

IMPACT ASSESSMENT
REPORT 2026



BLOOMING *HAUS*

An Overview of Our Environmental,
Social & Governance Impact

PURPOSE STATEMENT

Blooming Haus exists to show that floristry can be environmentally honest and socially responsible at every stage, from how flowers are grown to how they are designed, used, and returned to the earth.

We work to fair conditions for our team, our freelancers, and our suppliers, and we use our position to raise what the industry considers acceptable, holding ourselves to the same standards we advocate for. Blooming Haus continues to flourish as a regenerative business, blending artful design and ecological intelligence. We invite clients, partners, and peers to collaborate with us in creating a greener, more beautiful world.

Together, we can cultivate change that blossoms for generations.



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EXECUTIVE SUMMARY

This 2025-2026 Impact Report marks a defining year for Blooming Haus. Still the world’s only event company and florist to hold both B Corp and Planet Mark certification simultaneously, we continue to demonstrate that regenerative practice and creative excellence are inseparable.

Our environmental commitments span the full value chain: 100% renewable electricity, a fully electric van fleet, 95% British-grown foliage, and a foam-free studio. This year, 15 tonnes of green waste were composted, 56.2 kg of LDPE plastics were diverted to upcycled homeware, 85 kg of flexible film plastics processed into construction board, 91.8 kg of candle wax recycled, and ~1,550 flower heads repurposed into biodegradable confetti with Confetti Club. Our packaging uses 70% upcycled cardboard offcuts, avoiding virgin material use.

In the reporting year ending March 2026, total market-based carbon emissions reduced by 5.8%, from 4.6 to 4.3 tCO₂e. Scope 1 and 2 emissions were eliminated entirely — a 100% reduction driven by a return to renewable energy tariff following studio relocation. This year also marks our first Scope 3 reporting, covering employee commuting, business travel, and upstream transportation.

Socially, Blooming Haus is a Living Wage Employer, has achieved gender parity, and boasts a highly diverse team. In April 2026, the studio formalised a research partnership with the University of Surrey’s Research Innovation & Impact hub, sponsoring and delivering a keynote at the first-ever Workshop on Research on Humans’ Response to Flowers.

Governance is underpinned by mandatory sustainability training through the Planet Mark Academy, annual FSI supply chain audits, and a policy framework spanning ESG, climate action, JEDI, and responsible sourcing. Forward commitments include 70% FSI-certified sourcing by 2026 and 90% by 2029, a full Scope 3 inventory by 2030, alongside continued 100% commitment to landfill diversion.



We're super proud that you're our first florist to be Planet Mark certified. We think that being B Corp certified as well is really good thing.

But the combination of the two, demonstrates real leadership.

STEVE MALKIN
*FOUNDER & SENIOR ADVISOR
PLANET MARK*



SUSTAINABILITY IN THE GLOBAL FLOWER SUPPLY CHAIN

The global cut flower industry is projected to reach \$51.83 billion by 2030 as consumer appetite for premium floral experiences continues to rise — yet it remains one of the least scrutinised sectors in terms of environmental and social impact (Grand View Research, 2025; Timms & Bek, 2024; IBISWorld, 2023).

The industry’s footprint is substantial across carbon, water, chemical inputs, and labour, and is well behind comparable agricultural sectors in acknowledging its contribution to the climate emergency (University of Surrey, 2024).

CARBON & TRANSPORT

Over 90% of flowers sold in the UK are imported, primarily from the Netherlands, Kenya, Colombia, and Ecuador (British Florist Association). Air freight of these imports generates an estimated 360,000 tonnes of CO₂ annually for the UK alone (DEFRA). Research confirms that the carbon footprint of UK-produced seasonal flowers is significantly lower than that of imported equivalents, yet domestic supply currently meets only a fraction of demand due to structural and seasonal constraints (Flowers from the Farm, 2025; Timms & Bek, 2024). Greenhouse production, while extending growing seasons, carries its own carbon burden through heating, lighting, cooling, and artificial fertiliser use. A 2024 study modelling sustainable greenhouse flower production under carbon tax, cap-and-trade, and cap-and-price regulatory frameworks found that all three mechanisms meaningfully influence producer stocking decisions and costs, signalling that emissions governance in the sector is moving from theory to applied policy (Chakrabarty et al., 2024).

WATER & CHEMICAL USE

Floriculture is among the most chemically and water-intensive forms of agriculture globally. In some growing regions it has been estimated to require twenty times as much water as cotton (Hinsley et al., BioScience, 2025). Growers in Colombia, India, and East Africa frequently rely on groundwater extraction, depleting local water tables and disrupting nearby ecosystems (International Journal of Research in Agronomy, 2024). Of the 201 pesticides recorded in floriculture use, research published in BioScience found that all can pose critical risks to human health — including carcinogens and compounds affecting reproductive and respiratory systems — and because cut flowers are not classified as food, the residue limits applied to edible crops do not typically apply (Hinsley et al., 2025).

LABOUR & SOCIAL STANDARDS

Workers in flower-growing regions — predominantly women — face disproportionate exposure to chemical inputs, with fertilisers, pesticides, and preservatives entering water sources used by farming communities (IPS Journal, 2025). Kenya’s floriculture sector, which has undertaken significant reform through the Kenya Flower Council’s FOSS standard, illustrates both the scale of the challenge and the potential of industry-led certification to drive improvement (IISD, 2024).

CONSUMER DEMAND & THE SUSTAINABILITY PREMIUM

Consumer behaviour is increasingly shaping sustainability outcomes upstream. A 2026 empirical study of affluent consumers in North America found that sustainability functions not as a trade-off against quality, but as a “guilt-free enhancer” of the luxury purchase experience — meaning that for high-value clients, responsible sourcing strengthens rather than compromises perceived worth. Higher educational attainment was associated with nearly 3.3 times greater likelihood of prioritising eco-friendly sourcing (Flores et al., Sustainability, 2026).

These findings are reinforced at the mass-market level. A 2026 study of Generation Z college students in the United States — a cohort more environmentally aware and more willing to pay green premiums than previous generations — found that over 80% expressed a preference for purchasing from environmentally sustainable floral providers (Etheredge, HortTechnology, 2026). When asked which sustainability attributes they valued most highly, locally sourced flowers ranked first, with 86.7% agreeing they would

be more willing to purchase from a provider offering local sourcing, followed closely by composting of floral waste at 83.1%. A majority indicated willingness to pay a premium of 10% or more for locally sourced flowers. Notably, however, only around one-third reported actively seeking out sustainable florists when making purchases — pointing to a significant gap between stated preferences and purchasing behaviour that targeted communication can help close (Etheredge, 2026). Consumer preferences, as this research notes, have direct influence on upstream supplier practices: demand-side awareness is a lever for supply chain improvement.

PACKAGING

Packaging represents a concentrated and often overlooked source of waste in the floristry sector. A 2026 analysis of the economics of biodegradable floral packaging found that up to 65–70% of packaging materials in the floral segment are used for less than one day, and that the transition to biodegradable alternatives — while carrying a modest higher upfront cost — becomes economically favourable when the full cost cycle is considered, including disposal, sorting, and regulatory compliance (Furman, Social Development, 2026). For a business processing 500,000 bouquets annually, the study estimated net savings from switching to biodegradable packaging in excess of €7,000–9,000 per year. The biodegradable floral packaging market is forecast to grow at 9–11% annually to 2030, with its share of the total market rising from 19% in 2025 to a projected 36% by 2030. The principal barrier to realising these benefits remains infrastructure: in many regions, composting and biorecycling facilities are absent, meaning biodegradable materials end up in general landfill and their environmental advantage is negated (Furman, 2026).

POST-HARVEST INNOVATION & CIRCULAR POTENTIAL

Research is also advancing at the post-harvest stage. A 2025 review in *Horticulturae* found that melatonin — a naturally occurring plant hormone — shows significant promise as an eco-friendly preservative for cut flowers, extending vase life across multiple species by one to fourteen days and offering a credible alternative to conventional chemical treatments such as silver thiosulfate (Nguyen & Ha, 2025). A companion review in *Bioresources and Bioprocessing* mapped the broader potential of flower biomass within a circular bioeconomy framework, demonstrating that spent floral material holds value across applications from biochar and bio-adsorbents to functional food and biodegradable packaging — reinforcing the principle that flowers are high-value biological resources warranting stewardship across their full lifecycle (Kumar et al., 2025).

INDUSTRY READINESS & BARRIERS TO ADOPTION

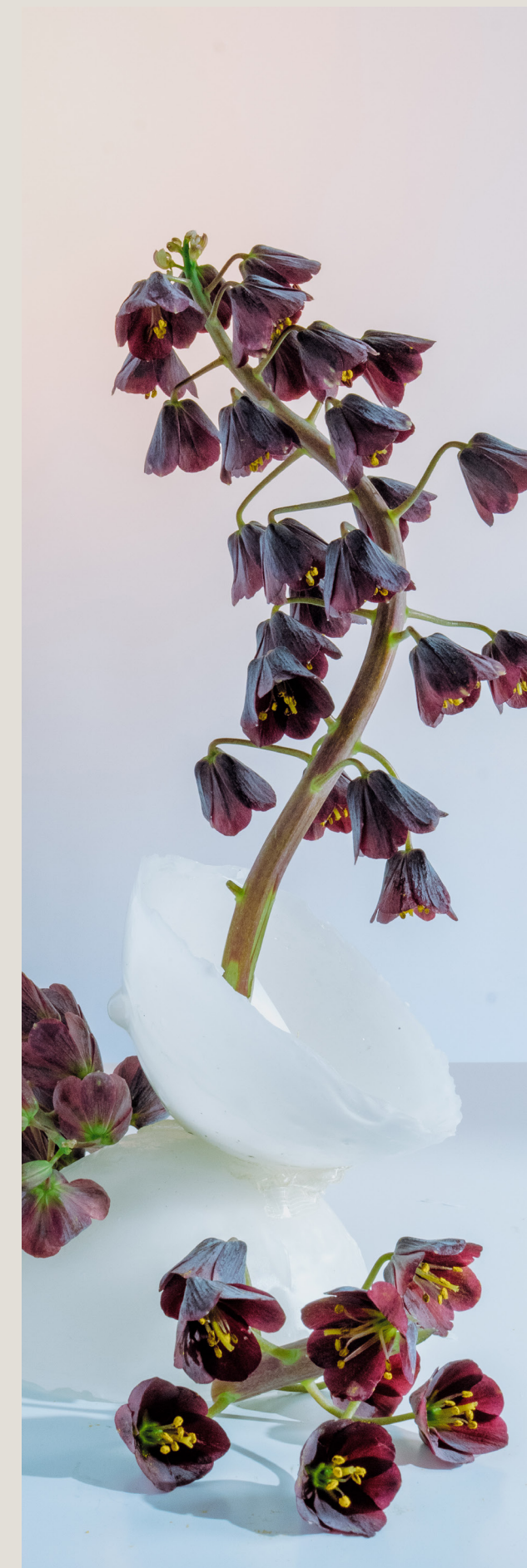
While consumer demand for sustainable floristry is growing, supply-side adoption remains uneven and, in many markets, nascent. A 2026 nationwide survey of US flower growers, wholesalers, retail florists, and floral suppliers — conducted through floriculture professional organisations — found that sustainability planning is an emerging rather than established practice across the industry, with most existing sustainability plans having been implemented only within the past five years (Solliday, Langston & Knuth, *Frontiers in Sustainability*, 2026). The research identified meaningful differences in how sustainability is being implemented across industry segments, reflecting distinct operational contexts and resource constraints. Persistent cost barriers and weak consumer-

facing communication were identified as the primary obstacles to broader adoption — pointing to a clear need for targeted financial incentives and improved strategies for translating sustainability commitments into messages that resonate with buyers. The authors conclude that continued educational outreach and support for sustainable strategies within floriculture remains essential. The findings are significant: they suggest that despite growing external pressure and consumer awareness, the industry has not yet developed the internal infrastructure, planning culture, or communication frameworks needed to mainstream sustainability at scale.

THE RESPONSE: CERTIFICATION & STRUCTURAL REFORM

Industry-led responses are gaining momentum. The Floriculture Sustainability Initiative (FSI), active since 2013, has set a target of 100% certified sustainable production and operates a Basket of Standards covering good agricultural practices, environmental performance, and social criteria across 19 benchmarked certifications globally (FSI, 2025; Royal FloraHolland, 2025). In the UK, research led by the Universities of Surrey and Coventry is piloting the Flower Grower Collective — a regional hub and digital platform model designed to connect British growers directly with florists, reduce supply chain fragmentation, and shift purchasing toward domestically grown, lower-carbon flowers (Timms & Bek, 2024).

The picture is one of a sector at an inflection point: structurally significant in its environmental and social impacts, but increasingly equipped with the tools, consumer demand signals, research evidence, and institutional frameworks needed to change.





CERTIFICATIONS & INDUSTRY COMMITMENTS

Blooming Haus holds both B Corp and Planet Mark certification — making us the world’s only event company and florist to carry both climate-related credentials simultaneously.

B Corp certification, awarded in 2023 with a preliminary Impact Assessment score of 85.8, reflects our commitment to balancing social and environmental performance with commercial success. Planet Mark certification, held since 2024, provides the framework for annual carbon measurement, verification, and progressive reduction targets. Our FSI membership connects us to the global floriculture sustainability community and gives us direct influence over upstream supply chain practices.

Through these certifications and memberships, Blooming Haus is not only managing its own footprint but actively contributing to the evolution of standards across the floristry sector — sharing insights, participating in industry conversations, and demonstrating that regenerative practice and creative excellence are not in conflict.



B Corp certification is awarded by B Lab, a global non-profit that assesses companies against rigorous standards of social and environmental performance, accountability, and transparency. To become certified, businesses must complete the B Impact Assessment — a comprehensive evaluation covering governance, workers, community, environment, and customers — and achieve a verified minimum score.

Certification signals that a company meets the highest standards of purpose-driven business, and that its commitments are independently verified rather than self-declared.

Planet Mark is a UK-based sustainability certification programme that independently verifies a business's carbon footprint and confirms that emissions are being reduced year on year. The certification process involves a full carbon inventory across Scope 1 and 2 emissions (and progressively Scope 3), the setting of science-aligned reduction targets, and annual third-party verification of progress.

For members, it provides a credible, externally audited framework for the journey to net zero.

The Floriculture Sustainability Initiative (FSI) is a global industry programme dedicated to making the flower and plant supply chain more sustainable. It brings together growers, wholesalers, retailers, and industry bodies to drive improvements in environmental practice, social responsibility, and ethical labour standards across the entire supply chain — from farm to florist.

FSI membership signals a commitment to sourcing with transparency, and gives members access to tools and data to audit and improve their supply chains at source.

FOUNDATIONS

Blooming Haus takes a whole-system approach to sustainability — one that begins long before a flower arrives at the studio door.

Our environmental commitments are embedded at every stage of the value chain: in how we source, how we design, how we power our operations, and how we train and equip our team. The activities described below reflect our current studio and upstream practices, and together form the operational foundation of our broader ESG strategy.

RESPONSIBLE SOURCING

Our approach to procurement is guided by the principle that the most impactful sustainability decisions happen before products enter the studio. The sourcing team evaluates each purchase against a set of sustainability criteria — including grower identity, country of origin, production certification, and ripeness stage at point of sale — ensuring that quality and environmental responsibility are assessed together, not in isolation.

Blooming Haus is a member of the Floriculture Sustainability Initiative (FSI), through which we audit our floral supply chain directly. This membership allows us to identify and advocate for improvements at source, extending our sustainability influence upstream into the supply chain. Where FSI-approved certification or equivalent sustainability metrics are available for imported flowers, these are applied as a procurement filter.

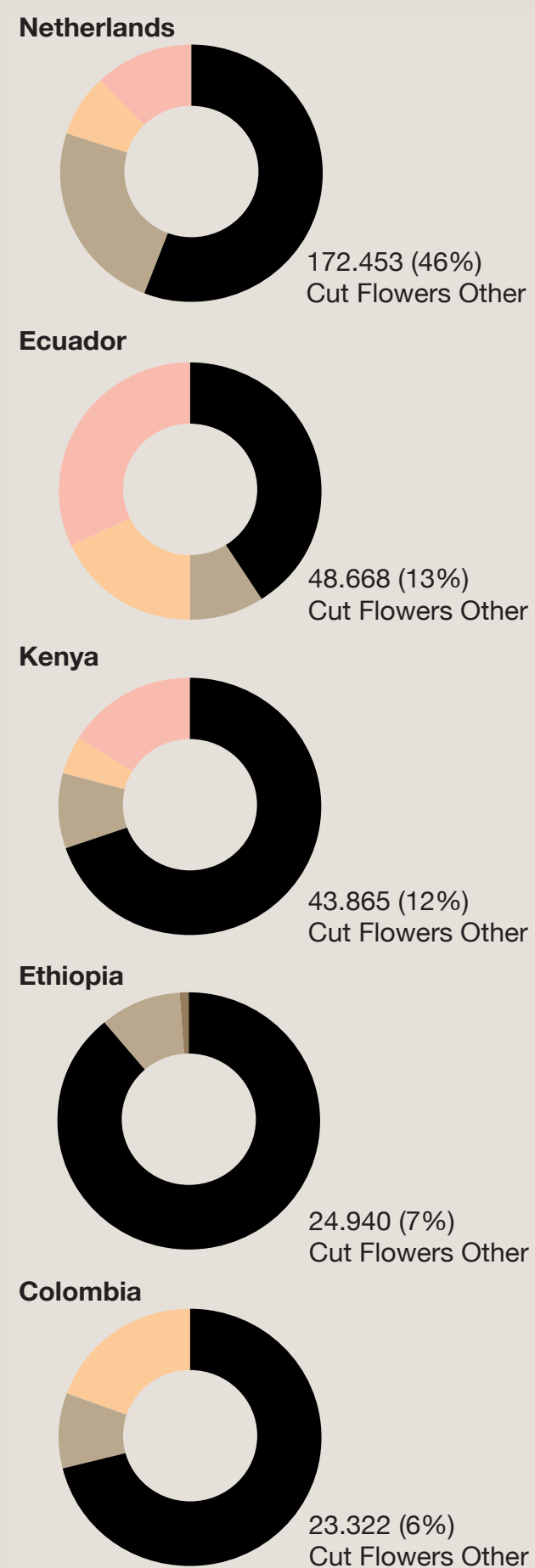


Figure 1. Top five sourcing countries by FSI compliancy

Seasonal and locally grown flowers are given strong preference throughout the year, with weekly standing orders placed with UK farmers from April through September. Approximately 90% of the foliage used in our work is British-grown, sourced through New Covent Garden Market.

For imported flowers, we apply the G-Fresh sourcing filter where possible — a direct-from-grower programme that guarantees flowers are available for purchase the day after harvest. This significantly reduces transit time, extends vase life, and lowers the carbon intensity of each stem's journey to our studio.

In calendar year 2025, the studio sourced 371,713 stems from its main supplier. 67.8% of these stems were grown by certified farmers, 56.1% of stems were sourced from certified – FSI compliant – farmers; as defined by the FSI basket of standards 2025.

While most of the studio's cut flowers are grown in the Netherlands (Fig. 2) – FSI certified compliancy tends to be significantly higher for stems sourced from growers across Kenya, Ethiopia and Colombia (Fig. 1). Through our main supplier, flowers were sourced from 1,077 growers across 35 countries. Interestingly, FSI-compliance is greater amongst cut flowers sourced from risk countries (Fig. 3).

The use of endangered or protected species is strictly prohibited across all purchasing activity, and all procurement decisions are governed by the Blooming Haus Responsible Sourcing Policy. Every team member receives training on responsible sourcing as part of their onboarding and ongoing professional development.

TOTAL VOLUME BY COUNTRY

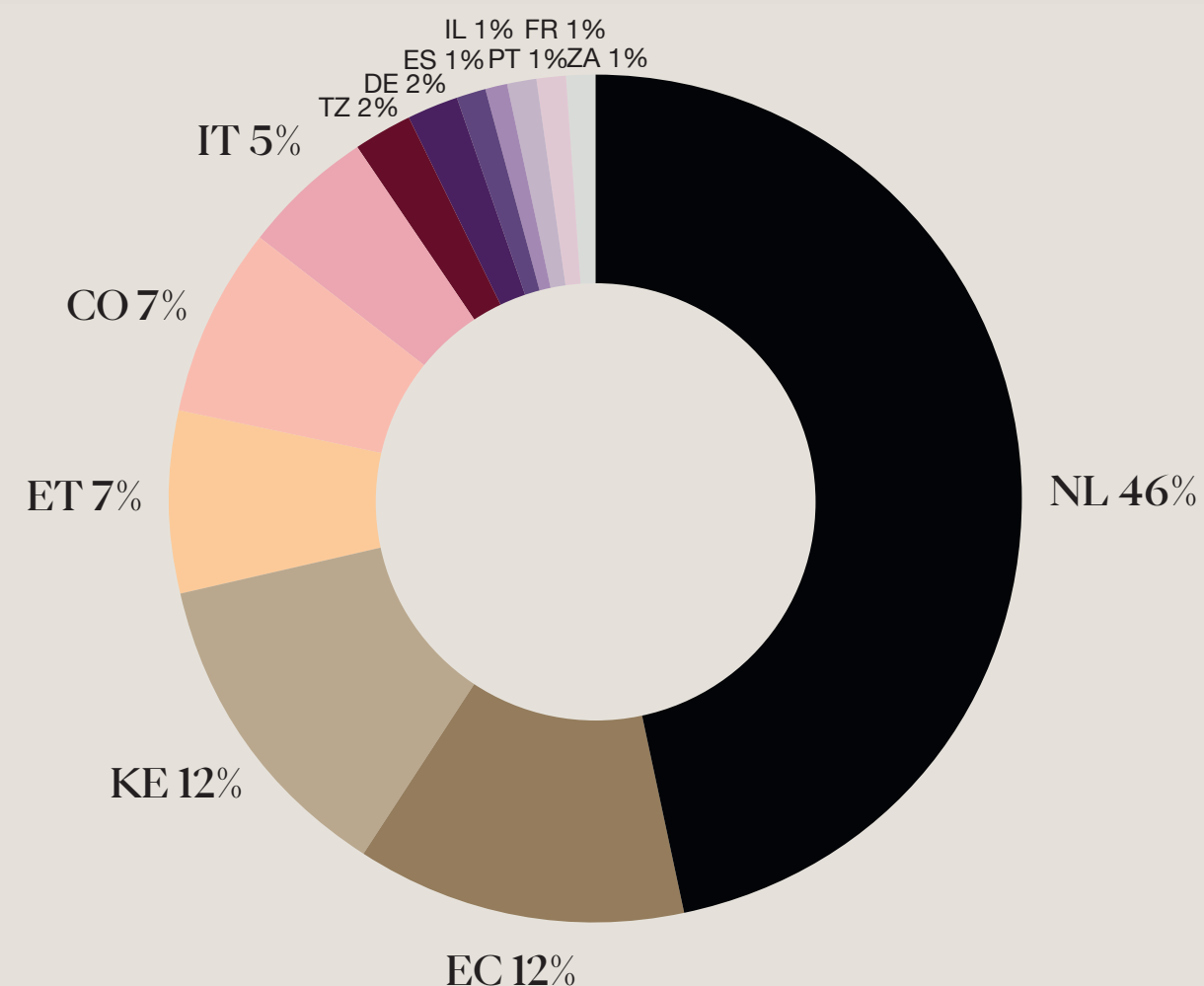


Figure 2. Total volume of cut flowers sourced through main supplier, by country of origin

TOTAL VOLUME BY RISK COUNTRY & FSI COMPLIANCE

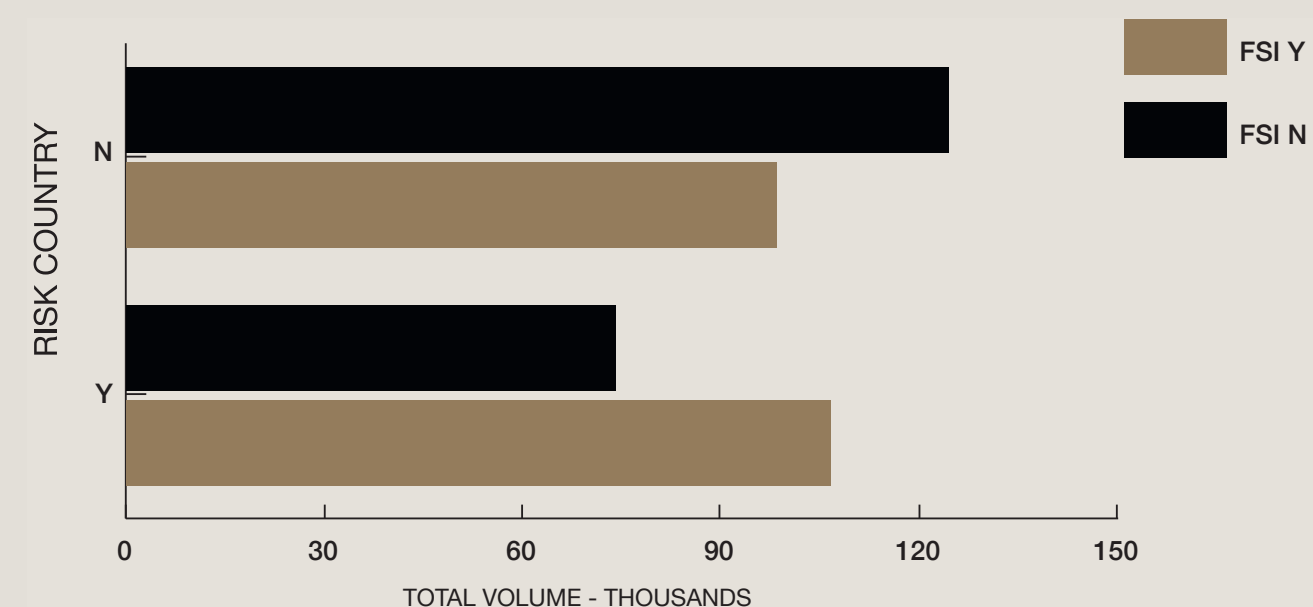


Figure 3. Total volume (by thousands of cut flowers) by country risk and FSI compliance

SUSTAINABLE DESIGN PRACTICE

Sustainability is not a constraint applied after creative decisions are made — it is embedded within the design brief itself. At Blooming Haus, every installation, arrangement, and event concept is developed with second-life outcomes and material minimisation in mind from the outset.

We operate as a fully foam-free studio. Plastic-based floral foam — a persistent microplastic pollutant that cannot be recycled — has been eliminated from our work. In its place, we use reusable mechanics including chicken wire, kenzans, and custom metal structures and vessels. These structural elements are specified for repeated deployment across multiple events, replacing what would otherwise be single-use materials.

Product purchasing is timed to the correct maturity stage for each intended use, minimising the energy, refrigeration space, and studio time required to bring flowers to peak condition. This intentional approach to procurement staging reduces both resource consumption and unnecessary waste at the design phase — before any event takes place.

These upstream and design-stage decisions reduce the waste burden downstream and create conditions for sector-wide improvement that no circular waste initiative alone can achieve.

ENERGY & TRANSPORT

Reducing our operational carbon footprint is a standing priority, and our energy and transport decisions reflect a deliberate commitment to minimising Scope 1 and Scope 2 emissions.

Our studio is powered by 100% renewable electricity, verified by Renewable Energy Guarantees of Origin (REGOs) — certificates that confirm the renewable source of the

energy supplied to us. This underpins our market-based Scope 2 reporting and ensures that day-to-day studio activity does not contribute to grid-related carbon emissions.

Our operational van fleet has been 100% electric since 2022, meaning direct transport-related emissions (Scope 1) from our own vehicles are negligible. Two electric vans currently serve all studio logistics and delivery requirements. For outsourced deliveries, we actively prioritise suppliers that operate electric or low-emission vehicles, including the use of bicycle couriers for central London drops.

Our website is hosted on a 100% renewable energy server through Krystal, extending our commitment to clean energy beyond the physical studio environment. Within the studio, PIR (passive infrared) lighting systems and energy-efficient equipment are in use throughout, reducing passive consumption during periods of low occupancy.

Together, these measures have contributed to a 29% reduction in combined Scope 1 and 2 emissions versus our 2023 baseline. Our annual target is a 5% year-on-year reduction, with an interim target of 80% reduction by 2035 and net zero by 2050, aligned with the UK government's own commitment.

PACKAGING

Our packaging has been redesigned to operate higher up the waste hierarchy. Rather than sourcing virgin or recycled cardboard, our packaging is made from 70% upcycled cardboard offcuts — material that arises from printing errors and sizing mistakes in manufacturing, which would otherwise enter the recycling stream as waste.

Upcycling this material preserves the embodied energy and resources already invested in its production. Each box manufactured from upcycled offcuts is estimated to save approximately 42 litres of water, 5.3 kWh of energy, and 1.4 kg of CO₂ compared with an equivalent box produced from recycled fibre. Across deliveries and events, this approach generates meaningful cumulative impact while reinforcing the principle that resource preservation begins before any waste management intervention is required.



5 WASTE-TO-RESOURCE STREAMS



WASTE MANAGEMENT

Blooming Haus achieves a 100% waste diversion rate. Between April 2025 – March 2026, 28,280.89 kgs of waste was collected from the studio; 100% diverted from landfill with a 77% repurposing rate for material fed back into the recycling systems. General waste is incineration for energy production. Mixed recyclates, paper and food waste follow designated commercial recycling routes through Recorra.

Where waste cannot be easily recycled, our team explores innovative ways to reduce waste impact and minimise waste going to incineration.

LDPE

Complex to recycle low density polyethylene's (LDPEs), which are rejected by most kerbside collections due to their tendency to tangle and damage industrial recycling machinery, are separated from the studio's other waste streams to provide raw material for studio **Weez & Merl** where they are upcycled into design-led homeware objects.

From April 2025-March 2026

56.2 kgs

of LDPE was diverted from general waste.



RECYCLED WAX

Between April 2025 and March 2026,

91.8 kgs

of used candle wax was diverted from landfill and sent to upcycling partner **Recycled Wax**. Avoiding approx. 44.2-59.9 kgCO₂e – based on current methodology comparing typical disposal and virgin wax replacements.



PLASTIC FILM

Recorra's Circular Box service collects hard-to-recycle flexible and film plastics excluded from standard recycling and processes them into Stormboard. A durable, recyclable plywood alternative used mainly in the construction industry. The volumetric weight of this plastic is comparatively high and disproportionate to its net weight and as a consistent daily waste stream an important component of the studios recycling efforts.

The initiative began in July 2025, with

85 kgs

of flexible plastics channelled through this service between then and March 2026.



CONFETTI CLUB

Blooming Haus maintains its partnership with **Confetti Club**, a circular initiative that repurposes floral waste into biodegradable confetti. This partnership not only reduces waste but also directly supports cancer research charities through fundraising initiatives.

Between April 2025 – March 2026,

1,550 used/old flower heads

were provided to Confetti Club, producing

175 litres of confetti



COMPOST

Blooming Haus has contracted com:post as our green waste collector since July 2024.

Between April 2025 – March 2026,

15,145 kgs

of green waste

collected from studio operations generated

11,359 kgs

of compost.

The compost generated at SHORTs is sold directly back into the floriculture and horticulture industries in the UK, creating a close loop system between flower growers and florists.

To learn more about composting in the sector, watch [this video](#).

A comprehensive summary of the studio's sustainability foundations, systems and impacts is graphically represented in Fig. 4.



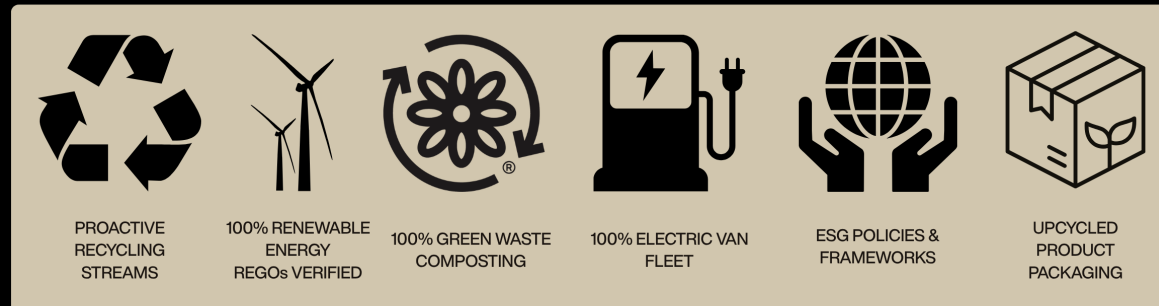
Sustainability

at BLOOMING HAUS



Data covers 1st April 2025 - 31st March 2026

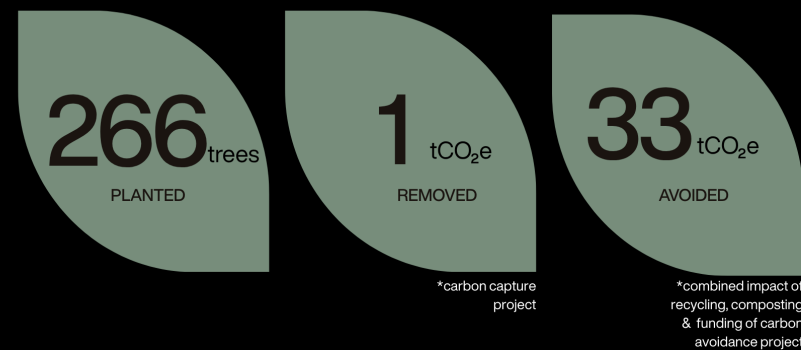
Operational commitments:



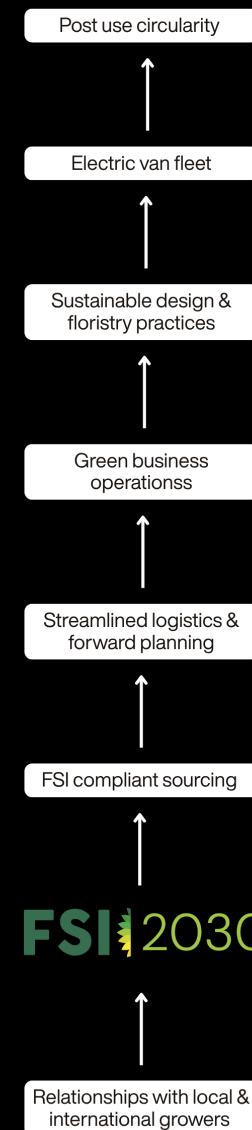
Sustainability results:



Climate impact:

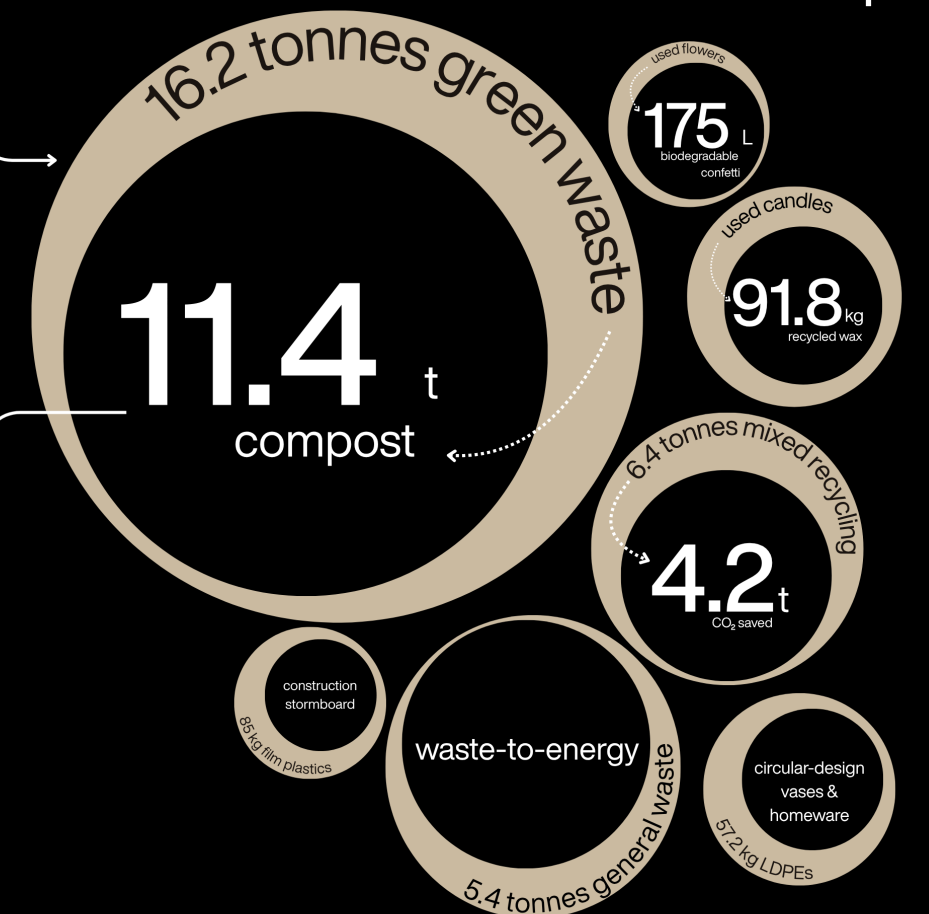


Supply & value chain commitments



PLANET MARK AWARDS 2025
Best Company Winner

5 Circular Waste-to-Resource Loops



*Composting emissions avoidance calculated using the UNFCCC CDM Methodological Tool (v4), which consolidates IPCC default values into a practical calculation framework.

All collection and transport costs covered by Blooming Haus. No cost passed to partners. No grants or external funding.

Figure 4. Summary of sustainability foundations, systems and impacts at Blooming Haus

CARBON ACCOUNTING

A closer look at statistics stemming from our annual Planet Mark certification report demonstrates our commitment to improving our environmental impact by considering our carbon footprint.

In this reporting year (YE2026) total market-based emissions reduced by 5.8% in the previous reporting year,¹ from 4.6 to 4.3 tCO₂e (Fig. 5). Scope 1 and 2 emissions were eliminated entirely between YE2025 and YE2026, achieving a 100% reduction. This was driven primarily by the studio's return to a renewable energy tariff following relocation to a new working space, with electricity emissions falling by 3.5 tCO₂e since 2025. Scope 2 emissions now account for 0% of the studio's total carbon footprint.

In YE2026, Blooming Haus expanded its operational boundary to incorporate initial Scope 3 carbon reporting, encompassing fuel and energy-related activities, upstream transportation and distribution, business travel, and employee commuting. As a result of this expanded boundary, Scope 3 emissions increased by 323.7% (1.0 to 4.3 tCO₂e). Comparisons throughout this report are presented using normalised data, excluding emissions reported for the first time this year. The studio's operational boundary score is 64.7%, with an organisational boundary score of

100% and an overall data quality score of 98.8%. Scope 3 — Category 3: Fuel and Energy-Related Activities (electricity transmission and distribution losses) represents the highest-emitting category, accounting for 51.9% of the total market-based footprint. This is followed by Scope 3 — Category 7: Employee Commuting at 23.4%, upstream transportation and distribution at 10.2%, and business travel at 10.0%.

Scope 3 emissions are the indirect emissions generated across a company's wider value chain, rather than by the company itself. Blooming Haus has not yet reported against its full suite of Scope 3 categories; however, the groundwork for a more complete inventory has begun. This includes active discussions with wholesale flower providers to measure Category 1 purchased goods and services emissions — a material source given the import-intensive nature of the floriculture sector. Total market-based emissions also show decline relative to employee and turnover growth (Fig. 6).

MEASURED CARBON FOOTPRINT BY YEAR & SCOPE

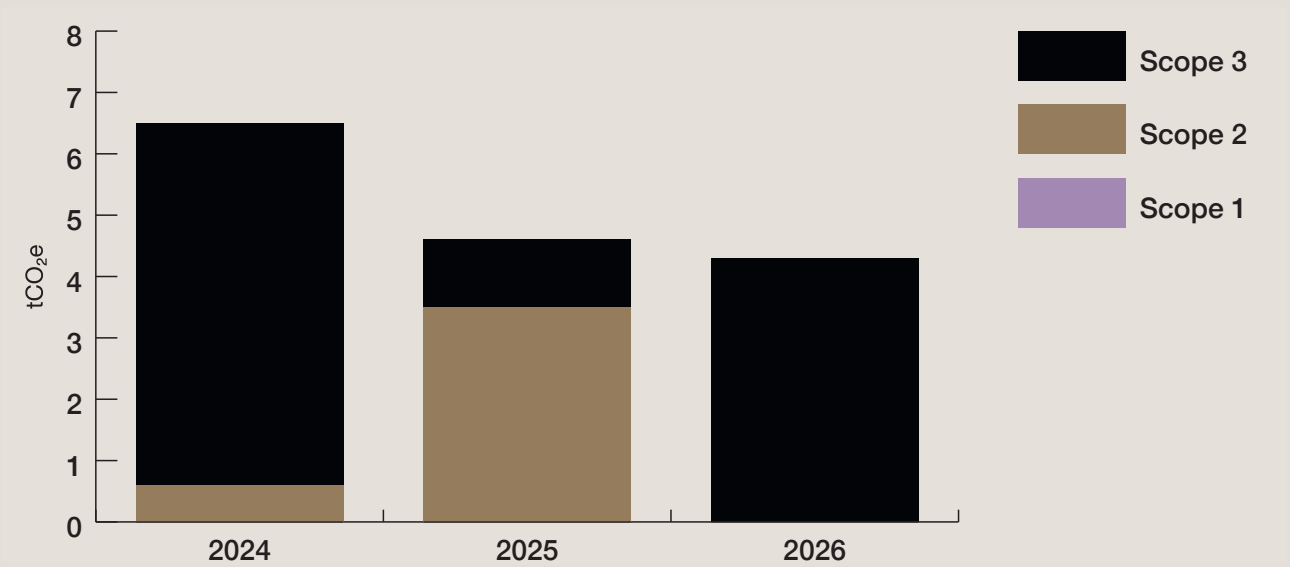


Figure 5. Measured carbon by year and scope, Planet Mark reporting

¹This comparison is using data that has not been normalised to exclude any emissions that were reported for the first time. This data highlights the measurement and organisations reporting journey, not its carbon reduction journey.

MEASURED CARBON FOOTPRINT & INTENSITY BY YEAR

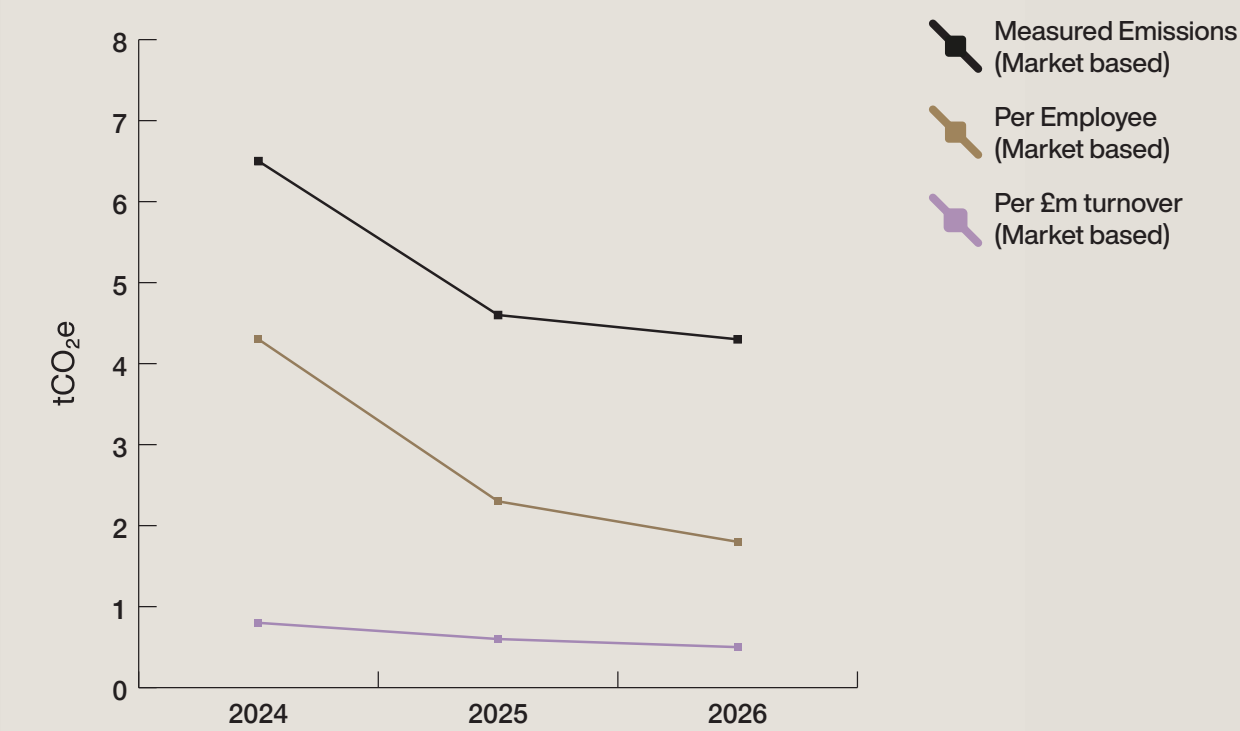


Figure 6. This graph includes data measured across all categories, including Scope 1, Scope 2, Scope 3.

In addition to these direct reduction efforts, our participation in reforestation programmes actively supports carbon sequestration and ecosystem regeneration. The Ecologi platform provides further transparency into our collective impact, enabling us to fund verified carbon offsetting projects, tree planting, and nature restoration initiatives as a complement to our direct emissions reductions.

Through Ecologi funded projects, the studio has funded 819 trees to be planted, avoided 18 tCO₂e, removed 2 tCO₂e and restored 32.3 m² of habitat.



SOCIAL IMPACT

The studio's social impact continues to be guided by its B Corp certification,¹ which provides the overarching framework for how Blooming Haus balances purpose with commercial practice across its people, community, and industry activities.



In Bloom episode with Yasmin Naghdi, principal ballerina in the Royal Opera.

JEDI COMMITMENT STATEMENT

Blooming Haus' commitment to justice, equity, diversity and inclusion (JEDI) is embedded in its operations and articulated through a formal JEDI commitment statement and action plan:

Blooming Haus exists to bring different creative minds together in service of work that matters. The studio is built on the conviction that the best flowers, the best ideas, and the best client experiences come from a team made up of people from a wide range of backgrounds, cultures, and ways of seeing the world. We believe that diversity is not in tension with craft, but a condition of it.

Luxury floristry is not, today, an industry that opens its doors easily. Entry is often shaped by networks, geography, and means. Blooming Haus is committed to working actively against that pattern, within the boundaries of what a studio of our size can achieve, and to building a workplace and a wider business that reflect the city we operate in.

STAFF TEAM HIGHLIGHTS

- Living Wage Employer — 100% of staff earn above the London Living Wage
- Private health insurance and access to mental health support professionals
- Access to osteopath sessions
- Gender parity achieved within the team (50% male, 50% female)
- Every team member is from a different country, reflecting the diversity of London and the global nature of the floriculture sector

IN BLOOM

In Bloom is Blooming Haus's original interview series exploring how flowers connect to creativity, culture, and human experience. Each episode brings the studio's co-founders into conversation with a guest from a different field — from ballet and fine art to winemaking and photography — for an intimate exchange about the role of nature in their work and life. Guests have included Royal Ballet principal Yasmin Naghdi, B Corp-certified winemaker Mike Dawson of Journey's End, photographer and curator Danaé Panchaud,

and New Zealand artist Emma Bass, whose work is held in hospitals and oncology units. The series reflects the studio's conviction that flowers are more than a product: they are a language, and one with the capacity to build bridges between communities and disciplines that rarely share the same space. As a social impact initiative, In Bloom extends Blooming Haus's knowledge and craft into a wider cultural conversation — placing floral literacy in dialogue with art, science, memory, and wellbeing.



RESEARCH PARTNERSHIPS

The studio pursues research partnerships as a means of contributing to knowledge development within the floristry sector and extending its social impact beyond client work.

In April 2026, Blooming Haus formalised its relationship with the University of Surrey's Research Innovation & Impact hub as a collaborative partner on The Perception of Flowers research project. As part of this partnership, the studio contributed floral expertise and displays to a study on multisensory perception: specifically, the influence of floral arrangements on the taste perception of wine.

Study 1: The Influence of Monochromatic and Polychromatic Flower Arrangements on the Multisensory Perception of Wine found that participants rated wine complexity more highly in the presence of polychromatic arrangements compared to monochromatic ones. Participants also reported greater overall enjoyment of the tasting experience when monochromatic arrangements were present versus no flowers at all.

In addition, Blooming Haus sponsored and delivered a keynote presentation at the inaugural Workshop on Research on Humans' Response to Flowers — the first event of its kind to unite multidisciplinary researchers and practitioners from across the floral and floral research sectors. The workshop convened perspectives from psychology, horticulture, history, sociology, environmental science, food science, design, art, chemistry, and anthropology, connecting lines of enquiry that have until now largely developed in isolation.

COMMUNITY IMPACT

Funds donated to verified tree planting programmes globally

- Supported reforestation programmes to restore ecosystems and promote biodiversity
- Active partnerships with values-aligned SMEs, including: Weez & Merl, Confetti Club, Com:post, and Recycled Wax
- In 2025, co-founders Michal and Michael were invited to appear on the LSE Focal Podcast, sharing the story of Blooming Haus — from its founding vision to its growth as a certified sustainable business — with an audience of students, academics, and aspiring entrepreneurs.

By measuring and reducing our carbon footprint with Planet Mark we are directly contributing impact across 8 SDGs (Fig. 7).



7.2 - 100% of energy demand met by renewable energy

8.2 - Reduction in absolute carbon emissions
8.4 - Reduction in carbon emissions per intensity

9.4 - 100% of fleet that is electric or hybrid

11.6 - Measured carbon emissions
11.6 - Reduction in absolute carbon emissions
11.6 - 77.0% of waste recycled and composted
11.4 - Donation to the Eden Project

12.6 - Measured carbon emissions
12.1 - Reduction in absolute carbon emissions
12.5 - 77.0% of waste recycled and composted

13.3 - Reduction in absolute carbon emissions
13.3 - Donation to the Eden Project

14.3 - Reduction in absolute carbon emissions

Figure 7. Blooming Haus' SDG alignment (source: Planet Mark Report)

GOVERNANCE IMPACT

Sustainable outcomes at Blooming Haus are supported by robust internal governance, real-time data infrastructure, and a commitment to team-wide environmental literacy. Overall ESG oversight sits with senior leadership, with ultimate responsibility for implementation and reporting held by the internal sustainability team. ESG awareness and mandatory practices are embedded in every role at Blooming Haus, extending to the freelance team, with new team members trained on the studio's ESG-conscious practices during onboarding.

All staff members — including managers and directors — are required to complete sustainability training through the Planet Mark Academy, building a shared baseline of climate knowledge and awareness across the organisation. Responsible sourcing and Environmental Management System (EMS)

practices are covered during onboarding and refreshed on a regular basis. The studio upholds a zero-tolerance approach to bribery, corruption, discrimination, and unethical sourcing, with whistleblowing and grievance mechanisms in place to ensure all concerns can be raised confidentially and in good faith.

POLICY HIGHLIGHTS

- Environmental, Social & Governance (ESG) Policy
- Climate Action Plan (CAP)
- Procurement Policy
- Justice, Equity, Diversity & Inclusion Policy
- Ethical Marketing Policy
- Inclusive Language Guide
- Data Protection Policy (UK GDPR compliant)

In March 2026, Blooming Haus was invited to attend the edie Roundtable: Spotlighting Ambitious SME Sustainability Action, delivered in partnership with Santander. Convened to examine how smaller businesses can move beyond structural barriers — from limited access to private finance to gaps in in-house expertise — and to collect and showcase insights from best-in-class organisations, the roundtable affirmed Blooming Haus's position at the forefront of ambitious SME sustainability

action. Further recognition followed when Blooming Haus was shortlisted for two awards at the annual edie Awards: Sustainable Business of the Year and Partnership & Collaboration: Sustainability Transformation. Reflecting the breadth of Blooming Haus's impact — acknowledging both the strength of our overall sustainability credentials and the value of the collaborative partnerships through which much of that progress is delivered.

INNOVATIONS & COMMITMENTS

In a changing world, Blooming Haus is committed to continually re-evaluating its internal business and growth strategies to maintain a socially and environmentally conscious mindset and culture.

Our future commitments are not aspirational statements — they are concrete, measurable targets embedded in our ESG Policy and Climate Action Plan, and tracked annually as part of our commitment to transparency and accountability.

From decarbonising our operations and supply chain, to advancing sector research and fostering meaningful partnerships, the goals below reflect where we are headed and how we intend to get there.

SOURCING

- Achieve 70% FSI-certified sourcing by 2026, and 90% by 2029

EMISSIONS & CARBON

- Annual 5% reduction in Scope 1 & 2 emissions (equivalent to 0.2 tCO₂e total; 0.02 tCO₂e per employee)
- From 2026: begin tracking and measuring upstream Scope 3 emissions more comprehensively
- By 2030: measure a full inventory carbon footprint (Scope 1, 2 and extended Scope 3), in line with Planet Mark obligations

ENERGY & TRANSPORT

- 100% renewable energy sources
- 100% electric vehicle fleet
- EV charging powered by renewable energy only
- Outsourced deliveries to prioritise electric/eco-conscious providers

WASTE

- 100% diversion from landfill
- 80% recycling/repurposing rate
- 100% of flower and plant waste composted (excluding donations)

RESEARCH & SECTOR ENGAGEMENT

- Participate in floristry sector research and publish findings
- Contribute expertise to scientific research

PARTNERSHIPS & ADVOCACY

- Continue to explore partnerships for eco-friendly initiatives and social impact
- Engage in climate-related dialogue at local, national, and international levels

GOVERNANCE & PEOPLE

- Annual ESG policy review
- Mandatory sustainability training for all staff via Planet Mark Academy
- Annual supply chain audit as part of FSI membership

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