sets of principles set out by Principles for Responsible Management Education (PRME), i.e. Blueprint, the Seven Principles, and the 'Impactful Five' i5.

Blueprint for SDG Integration into Curriculum, Research and Partnerships (UN PRME). We employed a creative arts-based approach to co-create a student-centred toolkit for use in undergraduate and postgraduate teaching and learning.

The Seven Principles (UN PRME). Operating through the Seven Principles, the project enhances students' sustainability capabilities (Purpose) by incorporating innovative, creative approaches to SDGs study and teaching (Values). It builds on the authors' previous projects on cultural and creative industries (CCIs) and sustainability (Research) and involves collaboration with artists and students (Method/Partnership). Finally, this toolkit aims to share the practices we developed with the wider educational community to enable collective learning and embrace common values and purpose (Share).

The "Impactful Five" i5 (UN PRME). The toolkit aligns with 'Impactful Five' (i5), challenging traditional business learning and teaching paradigms and institutional standards to advance the understanding of SDGs in the classroom. Aligned with i5, our approach is holistic, not siloed: we encourage students to bring their own lived experience into the classroom, utilising this in co-design. Our approach is a collaborative process of co-creation which fosters iteration with students and artists and facilitates active and playful engagement to develop social interaction. By adopting a playful and constructivist pedagogy, the toolkit will foster joy and make learning meaningful based on authentic, purposeful experiences.

In addition, we base this toolkit on a series of pedagogical principles we believe are fundamental to encouraging a critical, reflective and holistic approach to tackling the social and environmental challenges of today:

Creativity and imagination: we believe the arts are a powerful way of engaging students and encouraging them to envision radically different futures.

Connectivity and collaboration: collective work is key to addressing complex phenomena like climate change. The toolkit is based on activities that foster collective reflection and collaboration.

Slowness: understanding complex concepts and frameworks takes time. We encourage facilitators not to rush through activities but instead provide enough time for discussion and reflection.

Embracing discomfort: it is OK if activities don't go as planned, concepts don't land on the first try, or differences of opinion emerge. Furthermore, tackling issues like climate change, development, and the socioenvironmental crisis involves engaging with difficult and uncomfortable matters, such as the history of colonialism, extractivism, and geopolitical conflicts. It is important to be able to sit with discomfort to address these topics fully.

INTRODUCTION

WHO IS THIS TOOLKIT FOR?

This toolkit is designed for business and management educators interested in delivering creative and innovative sustainable development activities as part of teaching or staff training within their communities, including students, fellow educators and members of the public.

WHAT DO WE SEEK TO ACHIEVE?

This toolkit addresses the lack of critical and creative teaching and learning materials on sustainability and the SDGs in Business and Management Higher Education. It does this through an interdisciplinary collaboration between the fields of business, management, cultural and creative industries studies, and political ecology, bringing together scholars, artists and students in the process.

The UN recognises the CCI as important vehicles for sustainable development given their innovative, multidisciplinary, and multisectoral nature. Moreover, the CCIs are meaning-making fields, which means they are especially well situated for sharing stories and models that can inspire us in enacting transformative change. However, for a significant period this championing of the CCIs has been uncritical, based on the assumption that the CCIs are inherently green industries, when this is far from true. In fact, most sub-sectors of the CCIs continue to face multiple challenges in making their models and operations more sustainable, from the direct environmental impacts of cultural events to the impacts of streaming. As a result, there is a lot to unpack when it comes to understanding the potential and limitations of climate action in and through the CCIs. This makes the CCIs a unique setting for interrogating the complexities of climate action for businesses, and the possibilities and limitations of the SDGs as a framework for action.

In this toolkit, we engage with the CCIs as a complex, strategic and increasingly central sector of the global

economy and local business ecosystems to propose a shift in how we teach and learn sustainability, with a view to promoting social transformations that can tackle the climate crisis at its root.

We ask: what would it mean to move from sustainability to regeneration? What would this look like in the day-to-day and strategic planning of businesses, specifically in the CCIs? Can we think about a set of regenerative development goals that would move us away from sustainability and towards business models that are regenerative?

The invitation is to imagine beyond our current understanding of sustainability and expand our field of action. The toolkit will be an indicative guide in this journey.

HOW DOES IT WORK?

The activities in this toolkit were originally designed to be delivered in full during a three-hour workshop. However, each of the activities in this toolkit can be delivered independently or in combination with other activities to meet different needs and interests and according to the time available. Therefore, each activity is presented as a standalone task, with separate instructions for facilitators, but there are links and references to other activities that can be adapted if delivered separately.

The activities are meant to be fun, creative and engaging. They are not built to arrive at specific solutions and answers to sustainability problems; instead, the aim is to reflect collectively and generate proposals in collaboration with other participants.

ACTIVITIES

VISUAL MAP OF THE 6 ACTIVITIES.

ACTIVITIES	APPROX. LENGTH	PURPOSE
Activity 1 - Understanding Sustainability	10 minutes	To brainstorm thoughts about the meaning of sustainability
Activity 2 - Sorting out words related to sustainability into the SDGs	20 minutes	• To introduce the 17 Sustainable Development Goals • To link sustainability concepts to the different SDGs
Activity 3 - Comparing Sustainable Development Goals and Regenerative Principles	1 hour	• To interrogate the contradictions and missed opportunities in the SDGs • To compare SDGs with more regenerative frames of reference and principles
Activity 4 - The toolbox	30 minutes	To identify the tools we need to advance regenerative development principles in our day-to-day activities, learning, and future endeavours
Activity 5 - Devising regenerative solutions for the cultural and creative industries	1-1.5 hours	• To co-create regenerative development solutions for businesses • To apply the toolbox to the case studies
Activity 6 - Feedback	10 minutes	To receive feedback from participants and check their key takeaways (individual activity)

ACTIVITY 1 –

UNDERSTANDING SUSTAINABILITY

PURPOSE:

To brainstorm thoughts about the meaning of sustainability

APPROXIMATE LENGTH:

10 minutes

DEVELOPMENT:

This is a group activity. There is a large sheet of brown paper on the floor in the centre of the room; the group can sit around it. The word “sustainability” is written in the centre.

The facilitator will begin the activity using the following prompt questions:

What does ‘sustainability’ look like?

What does ‘sustainability’ mean to you?

What words come to mind when thinking about sustainability?

The participants and/or the facilitator will note responses on post-its and place them on the piece of brown paper.

RESOURCES:

- Brown paper (it can be replaced by common flip-chart paper or a whiteboard)
- Post-its
- Pens

NOTES FOR THE FACILITATOR:

- The facilitator may want to find key themes between the responses provided by students.
- If time permits, this activity is best combined with



ACTIVITY 2 –

SORTING OUT WORDS RELATED TO SUSTAINABILITY INTO THE SDGs

PURPOSE:

- To introduce the 17 Sustainable Development Goals
- To link sustainability concepts to the different SDGs

TO EXPLORE WHETHER:

- The group's or students' understanding of sustainability fits within the SDGs framework.
- There are any discrepancies or tensions emerging from trying to reconcile different notions of sustainability with the SDGs framework.

APPROXIMATE LENGTH:

20 minutes

DEVELOPMENT:

The facilitator will set up the icons of the 17 SDGs on the wall, each including a short description underneath.

The facilitator will briefly explain what the SDGs are and where they come from.

The facilitator will invite participants to respond to the following prompts.

- 1) Let's attempt to match the ideas about sustainability we put down on our post-it notes (Activity 1) with the different SDGs on the wall. If words need to sit with more than one SDG, we can make and place a duplicate.
- 2) Are there any other words that are missing and that we should include? Put them on a post-it note and add them to the appropriate SDG.
- 3) Are there any words that don't fit with any of the SDGs? Place them somewhere else on the wall.
- 4) What are the issues/areas within the SDGs that are most important to you? Why? Please place a sticker dot on the two words/issues/SDGs that are most important to you.

RESOURCES:

- Print of 17 icons with descriptors (please see Appendix A). An alternative to printing is projecting the 17 icons on the wall or another surface where you can stick post-it notes. Using Padlet is another option.
- Blue tack.
- Post-its.
- Dot stickers.
- Pens.

NOTES FOR THE FACILITATOR:

- We suggest the facilitator encourages the creativity of students when they have novel ideas to link sustainability and SDGs.
- Prompt questions refer to activity 1, but if taken separately, prompt questions can be adapted to take as a standalone task.
- This activity can be developed into group work, using, for example, Padlet.



ACTIVITY 3 –

COMPARING SUSTAINABLE DEVELOPMENT GOALS AND REGENERATIVE PRINCIPLES

PURPOSE:

- To interrogate the contradictions and missed opportunities in the SDGs.
- To compare the SDGs with more regenerative frames of reference and principles.

APPROXIMATE LENGTH:

1 hour (please note: time can vary depending on the available extensions to the activity).

DEVELOPMENT:

This activity follows on from Activity 2.

- 1) If they have not already, the facilitator will give an overview of the sustainability words that participants have provided through the post-it notes, the SDGs that they have linked these to, and the location of the dot stickers indicating the relevance of different issues. They will comment on areas of common interest, areas that have not received many post-its or dots, concepts that did not fit in.
- 2) The facilitator will ask questions to the group to invite critical analysis and reflection on the SDGs, e.g.: 'Is there anything that sticks out for you in the SDGs framework? Does anything seem odd, missing, contradictory? Why?'

These questions aim to elicit reflections on the meaning of sustainability as understood in the SDGs framework and whether it is conducive or not to addressing the urgent social and environmental problems faced by society today.

The facilitator may want to pose other specific follow-up questions to the above, such as: Is sustainability enough? Can we aspire to continuous economic growth while pursuing SDGs concerned with environmental action?

- 3) Following this discussion, the facilitator will introduce the concept of regeneration, regenerative frames of reference and brief principles.
- 4) The facilitator will ask the following questions to invite students to engage critically with the idea of regeneration as opposed to sustainability.

Q: So - if the SDGs are based on growth, which is in opposition to sustainability, how should the world instead be thinking in terms of REGENERATION?

Regeneration here refers to the process of restoring and rejuvenating the planet's ecosystems, resources, and natural balance to ensure environmental sustainability and resilience. This concept encompasses a wide range of efforts aimed at reversing damage caused by human activities and fostering the natural processes that sustain life on Earth.

Key aspects of regeneration include, for example, restoring ecosystems, regenerating soil health, rebuilding biodiversity, improving water resources, reduction in harm to the atmosphere, but also circular economies and waste management, and cultural and social regeneration, all while moving away from the paradigm of perpetual economic growth and with an awareness of planetary boundaries.

Efforts toward the regeneration of Earth often involve collaborative actions at individual, community, national, and global levels, combining traditional wisdom with modern technology and science.

There is no unifying code of regenerative principles or standards, rather there are various regenerative frames of reference and guiding principles that can be found in ecological, socio-cultural and economic contexts. Each of these offer slight variations of complexity and nuances in guiding principles. Facilitators are encouraged to introduce differing frames of reference into the learning space and discuss these together with their students.

EXAMPLES INCLUDE:

- **Capital Institute** - [Principles of Regenerative Vitality](#).
- **Planetary Boundaries and the Doughnut Economics** – see [The Doughnut Economics](#).
- **Regenerative Systems Design** - see [Qualities of a Regenerative System](#).
- **Ecosocial and Intercultural Pact for the South** – see [Manifesto from the Peoples of the South: For an Ecosocial Energy Transition](#).

Q: If we were to start stretching the ambitions of the SDGs, how might we reimagine them to become RDGs (Regenerative Development Goals)?

If possible, link back to what students had identified as most important to them in Activity 2. Use the table located in Appendix B under Activity 3 as a stretching exercise with students. For each of the 17 SDGs (or a few selected if you prefer) start to stretch the sustainable development goal out to end up with a regenerative development goal – based on principles of regeneration. As a facilitator, you decide the time period to imagine too. Could there even be an eighteenth goal that focuses on something else, like linking human activity across generations?

Once you have an idea of what the stretched goals may look and feel like, start to ask what will be the change in human behaviour required to get there? Open this discussion with students and start to brainstorm the types of knowledge, skills, and attributes that will be needed. Are there commonalities / key themes coming out across the discussions? What does this mean for business practitioners, today and tomorrow? Ask students to make a note of any useful resources to read, listen and watch that they have found throughout the process, collate these and share to students as a resource bank for deeper learning.

Students can make use of the internet and different regenerative frames of reference as resources to discover more and complete the table. Encourage the use of play and imagination when stretching out towards regeneration.

ACTIVITY 3 –

COMPARING SUSTAINABLE DEVELOPMENT GOALS AND REGENERATIVE PRINCIPLES

An excellent activity to complete when you have a diverse group of students in the class – i.e. business, arts, science backgrounds. This activity can be facilitated with students either completing the table collaboratively or allowing the students to complete it in small groups.

Facilitators may find that this activity is deeply enhanced by encouraging creative ways of documenting ideas on word clouds, brainstorming templates, coloured paper, performance or other creative methodologies. It may be that students abandon the idea of 17/18 goals and rather focus on principles, circular systems or integrated networks. There is no fixed solution nor end point for this activity – rather students should realise that regeneration is in constant flux and requires continuous movement and enhancement.

Q: What does sustainable vs regenerative look like in a business context?

The facilitator will share with participants the example of a factory under different paradigms:

Degenerative (chimneys; take-make-waste; carbon-intensive products)

Sustainable (factories to zero; closed-loop materials; low carbon products)

Regenerative (factories to forests; products from dispersed materials; products that sequester carbon)

Ask how the factory can also sequester carbon, store groundwater, purify the air, create soil, cool the climate, and house biodiversity (Factory as a forest).

This will open a discussion on what regenerative systems might look like in other sectors and aspects of business (e.g. management, marketing, agriculture, services, education).

RESOURCES:

- Pen and paper or whiteboard to grab thoughts from participants.
- For further resources on Regenerative Systems, please refer to Appendix B under Activity 3.



ACTIVITY 4 – THE TOOLBOX

PURPOSE:

To identify the tools, i.e. skills, capabilities, and actions we need to advance regenerative development principles in our day-to-day activities, learning, and future endeavours.

APPROXIMATE LENGTH:

30 minutes

DEVELOPMENT:

The participants will gather as one group around a big sheet of paper with a toolbox drawn on it.

Card labels will have tool shapes drawn onto them - each tool is labelled with its purpose.

Symbol	Meaning
Bunch of keys	to unlock business mindsets
Plane	to delicately hone opinion or practice
Binoculars	to enable us to see the long view
Darning kit (needle and thread)	to make long-lasting repairs
Safety pins and plasters	for quick fixes and temporary holds
Trowel	to prepare the ground and plant new thoughts
Compass	to determine direction and stay on course
Scalpel	to remove damaging thoughts/practice
Watering Can	to nurture new thoughts and connections
Screws	to make new resilient connections between existing actions/people



The facilitator will introduce the tools to the participants and will provide the following prompt questions for discussion, reflection and critical thinking.

Have a look at what we have in the toolkit so far. If we are to encourage the world to transition from the SDGs to the RDGs, are we prepared? How can these tools help us?

Do we have the right tools in our toolbox? Is there anything in here we don't need?

Is there anything missing? What other tools might we need to pack?

Students are invited to have short conversations with the person next to them and then add and draw any other tools, with the description of the function they perform, to the box.

RESOURCES:

- Tool shapes. Please see Appendix C
- Extra labels to draw new tools
- Pens
- Brown paper or flip chart (optional)

NOTES FOR THE FACILITATOR:

- The facilitator may want to ask students to write down their thoughts on a post-it note or on the brown paper/flipchart before moving on to draw the tools. The class could look at all the ideas and decide collectively on which tools to add.



ACTIVITY 5 –

DEVISING REGENERATIVE SOLUTIONS FOR THE CULTURAL AND CREATIVE INDUSTRIES

PURPOSE:

- To co-create regenerative development solutions for businesses by using case studies from the cultural and creative industries.
- To apply the toolbox to the case studies

APPROXIMATE LENGTH:

1 to 1.5 hours.

DEVELOPMENT:

Participants are asked to form small groups of 3 or 4.

The facilitator will read the transcript (in Appendix D), which uses the [Mantle of the Expert](#) framework. The transcript introduces the activities and explains that students are going to assume the role of Regenerative Business Experts.

Students will need to:

- Spend time reading the business case study and discussing it within their group.
- Come up with 3 actions that they recommend the business should take to refocus itself and move towards becoming a Regenerative Business, using the template provided.
- Each group will then share / present their findings with the rest of the class.

The facilitator will remind the students to use the toolbox (Activity 4) to assist in their completion of the required template in Activity 5.

The five business case studies included in the toolkit have been developed to consider both the local (London) as well as global contexts in which students' learning is situated. The cases found within Appendix D include: The Common Press, H&M, Disney, The British Museum, and the Carnival Village Trust.

It is important for the facilitator to consider their own local context here and they may choose to create additional business case studies of organisations that operate in the local area and that students may be familiar with. This personalisation of learning and offering of familiar contexts can provide greater relevance to students' learning, enhancing overall engagement.

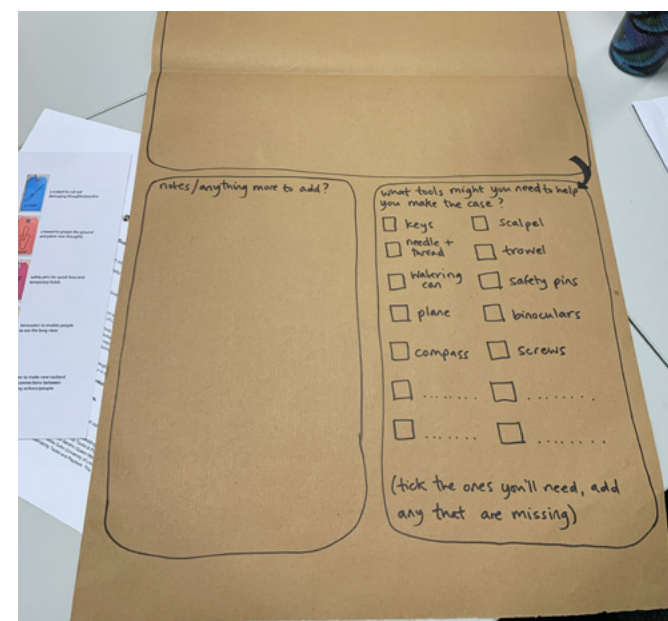
Additionally, when using local business sites, the activity can be extended using place-based education to incorporate site visits where students can visit local businesses, hear from owners, managers and employees and ask questions as a live business case. A further extension to this activity when using local business cases that would be well known in the community, could be to have students go out to the community in small groups and interview people about the business to ascertain broader views of the business' operations in the context of sustainability and regeneration. Both extensions are an excellent way to bring the case to life.

RESOURCES:

- Business case studies. Please see Appendix D for case examples.
- Pens
- Template form for writing down the answers. Please see Appendix D for the template.
- Completed toolbox (created from Activity 4)

NOTES FOR THE FACILITATOR:

Previous knowledge of SDGs and regenerative development principles are essential for this activity.



ACTIVITY 6 –

FEEDBACK

PURPOSE:

To receive feedback from participants and check their key takeaways (individual activity).

APPROXIMATE LENGTH:

10 minutes

DEVELOPMENT:

The facilitator will use a feedback form with 4 boxes.

Please see Appendix E.

The questions are as follows:

Please share

Q: One thing that you have learned today

Q: One thing that has surprised you today

Q: One thing that you are going to do as a result of taking part today (that you wouldn't have done if you had not taken part)

Q: Anything else you want to tell us about your experience today?

RESOURCES:

- The feedback sheet - see Appendix E.
- Pens

ABOUT THE AUTHORS



Dr. Alessandro Merendino is a Lecturer in Accounting at Queen Mary University of London and a qualified chartered accountant in both Italy and the UK. With expertise in corporate governance and strategic decision-making, his research focuses on integrating digital technologies like big data and artificial intelligence into business strategies.

Passionate about the intersection of technology and sustainability, Dr. Merendino employs innovative, art-based approaches to help directors leverage technology in alignment with the United Nations Sustainable Development Goals, fostering positive transformations in the corporate and educational landscape.



Dr Paula Serafini is a Senior Lecturer in Creative and Cultural Industries at Queen Mary University of London. Her research is situated in the field of cultural politics, and her interests include extractivism, social movements, art activism, performance, cultural labour and policy, and socioecological transitions. In her work, she employs interdisciplinary

approaches, drawing from cultural and media studies, political ecology, sociology, anthropology and art theory. In addition to her research, over the last decade and a half she has developed collaborative pedagogical and organising practices alongside autonomous collectives in London, where she is currently based. She is author of *Performance Action: The Politics of Art Activism* (Routledge, 2018) and *Creating Worlds Otherwise: Art, Collective Action, and (Post) Extractivism* (Vanderbilt University Press, 2022), and co-editor of *artWORK: Art, Labour and Activism* (Rowman and Littlefield International, 2017) and *Arte y Ecología Política* (IIGG-CLACSO, 2020).



Prof Nicholas McGuigan is an award-winning educator who works as an innovator, instigator and disruptor to create future-oriented business education programs. He holds joint positions as Professor of Accounting and Director of Equity, Diversity and Inclusion at Monash University, Australia and Professor of Accounting at Rostock

University, Germany. His interdisciplinary accounting research interests navigate equity & diversity, integrated thinking and systems design, creativity and innovation, and behavioural change. Nick plays an active governance role within accounting associations, serving on boards and committees across three continents. He works closely with global accounting and higher education bodies to host events, contribute to panel discussions and create up to date, engaging member content.



Prof Nadia Gulko, PFHEA, is Professor of Accounting Education and Sustainability at University of Lincoln, UK and Extraordinary Professor at North-West University, South Africa. Before joining academia, she worked for over 10 years in industry. She published in leading peer-reviewed academic journals such as *Studies in Higher Education*, *Business*

Strategy and the Environment, *International Journal of Disclosure and Governance*, *Journal of Financial Accounting and Reporting*, *Journal of Business Research*. She pursues practical research on accounting and business education, non-financial reporting including ESG, SDGs, CSR disclosure and corporate board diversity.

She has strong evidence of significant impact on the student learning experience, staff development, and partnership work at national and international levels. Promoting inclusive and reflexive practices, she led several teaching and learning initiatives, COIL projects, and research grants.



Janet Vaughan has designed site specific and touring performances for unusual spaces, devised theatre and new writing. Her freelance design career includes work with Theatre Absolute, the Belgrade Theatre, and a pop-up shop kit for the ground-breaking vInspired/ Retail Trust Retail Ready People project in 2013. Janet's designs were chosen to

represent UK scenography at the Prague Quadrennial World Scenography Exhibitions in 1999 and 2015, and she was part of Julie's Bicycle's first cohort of Creative Climate Leaders. She is a keen allotmentee, was a primary school governor for 11 years and is currently a board member at Open Theatre & Ludic Rooms.



Prof Gyles Lingwood is Professor of Business Creativity at the University of Lincoln, UK. As Director of Education (Arts, Social Sciences & Humanities) he provides strategic leadership to enhance teaching, learning and the student experience. Gyles teaches creative thinking and communication as well as frequently undertaking education and

business advisory roles. He runs workshops for organizations and speaks at business conferences about creativity, idea generation, communication and copywriting. Gyles has published three best-selling books: 'I love it. What is it? – The Power of Instinct in Design and Branding' (Phaidon, 2024); 'Copywriting – Successful Writing for Design, Advertising and Marketing, 3rd edition' (Laurence King 2022); and 'Read Me – 10 Lessons for Writing Great Copy' (Laurence King, 2014).

Before working in higher education, Gyles worked in the creative industries for a wide range of high-profile advertising and design companies in London, producing award-winning creative work. His students continue with this success, regularly being recognized in international advertising and design competitions, and enjoying rewarding careers in many of the top creative agencies around the world.

ABOUT THE DESIGNER



David Pettitt is an accomplished educator and design professional with extensive experience in both graphic design and higher education. With a strong foundation in contemporary professional practices and pedagogical theory, he has significantly contributed to the advancement of academic programs in design education. Over the past

five years, he has led an award-winning, high-performing undergraduate course.

Dave has successfully taught and supervised both undergraduate and postgraduate students, employing innovative teaching and assessment strategies to elevate the student experience. His approach blends critical theory with practical application, ensuring graduates are both academically prepared and industry-ready.

In addition to his teaching and leadership roles, Dave has been actively involved in collaborative projects that have led to high-quality, peer-reviewed outputs. He has played a key role in course reviews and accreditation processes, both within the University of Lincoln and at external institutions, where he has chaired revalidation and periodic academic review (PAR) panels.

Complementing his academic credentials, Dave brings years of industry experience as a Creative Director, where he led design teams and managed client relationships. This professional background has endowed him with strong interpersonal skills and the ability to effectively communicate complex ideas, tailoring his approach to diverse audiences and individuals.

Dave is passionate about design education and is excited by the opportunity to contribute to the growth and success of academic programs as a Senior Lecturer and Course Leader in Graphic Design. His blend of academic excellence, creative leadership, and industry insight positions him as a valuable asset to any forward-thinking educational institution.

Funders

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Do you have any thoughts you would like to share with us?

Please feel free to contact us at:

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FURTHER RESOURCES

TO NURTURE YOUR SUSTAINABILITY AND REGENERATION JOURNEY

AACSB (2022), Sustainability Across the Curriculum, <https://www.aacsb.edu/insights/articles/2022/03/sustainability-across-the-curriculum>

AACSB (2023), Today's business schools are responding to students' desires to make a difference in the world regardless of the career paths they choose. <https://www.aacsb.edu/insights/articles/2023/04/learning-to-lead-with-sustainability-impact>

AACSB (2024), What Do Students Really Know About Sustainability?, <https://www.aacsb.edu/insights/articles/2024/08/what-do-students-really-know-about-sustainability>

Advance HE (2023), Education for Sustainable Development: a review of the literature 2015-2022, <https://www.advance-he.ac.uk/knowledge-hub/education-sustainable-development-review-literature-2015-2022>

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UN PRME (n.d.), Principles for Responsible Management Education – UK and Ireland Chapter <https://www.unprme.org.uk/>

UN PRME (n.d.), The Impactful Five (i5) <https://www.unprme.org/the-impactful-five-i5/>

UN SDGs (n.d.), UN SDGs <https://sdgs.un.org/>

APPENDICES

APPENDIX A. ACTIVITY 2 - SORTING OUT SUSTAINABILITY INTO SDGS PURPOSE

17 SDGs to print off or project

SUSTAINABLE DEVELOPMENT GOALS



APPENDIX B.

Activity 3 - Comparing Sustainable Development Goals and Regenerative Development Principles

Regeneration Resources:

Journal Articles

Reed, B. (2007) Shifting from 'sustainability' to regeneration, Building Research & Information, 35:6, 674-680, DOI: 10.1080/09613210701475753

Blogs

Qualities of a Regenerative System

<https://medium.com/the-regenerative-transition/the-qualities-of-a-regenerative-system-38d7ac10b9b3>

Rob Hopkins' Podcast - each episode covering a different regenerative issue <https://podcasts.apple.com/gb/podcast/from-what-if-to-what-next/id1538281063>

Films

A New Economy – <http://www.aneweconomy.ca>

The Economics of Happiness - <https://vimeo.com/ondemand/theeconomicsofhappiness>

Living Without Money - <http://livingwithoutmoney.org>

Tomorrow - <https://www.tomorrow-derfilm.de/en/film.html>

David Attenborough: A life on our planet - <https://silverbackfilms.tv/shows/david-attenborough-a-life-on-our-planet/>

Table exercise activity to print and use to aid discussion with students ([link to print version](#))

DGs 2015	Potential RDGs examples / stretch goals for today	Outline human behaviour change	Further Reading / Listening /
1. End poverty in all its forms everywhere.			
2. End hunger, achieve food security and improved nutrition and promote sustainable agriculture			
3. Ensure healthy lives and promote well-being for all at all ages.			
4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.			
5. Achieve gender equality and empower all women and girls.			
6. Ensure availability and sustainable management of water and sanitation for all.			
7. Ensure access to affordable, reliable, sustainable and modern energy for all.			
8. Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.			
9. Build resilient infrastructure, promote inclusive and sustainable industrialisation and foster innovation.			
10. Reduce inequality within and among countries.			
11. Make cities and human settlements inclusive, safe, resilient and sustainable.			
12. Ensure sustainable consumption and production patterns.			
13. Take urgent action to combat climate change and its impacts.			
14. Conserve and sustainably use the oceans, seas and marine resources for sustainable development.			
15. Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss.			
16. Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.			
17. Strengthen the means of implementation and revitalize the Global Partnership for Sustainable Development.			

APPENDICES

APPENDIX C.

Activity 4 - The toolbox

Symbol	Meaning
Bunch of keys	to unlock business mindsets
Plane	to delicately hone opinion or practice
Binoculars	to enable us to see the long view
Darning kit (needle and thread)	to make long-lasting repairs
Safety pins and plasters	for quick fixes and temporary holds
Trowel	to prepare the ground and plant new thoughts
Compass	to determine direction and stay on course
Scalpel	to remove damaging thoughts/ practice
Watering Can	to nurture new thoughts and connections
Screws	to make new resilient connections between existing actions/people



[\(link to print version of the toolbox\)](#)

APPENDIX D.

Activity 5 – Devising regenerative solutions for the cultural and creative industries

The transcript read by the facilitator (using the Mantle of Expert Technique)

We work in small teams that inspect all aspects of a firm's operations - from where they buy their coffee to who they bank with, from their attitudes to growth to how they look after their workers - and then, based on our findings, we make recommendations to management on where they should focus their efforts to have the largest impact in increasing the business' capability for regenerative action that will benefit people and planet.

So - Thanks for joining me in the meeting room this afternoon.

As we all know, since we began our Regenerative Business Consultancy, we have had enquiries from many different sizes and scales of business. The increasingly unpredictable nature of the climate, and the rising importance placed on ethical and environmental issues by consumers, means that all kinds of businesses are beginning to feel that they should pay more attention to how their business interfaces with these issues.

And increasing numbers of businesses are choosing to apply for B Corp certification as a way to demonstrate that they care about the important issues as much as their customers do.

Now, we all know that, for some businesses, this is a matter of principle and they genuinely want to move away from previously extractive or degenerative practices - to operate regeneratively. We also know that there are many businesses moving in this direction less out of a concern for the planet, than out of concern for their bottom line - but they want to be seen to be on the right side of history.

Although we can often spot a business' motivation, as a Regenerative Consultancy, we value any business trying to make their work practices regenerative.

This afternoon we have XXX (Insert the number of cases you would like to review) new clients to assess - groups will take one of these each and make some initial recommendations

based on the available information. As is often the case, some of these businesses are already operating with an eye to sustainability, but - as always - it is our job to suggest to them ways that they could go further - to do more good.

Can they invest in their workers and suppliers instead of siphoning money into shareholders' pockets?

Could they open their subsidised canteen to the local community every lunchtime?

Are they able to donate the excess solar energy they generate from their vast roof to the neighbouring school?

Can they reward employees who travel to work using public or active transport with a green bonus - and transform the car park into a community micro-farm?

Anyway - please read through the case studies you have been given and discuss using the template the business within your groups.

- *What 3 top actions might you suggest that will move the business beyond sustainability to genuinely regenerative practices?*
- *Can you give some suggestions for how you might make the business case for these actions to their management team?*
- *What 'tools' you might need to use to do this?*

You will need to make sure one of the group members is capturing all the suggestions and discussions - and then collectively select your top three recommendations to add to the form.

You have until XXX (insert time here), and then we will have a look at what we have all come up with.

As a group for each case study discuss together:

WHAT is the action?

WHY is this the task the business should prioritise?

HOW should the business go about taking this action?

APPENDICES

THE FIVE BUSINESS CASES

Name of Organisation
The Common Press
Purpose/Scope of Organisation
The Common Press is a small independently owned community-focussed 'more-than' bookshop. It is London's first intersectional queer bookshop café & events space.
Ownership Structure
The Common Press was established in 2019 to be a place for storytelling, culture, and community. It is a small independently owned bookstore café and event space expanding its operations under a member services model. Seeking financial support from its members to operate within a collective to assist and provide services to its members. Find out more here - https://thecommonpress.shop/

Key Facts
The founders. 3 people of colour, women and non-binary, Co-founders - 2019 External reporting. Small independent organisation with limited access to governance structures and practices, policies and procedures etc. Anarchist Bookfair. The Common Press were a site for the Anarchist Book Fair 2023. Laptop friendly space. The Common Press has been identified as a laptop friendly collaborative space. This includes identified stable Wi-Fi, long stays, work-friendly tables, quiet, video/audio calls.

- 5. Social Impact and Community Engagement:** As London's first consciously queer intersectional bookshop, The Common Press provides a safer space for the LGBTQIA+ community to exist both during the day and at night in social settings. They are a radical and independent space that stands up for what they believe in and champions books by authors from a wide range of marginalized backgrounds. They host a diverse range of events every day, including dance classes, yoga sessions, book clubs, family-friendly events, book launches, workshops, and parties.
- 6. Urban Environment.** The Common Press are located in a highly urbanised area of London, located in the heart of Shoreditch. London's creative design hub.

Narrative
Founded in 2019, The Common Press used to be known as Glass House. The business operates a multidisciplinary queer arts venue and community hub based in Shoreditch. The venue consists of three spaces: Common Counter, a friendly local bar for the queer, The Common Press, a consciously intersectional bookshop and café celebrating writing by queer people and people of colour; and the Commons, a flexible and well-equipped events space perfect for everything from dance performances to book, workshops and parties. The Common Press operates a small café space which runs from a sustainable, locally-sourced sense of responsibility. The business operates under inclusive practices with a zero-tolerance policy when it comes to any form of anti-social or exclusion practices.

As a part of their inclusive focus The Common Press support queer authors through running book reading and signing events, stocking a large and diverse range of authors, running queer writing circle events, as well as assisting in publishing diverse works. To further amplify marginalised queer voices The Common Press has installed podcast studio facilities downstairs where people are able to hire out these facilities to record and create podcasts using professional equipment.

Covid has impacted the business operations where they have not been able to make the operation of the bar area financially viable (currently only available for private hire). The business has moved to a membership subscription model in order to secure additional financial resources with long-term financial sustainability in mind.

External info (links to news etc about organisation)

Operating Responsibility: <https://www.standard.co.uk/lifestyle/pride-the-common-press-east-london-paul-flynn-b1090491.html>

Social issues – London Inside <https://londontheinside.com/the-shoreditch-bookshop-thats-celebrating-the-queer-community/>

The Common Press <https://www.commonpress.co.uk/>

APPENDICES

Name of Organisation
H&M
Purpose/Scope of Organisation
H&M Group is a global fashion and design company, with over 4,000 stores. Their purpose is to “mak[e] great and more sustainable fashion and design available to everyone. Each brand has its own unique identity, and together they complement each other and strengthen H&M Group – all to offer our customers unbeatable value and to enable a more circular lifestyle”.
Ownership Structure
H&M is a listed company. The ownership structure of H&M Hennes & Mauritz AB Class B (GB:0HBP) stock is a mix of institutional, retail and individual investors. The magnate Swedish billionaire businessman, Persson and his family, owns just over 58%. The other Swedish family owning the company is Lottie Tham.
Key Facts
1. It is one of the world’s largest fast fashion organisation. It was established in the 40’s in Sweden by a women’s clothing store called Hennes. A few years later, Persson bought a hunting apparel and fishing store, called Mauritz Widforss. When he combined that brand with Hennes, the store began to sell women’s and men’s clothing under the name “Hennes & Mauritz” or “H & M”. 2. They have 4,743 stores in over 50 countries making the second biggest clothing retail stores. Despite being a Swedish organisation, the US holds the most stores. 3. Every time a new store opens, it is company’s tradition to have the new employees celebrate the opening by performing a choreographed dance in front of customers and press. 4. For certain retails, it takes up to six months to design and produce new style, but for H&M, it takes only two weeks. Suppliers around the world help push the product to stores in just under a month.

5. Customers can drop off any used clothing from any brand at any store. The company will decide if each garment can be sold as second-hand, turned into another product or turned into other textiles.
6. Despite trying to help the environment and keep a positive brand, it’s worth noting the company has seen significant controversies and scandals over the years. The company released an advert of a Black boy wearing a hoodie that read, “Coolest Monkey in the Jungle”. The advert was criticised to be racist.

Narrative

The H&M Sustainability Report for 2023 emphasizes their commitment to environmental impact, labour conditions, and animal welfare and other. Here are the key points:

Regarding, Environmental Impact: H&M is advancing towards its climate goals, achieving a 22% reduction in greenhouse gas emissions in 2023. They have a target to reduce emissions by 56% by 2030. They continue to focus on sustainable materials, with 85% of their materials now recycled or sustainably sourced.

Regarding Labour Conditions: The company maintains a strong focus on improving labour practices within their supply chain. This includes ensuring fair wages, safe working conditions, and upholding workers’ rights globally. H&M is also investing in better communication systems to enhance transparency and accountability in its supply chains.

Regarding Animal Welfare: H&M adheres to strict policies against animal testing and promotes the use of alternatives to animal-derived materials. They aim to increase the use of cruelty-free and vegan materials in their products.

However, despite some progress, H&M is criticized for not doing enough to overhaul its fast fashion business model, which is inherently unsustainable and exploitative.

Regarding the Environmental Impact: H&M has set targets to reduce greenhouse gas emissions and uses some eco-friendly materials, but there is no substantial evidence of achieving these goals. The fast fashion model continues to contribute significantly to environmental degradation.

Regarding Labour Conditions: While H&M has engaged in initiatives like the Bangladesh Fire Safety Accord and has published detailed supplier information, it has failed to ensure a living wage across its supply chain and has been linked to labour abuses, particularly in Myanmar and in the context of the 2018 reports detailing abuse of female garment workers.

Regarding Animal Welfare: H&M has an animal welfare policy and uses some certified animal products, but still relies on materials like leather and exotic animal hair, which are considered less sustainable.

While H&M offers a “Conscious” collection aimed at being more sustainable, the overall impact of the brand remains negative due to the disposable nature of its products and the ongoing use of a fast fashion business model.

H&M was accused of greenwashing, however in one of the legal suits, the court dismissed the lawsuit against H & M.

External info (links to news etc about organisation)

H&M website <https://hmgroupp.com/about-us/>

H&M shareholdership <https://hmgroupp.com/investors/shareholders/>

Key facts: <https://www.businessinsider.com/surprising-fun-facts-about-hm-clothing-store-2018-6#the-brand-has-been-accused-of-selling-rationally-and-culturally-insensitive-garments-8>

Advert criticised being racist: <https://www.businessinsider.com/hm-coolest-monkey-sweatshirt-apology-reactions-2018-1>

H&M sustainability report <https://hmgroupp.com/investors/annual-and-sustainability-report/>

Criticisms on H & M sustainability: <https://goodonyou.eco/how-ethical-is-hm/>

Lawsuit: <https://www.reuters.com/legal/legalindustry/guidance-sustainable-claims-after-dismissal-hm-greenwashing-class-action-2023-06-02/>

APPENDICES

Name of Organisation
The Walt Disney Company
Purpose/Scope of Organisation
The Walt Disney Company is a diversified global entertainment business with operations in five major segments: Media Networks, Parks and Resorts, Studio Entertainment, Consumer products, and Interactive
Ownership Structure
Disney is a listed company. Disney is mostly owned by public companies and individual investors at 50.58%, followed by other institutional investors, mutual funds, and insiders at 33.77%, 15.57%, and 0.08%, respectively. Vanguard stands out as the top shareholder of Disney stock, holding a stake of approximately 7.01%. Following closely is Vanguard Index Funds, with a notable ownership stake of 6.45% in the company. Christine McCarthy is Disney's top individual insider shareholder with almost 208,000 shares (0.01%). She was the CFO until June 2023. All the other Chief Executives such as Rober Iger, the CEO, own shares of Disney.
Key Facts
1. The funder. Walter Elias Disney was born in Chicago in 1901 - The board of directors. The Board of Directors is currently comprised of 11 Directors with relevant experience, including serving in leadership roles at major global organizations, and encompassing a diverse range of talents, skills, and expertise. Ten of those 11 Director nominees are independent, and all members of the Audit, Compensation, and Governance and Nominating Committees are independent.

- 3. Corporate Conflict.** A recent corporate conflict involving Disney, centred around activist investor Nelson Peltz's attempted proxy fight to join Disney's board of directors. This battle culminated in significant scrutiny of Disney's corporate decisions, notably the \$71 billion acquisition of 21st Century Fox and discussions about reinstating dividends which Peltz pushed for.
- 4. The previous CEO.** The previous CEO, Michael Eisner, remained in power for 21 years (1985 to 2005). Eisner's management style is critiqued for cultivating an environment where dissent was discouraged, and loyalty was overly prized, leading to strategic errors and a culture that did not challenge his authority effectively. This environment contributed to several high-profile business mistakes and public relations issues.
- 5. Corporate Strategy and Oversight:** The Walt Disney Company continues its commitment to operating responsibly, fostering diversity, equity, and inclusion, investing in its people, and promoting environmental sustainability.
- 6. Environmental Initiatives:** Disney has received validation for its greenhouse gas emissions reduction targets from the Science Based Targets initiative (SBTi) and is focusing on energy efficiency, waste reduction, and sustainable design.
- 7. Social Impact and Community Engagement:** Disney has contributed significantly through charitable donations, focusing on diversity, equity, inclusion, and environmental sustainability. They have also continued their collaboration with Make-A-Wish, celebrating significant milestones in wish-granting.
- 8. Employee Development and Support:** Disney offers comprehensive benefits and professional development opportunities through programs like Disney Aspire, which covers full tuition for eligible employees.

Narrative
The 2024 Sustainability report details Disney's strategic approach to sustainability and social impact, emphasizing responsible operations and long-term commitments to the environment and community welfare. It outlines initiatives in reducing operational emissions, enhancing global working conditions, and promoting digital and physical safety standards. The company's investment in its people is evident through extensive learning opportunities and wellness programs, aligning with its goals of fostering an inclusive and supportive work environment. Disney's dedication to social impact is showcased in its significant charitable contributions and volunteer efforts, enhancing its global presence and community connections. The report highlights Disney's commitment to continuous improvement and leadership in corporate responsibility and sustainability. However, Disney faced significant backlash for its reported financial support of Florida's HB 1557, known as the "Don't Say Gay" bill. This support contradicted the company's public stance on diversity and inclusion, leading to public protests and employee walkouts. Disney initially refrained from commenting but eventually paused all political donations in Florida and publicly opposed the bill. This incident damaged Disney's reputation and raised questions about its commitment to the LGBTQ+ community and broader social issues. <i>continued over page ...</i>

APPENDICES

Narrative continued

Disney's handling of the controversy demonstrated a reactive and disorganized approach to CSR. The company was slow to communicate its stance, and its initial lack of transparency and clarity exacerbated the situation. When Disney did respond, it reversed its previous actions, which only led to further scrutiny of its policies and practices regarding diversity and representation.

These CSR failures not only affected Disney's immediate standing among its stakeholders but also highlighted deeper issues in its approach to CSR. The company's struggles with effective communication and alignment of its corporate actions with its stated values were evident, suggesting a need for a more strategic and integrated approach to managing CSR.

External info (links to news etc about organisation)

<https://smf.business.uconn.edu/wp-content/uploads/sites/818/2016/12/DIS-Report.pdf>

Nasdaq: <https://www.nasdaq.com/articles/who-owns-walt-disney-nyse:dis-stock>

Sustainability report (2024): https://thewaltdisneycompany.eu/app/uploads/2024/04/TWDC-EMEA-CSR-Report_2023.pdf

Operating Responsibility Disney: <https://impact.disney.com/operating-responsibly/>

Critique of the CEO long tenure: https://www.bayes.city.ac.uk/_data/assets/pdf_file/0005/56372/2A_Forbes.pdf
CSR issues – The Guardian (2022) <https://www.theguardian.com/film/2022/mar/22/disney-workers-walk-out-dont-say-gay-bill-mixed-messages>

APPENDICES

Name of Organisation
British Museum
Purpose/Scope of Organisation
Arts and Heritage. "The Museum's aim is to hold a collection representative of world cultures and to ensure that the collection is housed in safety, conserved, curated, researched and exhibited."
Ownership Structure
The British Museum is a non-departmental public body (NDPB), operating at arm's length from government, but accountable to parliament. It's sponsored by the Department for Digital, Culture, Media & Sport with whom it has a Management agreement. The main retailing, off-site trading and publishing activities of the BM are carried out by the British Museum Company Limited, a company wholly owned by the Trustees, together with its subsidiary, British Museum Ventures Limited (BMV, company number 1442912). Commercial hire, education and other income generating activities are carried out by the British Museum Great Court Limited (BMGC, company number 4098945), also a company wholly owned by the Trustees.
Key Facts
The British Museum was established by an Act of Parliament in 1753. It employs about a thousand people, and has a wide range of stakeholders, including DCMS, HM Treasury, Camden Borough Council, Historic England, national and international visitors, other London museums, regional museums, international museums, universities, sponsors, donors and people and communities from current and future generations across the globe. The BM's total expenditure for last year was £103.4 million. Expenditure on raising donations and legacies was £2.6 million and expenditure on other trading activities was £8.7 million. Expenditure on charitable activities was £91.7 million.

The British Museum received £47.8 million revenue and £20.0 million capital grant-in-aid from DCMS in 2022/23, including emergency support in response to the COVID-19 pandemic and funding for essential work on the Bloomsbury site.

Visitor numbers: Last year the museum received 4.5 million visitors (around three quarters of pre-pandemic numbers). 2.5m out of the 4.5 m were overseas visitors. In addition, the Museum's digital presence saw around 27 million visits across all websites.

International: The Museum's popular programme of international touring exhibitions continued in New Zealand, China, Japan, Australia and Spain last year. More than a million visitors saw a BM exhibition internationally, suggesting a resurgence in this post-pandemic environment.

Sustainability: The BM recognises that its activities impact on society and the environment at local, regional and global levels through the resources it consumes, the waste it produces, the travel and work patterns it encourages amongst its staff and the products it buys.

The BM policy on Sustainable Development states: "The British Museum is committed to sustainable development throughout all the aspects of its operation, and to promote sustainability in its educational and research activities. It will encourage environmental and sustainable development best practice throughout the Museum community and will demonstrate its commitment to continual improvement and innovation in all aspects of environmental management and sustainable development. It will seek to achieve this by: the efficient and effective use of energy; through the elimination or reduction of any detrimental impact that its activities might have on the environment; and by the integration of sustainable development into its procurement activities."

Narrative
The British Museum is a landmark British cultural institution. Its vast collection of objects allows us to explore different cultures, to discover forms of expression across time, and learn about their interconnections. At the same time, the Museum has been the site of a number of controversies concerning its duties on social and environmental sustainability.
Sponsorship BP has been a sponsor of the British Museum since 1996 and until 2023 was the title sponsor of the museum's major exhibitions. This deal was the target of protests for over a decade, with environmental groups arguing that the presence of BP logos on the Museum walls was contributing to the company's "social license to operate", when in fact their business model and lobbying activities go directly against climate action. Campaigners have argued that in a climate crisis no cultural institution should support fossil fuels, and also highlighted that the amount received by the museum was a very small percentage of their budget (around 0.5 percent) and therefore not essential to the museum's functioning. The Museum claims that BP's support has been key to the development of the institution's programming. In 2023 the exhibition sponsorship agreement came to an end, but that same year the Museum confirmed they would be accepting BP sponsorship for their 10-year redevelopment plan.
Repatriation The Museum has also been the site of controversies linked to the repatriation of objects. Communities across the world, from Australia to Greece and the Easter Islands have for years been requesting the return of objects of significant historical, cultural and/or spiritual value, which in many cases were obtained as a result of colonialism. One of the most high-profile cases has been that of the Benin Bronzes (Nigeria), looted by British troops in the 19th century.

APPENDICES

External info (links to news etc about organisation)

British Museum Sustainable Development Policy:
<https://www.britishmuseum.org/sites/default/files/2019-10/Sustainable-Development-policy-2007-11.pdf>

Culture Unstained- Ethical sponsorship for cultural organisations: <https://cultureunstained.org/ethicalsponsorship/>

On the Museum and the Benin Bronzes: <https://www.theguardian.com/commentisfree/2023/feb/05/british-museum-benin-bronzes-nigeria>

Critiques to new British Museum-BP deal: <https://www.museumsassociation.org/museums-journal/news/2023/12/british-museum-announces-new-50m-bp-deal-to-fund-masterplan/#>

Debate between BM and climate activists (2019):
<https://news.artnet.com/art-world/british-museum-bp-climate-1614934>

APPENDICES

Name of Organisation
Carnival Village Trust
Purpose/Scope of Organisation
Carnival Village Trust is London's development agency for Carnival Arts. They host strategic arts venues and work with carnival arts organisations. As well as facilitating arts workshops and small projects, they organise major events such as Notting Hill Carnival, a Caribbean carnival dating back to 1966 and which is one of the world's largest, and a cultural icon in the UK.
Ownership Structure
Registered charity. It has a subsidiary, Notting Hill Carnival Limited.
Key Facts
Carnival Village Trust is a charitable company and receives funding from the Arts Council England. It has 50 employees and 7 trustees.
Total income (March 2023): £3,061,289
Total expenditure (March 2023): £3,327,607
The festival attracts around 2 million people each year. As early as 2004, a review of the carnival stated that "As the Notting Hill Carnival grows, sustained success will be directly related to careful management of the Carnival, particularly in the areas of public safety, community leadership, economic development and environmental impact."
Each year the carnival leaves behind 300 tonnes of waste, which is then cleaned up by the company SUEZ.
The Carnival Village Trust holds several policies on matters like bullying and harassment, conflicting interests, paying staff, risk management, safeguarding and social media, but not on sustainability.

Narrative
A recent review argues that "on the one hand, the Notting Hill Carnival commands the status of a 'World Carnival' - it is the largest carnival in Europe and second in the world only to the Rio Carnival in Brazil. And yet, the infrastructure and resources supporting this significant cultural festival are wholly inconsistent with this 'World Carnival' ranking."
Carnival Village Trust does not have a section dedicated to sustainability on their website, and neither does its subsidiary Notting Hill Carnival Limited. However, the latter has an 'Impact' section on their webpage that leads the 'Open Green Events Code of Practice' for festivals and events developed by Vision:2025. The Green Events Code [Beta] officially launched as a 'working standard in development' at the Sustainable Events Summit, 19th October 2022. Work is underway to engage further with all stakeholders to understand how to implement the code most effectively.
The draft of the code states that it provides minimum standards for practice. It has some clear aims for some aspects of production such as energy (100% renewable electricity by the end of 2023 for venues and offices and 50% reduction in fossil fuel consumption at live events (onsite) by 2025) and single use plastic (to be eliminated by 2025). However, other areas of sustainability management have not been fully developed yet. For instance, there is intention to put into place a plan to reduce direct and stakeholder travel & transport emissions, to establish a food and drinks policy with stated recognised standards, and to eliminate food waste and repurpose left-over edible food, with no clear guidelines to date. In addition, there have been some other isolated sustainability initiatives in the carnival, such as Samba-reggae group Dende Nation's costumes made from Brazilian landfill

External info (links to news etc about organisation)
Organisation website: https://carnivalvillage.org.uk/
Green Events- Code of Practice (info): https://www.vision2025.org.uk/green-events-code/
Green Events- Working code for consultation: https://www.vision2025.org.uk/wp-content/uploads/2022/10/Green-Events-Code_Launch.pdf
Charity Commission overview: https://register-of-charities.charitycommission.gov.uk/charity-search/-/charity-details/4038595/full-print
Dende Nation's sustainable costumes: https://www.standard.co.uk/news/uk/carnival-brazilian-brazil-drums-london-b1103175.html
Carnival Strategic Review https://nhcarnival.org/wp-content/uploads/2023/06/1782_-_strategic_review_2004.pdf

The template for the case study is on the next page for you to print or save it as a separate document to upload.

APPENDICES

CASE STUDY COMPANY =

Our top three actions:

1.

These are the most important actions because:

1.

How should the business go about implementing these actions?
And how might you make the business case to management?

Notes/anything more to add

What tools might you need to help you make the case?

- | | |
|-------------------|---------------|
| • Keys | • Scalpel |
| • Needle & thread | • Trowel |
| • Watering Can | • Safety pins |
| • Plane | • Binocular |
| • Compass | • Screw |
| • | • |
| • | • |

APPENDICES

APPENDIX E.

Activity 6 the feedback sheet

Tell us about one thing that you learned today:

What was one thing that surprised you today?

What is the one thing that you are going to do
as a result of taking part today (that you
would not have done if you hadn't taken part)?

Is there anything else you want to tell us about your experience today?

Thank you for exploring our Beyond Sustainability Toolkit!

We are excited to see how you will use these tools to inspire and engage your students in creating a more regenerative future together. Dive in, collaborate, and make a meaningful impact in your community today.

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