



SCREEN SCOTLAND  
SGRÌN ALBA

ALBA | CHRUTHACHAIL



# Environmental Sustainability Review 2023/24



A' TOIRT SEACHAD MAOIN BHO  
AWARDING FUNDS FROM  
**THE NATIONAL LOTTERY®**

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Cover Image: *Hold Fast* by SUPERFAN.  
Image credit: Ruari Lambert

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# Contents

<b>Introduction</b>	<b>4</b>	<b>2023/2024 Funded Projects</b>	<b>12</b>
<b>Environmental Sustainability Progress</b>	<b>5</b>	<b>Burnt Out</b>	<b>13</b>
<b>Creative Scotland Emissions Reporting 2022/23</b>	<b>6</b>	<b>When Fish Begin to Crawl</b>	<b>14</b>
<b>Greenhouse Gas Emissions: Scope Definitions</b>	<b>7</b>	<b>Eldfell á virðulegum aldri / Eldfell at 50</b>	<b>15</b>
<b>Mitigation</b>	<b>8</b>	<b>Health of the Sublime in the Mearns</b>	<b>16</b>
<b>Organisational Emissions 2022/23</b>	<b>8</b>	<b>ambience.green</b>	<b>17</b>
<b>Organisation Emissions Breakdown</b>	<b>9</b>	<b>To Save the Sea</b>	<b>18</b>
<b>Annual Reported Emissions</b>	<b>10</b>	<b>Studio Floor</b>	<b>19</b>
<b>Adaptation</b>	<b>11</b>	<b>Nan Shepherd Prize</b>	<b>20</b>
<b>RFO Emissions Reporting 2022/23</b>	<b>11</b>	<b>Take One Action Film Festival</b>	<b>21</b>
		<b>Hold Fast</b>	<b>22</b>
		<b>Creative Carbon Scotland</b>	<b>23</b>
		<b>Performance Against Actions</b>	<b>24</b>
		<b>Climate Emergency and Sustainability Plan Progress</b>	<b>24</b>



# Introduction

In 2022, we published our [Climate Emergency and Sustainability Plan](#) which sets out a programme of action for Creative Scotland to work with Scotland's culture and creative sectors over the coming years to take a significant step up in the contribution we make to achieving the targets within the Climate Change (Scotland) Act.

The implementation of the Plan amplifies the key role that culture and creativity already play in helping address the climate emergency, both in terms of the actions being taken and the ability for creative practice, in all its forms, to tell the story of the climate emergency, to influence and inspire others to take action.

This year, we are publishing our first Annual Review of progress on the actions contained within the plan (2023/24), but also our organisational emissions (2022/23), Regularly Funded Organisations (RFO) emissions (2022/23) and examples of work we fund which deliver on our environmental sustainability funding criteria (2023/24). This report increases the visibility of the work the sector is undertaking as agents of transformational change but also delivers on one of the actions within the Plan to report progress annually.

Our role is not only to facilitate carbon reporting and climate change mitigation by the culture and creative sectors, but to encourage and enable the sectors to play an essential role in the transformational change that Scotland requires.

We have set targets for our own organisational change, including net zero by 2030, and in addition to the work on our internal plans for change, we will increasingly use our funding, policies, development role and influence to help the culture and creative sectors to adapt to the impacts of climate change.

While we have created a framework to deliver system change at pace, new challenges are arising constantly, and our environmental sustainability work must remain agile, adapting and responding to the evolving reality we all face in a world being altered by climate change.

**Iain Munro, CEO, Creative Scotland**



# Environmental Sustainability Progress

In 2021 we refreshed the **Strategic Framework** that guides our work to include an environmental sustainability priority as a commitment to reduce the impact of our work and those we support on the planet.

Between April 2021 and March 2022, a project team led by **Creative Carbon Scotland** and **Adaptation Scotland** co-designed an evidence-based plan with multiple stakeholders including Creative Scotland Board, staff and people in the culture and creative sectors.

Our **Climate Emergency and Sustainability Plan** was published in April 2022 which sets out not only Creative Scotland's path to net zero, but also how we define our organisation's role in supporting the culture and creative sectors to achieve their own climate ambitions.

Each year we will be sharing an update on the 60+ actions, noting which are to be started, in progress or complete. We'll also be adding new actions as they arise as new and emerging climate issues will influence our work.

In 2023/24 we completed or made progress on over 60% of the plan's actions. Our Climate Emergency and Sustainability Lead (action 1.4) was appointed midway through 2023 with their contributions leading to immediate and positive impacts on our progression, driving forward our steadfast commitment to catalysing change within our organisation and sector.

Please see **Performance Against Actions** section for the full breakdown of the progress made against the Climate Emergency and Sustainability Plan actions to date.

# Creative Scotland Emissions Reporting 2022/23

Since 2015/16 all public bodies have been required to annually report on their corporate emissions to comply with the Public Bodies Climate Change Duties (PBCCD) established under the Climate Change (Scotland) Act 2009.

Each November we submit data from the previous financial year on our corporate emissions, targets, and project data. In recent years this has been expanded to include developments focused on adaptation, procurement, and influence.

Actions 7.3, 8.0 and 8.3 of our Climate Emergency and Sustainability Plan also stipulate the need to report progress annually.

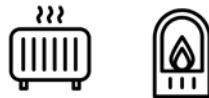
# Greenhouse Gas Emissions:

## Scope Definitions

### Direct Emissions

#### Scope 1:

Scope 1 greenhouse gas emissions cover emissions from **sources that an organisation or individual owns or controls directly**, for example from burning fuel in a fleet of vehicles or gas purchased to run a boiler. Scope 1 emissions are also referred to as 'direct' emissions.



### Indirect Emissions

#### Scope 2:

Scope 2 greenhouse gas emissions covers the **emissions from the energy purchased and used** by an organisation or individual, for example electricity bills. Scope 2 emissions can also be referred to as 'indirect' emissions.



#### Scope 3:

For many individuals, organisations and businesses, Scope 3 emissions can account for up to 70% of their greenhouse gas emissions. They are **all the other emissions that are not covered by Scope 1 and Scope 2** and include emissions from **travel, diet, water consumption and treatment and procurement.**



## Mitigation

In April 2023 we adjusted and expanded our organisational greenhouse gas emission boundary to include more Scope 1 (direct) emissions and Scope 3 (indirect) emissions.

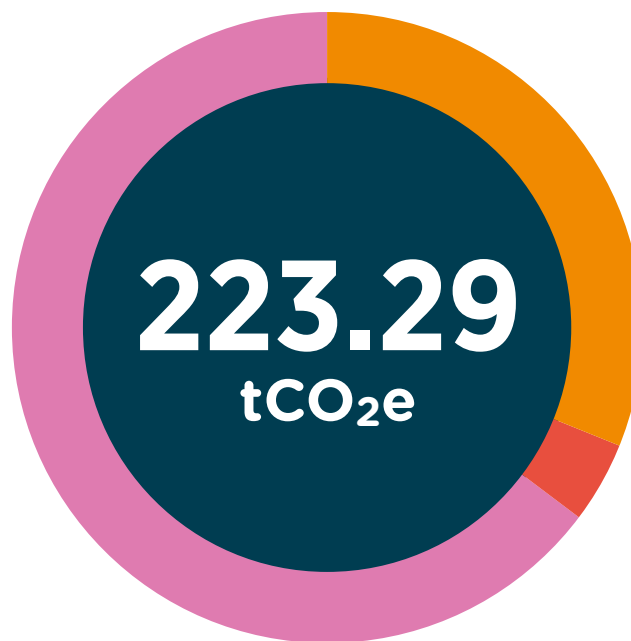
This shift in boundary has been retrospectively applied to our 2022/23 emissions and has resulted in an increase in our total reported emissions. We anticipate reported emissions will increase in the next couple of years as we adjust our systems to capture more accurate and detailed data. Each year, we will be clear about our inclusions, omissions and any adjustments.

Collecting more detailed data is one of the steps toward the achievement of net zero. While we anticipate the total organisations emissions to increase in the near future, the accumulative impact of the actions in the Climate Emergency and Sustainability Plan are focused on reducing the environmental impacts of our operations ahead of 2030.

### tCO<sub>2</sub>e

= metric tonnes (t) Carbon Dioxide (CO<sub>2</sub>) equivalent (e)

## Organisational Emissions 2022/23



This includes:

### Scope 1: Direct Emissions

**69.55** tCO<sub>2</sub>e\*  
(31.15%)

\*Mains gas consumption kWh estimate calculated for Waverly Gate (Edinburgh) and The Lighthouse (Glasgow) using the [Creative Carbon Scotland tenant energy toolbox](#).

### Scope 2: Indirect Emissions

**9.28** tCO<sub>2</sub>e\*\*  
(4.15%)

\*\*kWh from invoices for Waverly Gate only.

### Scope 3: Indirect Emissions

**144.46** tCO<sub>2</sub>e\*\*\*  
(64.70%)

\*\*\*Water supply estimate calculated for Waverly Gate and The Lighthouse using the [Creative Carbon Scotland tenant energy toolbox](#).



# Organisation Emissions Breakdown

## 2022/23 Omissions

The organisational emissions calculated for 2022/23 **do not** include the following data:

### Scope 2:

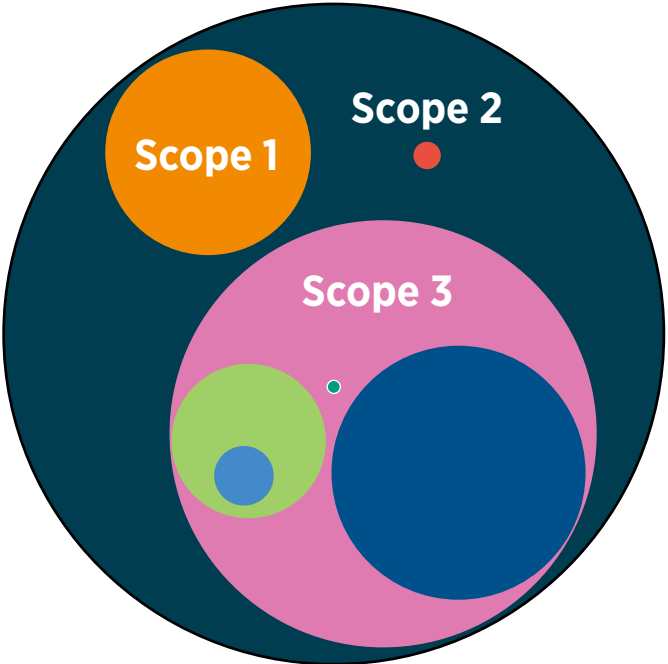
Electricity use and energy efficiency data for light fittings and appliances at The Lighthouse as data is not currently available from the landlord.

### Scope 3:

Taxis, International Rail, Buses, Underground, Trams, Commercial waste, Digital, Commuting, Procurement. Water treatment data is not currently available from landlord of Waverly Gate or The Lighthouse.

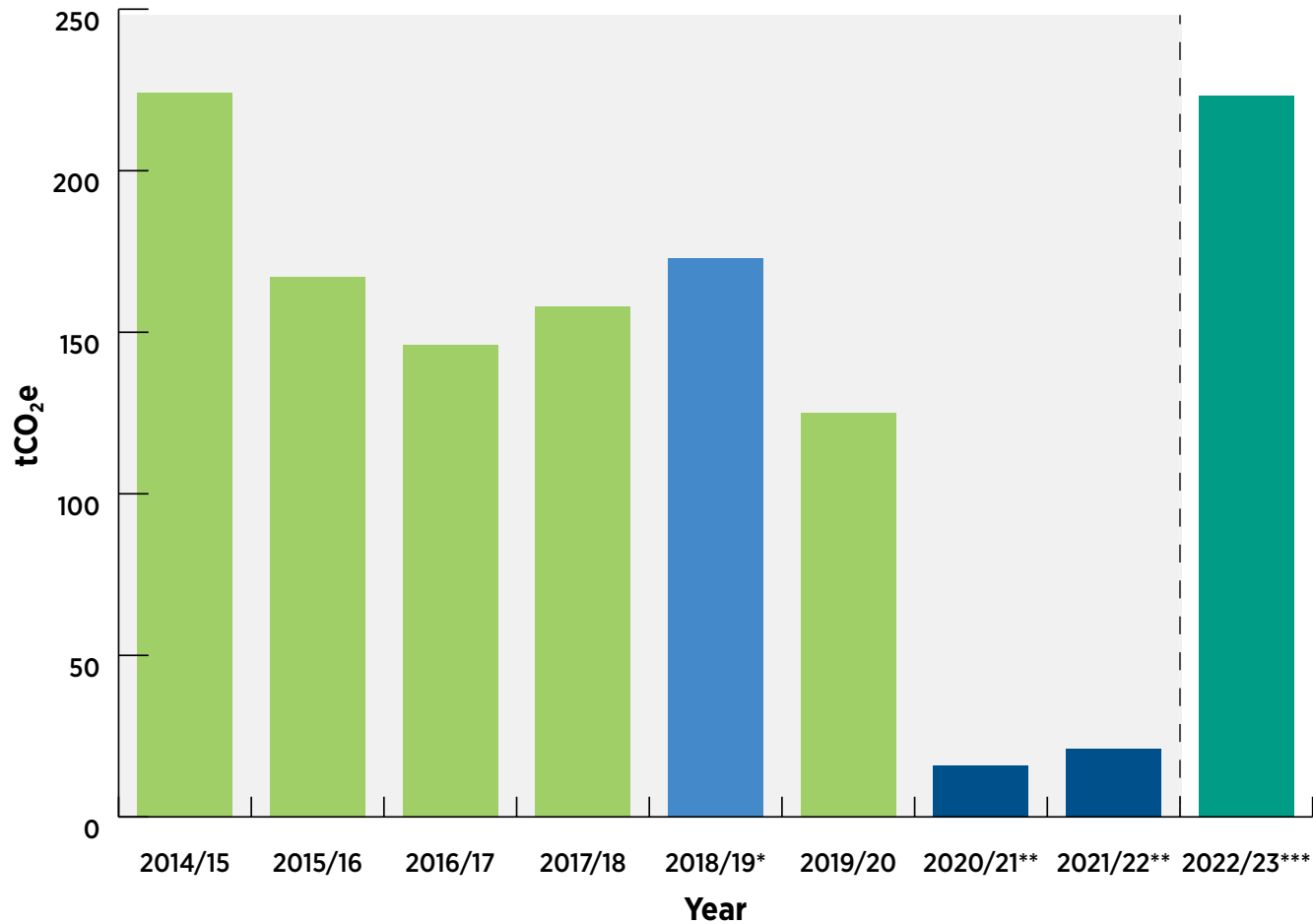
Organisation Emissions 2022/23	
Scope 1 emissions	69.55 tCO <sub>2</sub> e (31.15%)
Scope 2 emissions	9.28 tCO <sub>2</sub> e (4.15%)
Scope 3 emissions	144.46 tCO <sub>2</sub> e (64.70%)

Scope 3 Emissions Breakdown (% of total emissions)	
Electricity transmission and distribution	0.85 tCO <sub>2</sub> e (0.38%)
Water supply	0.02 tCO <sub>2</sub> e (0.01%)
Business Travel	52.22 tCO <sub>2</sub> e (23.39%)
Homeworking	86.49 tCO <sub>2</sub> e (38.73%)
Overnight Stays	4.88 tCO <sub>2</sub> e (2.19%)



Business Travel Breakdown (% of total emissions)	
Car mileage	7.30 tCO <sub>2</sub> e (3.27%)
Domestic Flights	3.78 tCO <sub>2</sub> e (1.69%)
International Flights	20.98 tCO <sub>2</sub> e (9.40%)
Long Haul Flights	0.41 tCO <sub>2</sub> e (0.18%)
Short Haul Flights	15.04 tCO <sub>2</sub> e (6.74%)
National Rail Travel	4.71 tCO <sub>2</sub> e (2.11%)

# Annual Reported Emissions



Prior to 2022/23 reported emissions only included Scope 1 and travel data.

With the appointment of the Climate Emergency and Sustainability Lead role our emissions boundary has been expanded to include Scope 1, 2 and 3 emissions.

- \* Screen Scotland join Creative Scotland
- \*\* Impact of COVID-19
- \*\*\* Organisational GHG emission boundary amended, reported emissions significantly increased

# Adaptation

## Our adaptation work in 2022/23 included:

- The appointment of an adaptation planner as our Climate Emergency and Sustainability Lead at the end of January 2023
- Corporate risk registers inclusion of key organisational climate risks
- Continued funding for Creative Carbon Scotland to deliver support for the sector on mitigation and adaptation, including the Green Arts Initiative, the Climate Beacons project, Green Tease, the Library of Creative Sustainability, culture/SHIFT and SPRINGBOARD.

# RFO Emissions Reporting 2022/23

Since 2011 Creative Scotland has encouraged, and from 2015 has required, Regularly Funded Organisations (RFOs) to report their greenhouse gas (GHG) emissions and develop strategies to reduce them, annually.

Over the past decade **Creative Carbon Scotland** has supported the sector's reporting work and provided feedback to both the reporting organisations and to Creative Scotland. We pass the findings to the Scottish Government via the Public Bodies Climate Change Reporting Duty and use them to shape Creative Carbon Scotland's subsequent year's support for the sector.

In 2022/23, 131 organisations (Creative Scotland RFO's, City of Edinburgh funded organisations and the Edinburgh Festivals) reported emissions data and carbon management plans. Detailed findings can be found in the full report on Creative Carbon Scotland's website:

**[Greening culture: Are we on track? | Creative Carbon Scotland](#)**

# 2023/2024 Funded Projects

**Transformational action on climate change requires cultural change throughout society.**

Creative Scotland's role is not only to facilitate carbon reporting and climate change mitigation by the culture and creative sectors, but to encourage the sectors to play an essential role in the transformational change that Scotland requires.

We are committed to using our work and influence to increase public engagement with climate change by empowering the culture and creativity sector in Scotland to become a positive force in the fair and equitable transformation of Scottish society towards a zero-carbon, climate ready nation.

The following projects from 2023/24 are some examples of work we have supported through various routes that are responding to the climate and biodiversity crisis and are aligned with our environmental sustainability strategic priority.



Courtesy of Take One Action Film Festival

# Burnt Out

Penny Chivas

Penny Chivas is a freelance dance artist who has been based in Glasgow since 2010. Originally from Ngunawal Country, Australia and the daughter of an environmental geochemist, Penny has been aware of the crisis for much of her life. **Burnt Out** is her testament to Thunberg's *House of Fire*.

A solo dance theatre work centred around our changing climate, particularly the devastating Australian Black Summer of 2019/20, *Burnt Out* weaves spoken word and movement as we are taken on a journey past bushfires, through their ignition and devastation, and left with space to ponder how we got here.

The Touring Fund for Theatre and Dance supported Penny to undertake an ambitious and considered tour of Scotland focusing on community engagement. A full-scale artistic production was taken to mid-scale venues and a slow-touring version was designed for village halls/community centres with wrap around activities.

Penny worked with independent producer and sustainability planner Katy Dye to embed a low-



Image credit: Brian Hartley

carbon model into the tour. An environment and sustainability policy outlined Penny's commitment to making the production and tour as sustainable as possible. All levels of delivery from creative development to rehearsals, performances, venue selection, partnerships, touring, marketing, and administration were informed by advice from The Theatre Green Book, Equity's Green New Deal, Julie's Bicycle and Creative Carbon Scotland.

Katy provided advice and support throughout the tour and on its completion carried out an evaluation with content that reaches beyond that currently required of Creative Scotland's project evaluation. Shaped by contributions from the whole creative

team the evaluation measured the success and lessons learnt from touring small scale performances across Scotland. Data and feedback on the impact of the use of public transport, technical/production decisions, sustainability of venues and partnering organisations, marketing and being green on tour were reflected upon and will shape future project delivery and touring.

*Burnt Out* by Penny Chivas was funded through Creative Scotland's **Touring Fund for Theatre and Dance** in Autumn 2023.



# When Fish Begin to Crawl

Jim Sutherland

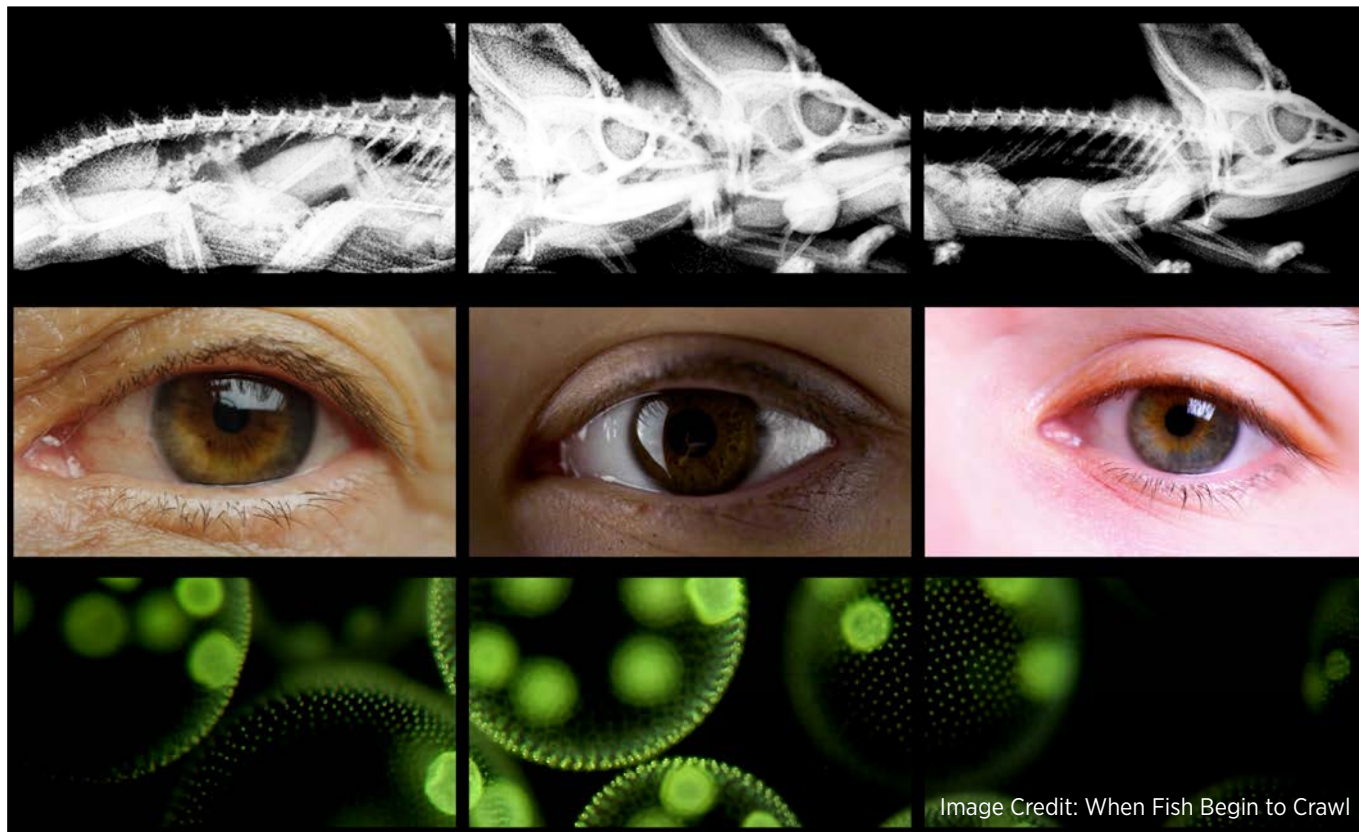


Image Credit: When Fish Begin to Crawl

**When Fish Begin to Crawl**, is an ambitious project created by composer, music producer and artistic director Jim Sutherland in collaboration with filmmaker Morag McKinnon.

The multimedia work, which includes material from the local community and professional shot footage, draws on sources from Jim's Caithness childhood memories and conversations with leading climate scholars.

The triptych film, which has been described as a meditation on the climate crisis and humanity's relationship with nature, and original score performed by the Royal Scottish National Orchestra

were premiered at Dynamic Earth as part of the Edinburgh Science Festival in April 2023.

Viewers were taken on a journey from deep time through to the explosion of complexity that drove the hyperbolic development which has led to present day eco emergencies and climate change. The film embodies an urgent yet hopeful dialogue between art and science through the lens of Caithness, home to The Flow Country, Europe's largest blanket peat bog, a vast carbon store.

Jim Sutherland's *When Fish Begin to Crawl* was funded through Creative Scotland's **Open Fund for Organisations** in April 2023.

## Keep an eye out for:

The development of **Climavore's** Bivalve Mural project on Skye and Raasy throughout 2024

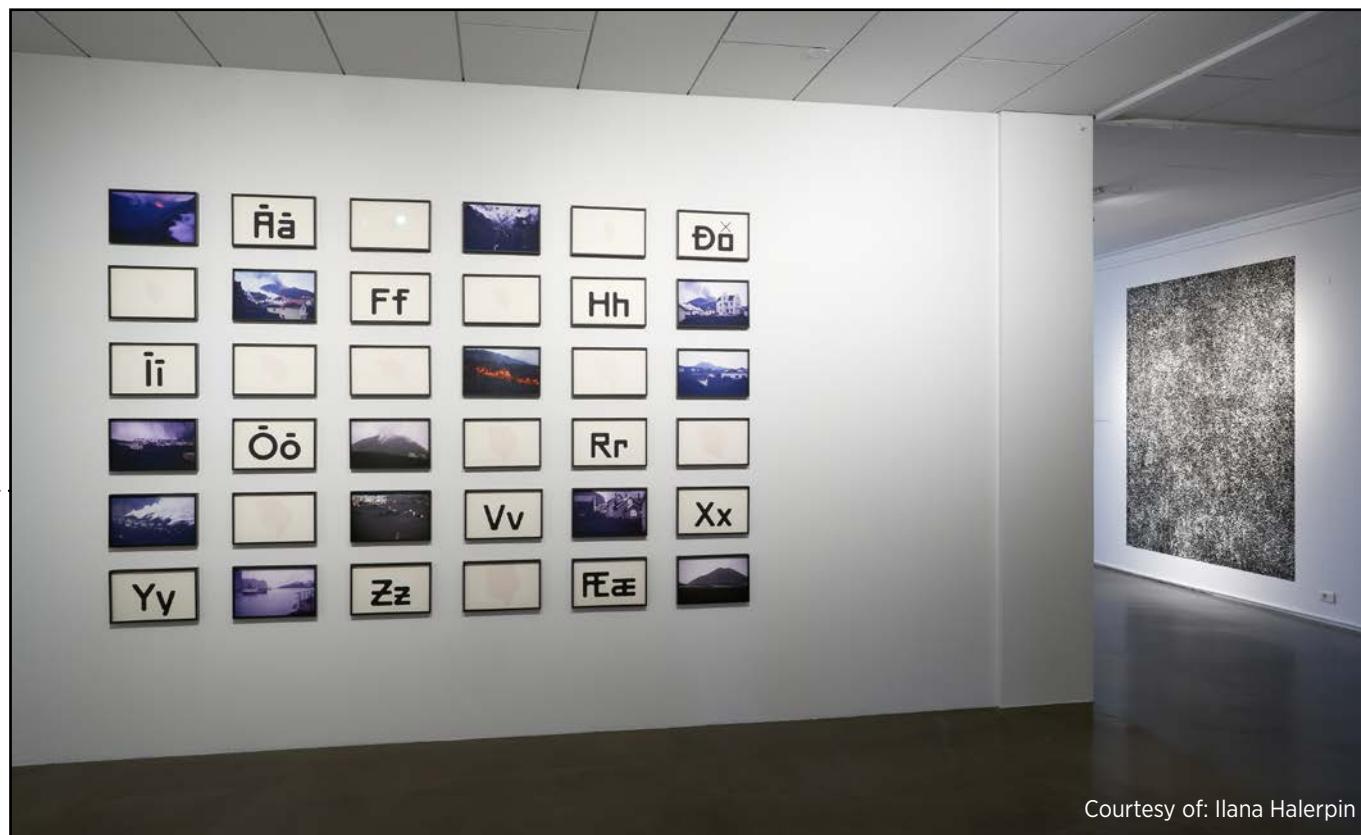
# Eldfell á virðulegum aldri / Eldfell at 50

Ilana Halperin

Ilana Halperin is a visual artist based between Glasgow and the Isle of Bute. For over 20 years her work has explored connections between personal and geological events to help imagine new ways of relating to our fragile ecological world.

Halperin and the Eldfell volcano in Iceland were both born in 1973. After visiting the volcano for the first time to celebrate their 30th birthday together Halperin made a creative pact with the volcano to embark on a lifelong project which evolved and developed with each new milestone birthday, focusing on what it means to share your life with a volcano.

Following a self-directed production residency on the Isle of Bute, Halperin created a major new commission that formed the key part of a major international exhibition, which she curated on the



Courtesy of: Ilana Halperin

Icelandic Island of Vestmannaeyjar that features work by over 20 world renowned Icelandic and international artists and writers alongside her own volcanic work.

The exhibition embraces the 50th birthday of the volcano as a creative response to working with, rather than against nature, highlighting, in the context of the climate crisis how we might live differently with natural catastrophes, and each other.

Ilana Halperin's Eldfell á virðulegum aldri/ Eldfell at 50 was funded by Creative Scotland's [Open Fund for Individuals](#) in Autumn/Winter 2023.

## Keep an eye out for:

The opening of Lauren Gault's [Samhla](#) exhibition at Atlas Arts on July 19th/20th.



# Health of the Sublime in the Mearns

Carrie Fertig



Carrie Fertig is a socially engaged interdisciplinary artist working in performance, video, sound, installation, sculpture, and virtual reality, exploring immersive environments as safe and compelling spaces in which participants can examine crucial human experience: dying, forgiveness, and the climate crisis.

Health of the Sublime in the Mearns is a multi-year project, delivered in partnership with the Mearns and Coastal Healthy Living Network bringing a programme of arts and activity to their clients, volunteers and staff to map the lived experience of wellbeing and the sublime in the natural world and the threat to that posed by climate change.

The first year of the project has concentrated on the documentation of the lived experience of wellbeing in the natural world. Participants were offered a programme of creative practice tuition to give participants tools, skills, and heightened awareness to document their well-being experience through audio, video, writing, making, and for some, potentially housebound, virtual reality.

The aim of the project is to empower participants to have confidence in, and value their distinct voice and experience by helping them hone multiple expressive skills, including self-critical assessment and digital skills.

An interactive (online and VR) map has been made of the participant-generated artworks, which in turn is informing Carrie's new body of multi-disciplinary work in video, performance, virtual reality, sound, installation, and sculpture.

Carrie Fertig's Health of the Sublime in the Mearns was funded by Creative Scotland's **Open Fund for Individuals** in May 2022 and 2024.

## Keep an eye out for:

The findings of the net zero estate research by **Collective Architecture and ESALA** later in 2024.



# ambience.green

## Templar Arts and Leisure Centre (TALC)

The Templar Arts and Leisure Centre (TALC) Trust is a voluntary community organisation with a remit to provide access to contemporary art practice across Argyll and the Islands. They provide open access to the arts for young people across Argyll who would otherwise find access to arts, peer groups, workshops, exhibitions and culture difficult due to issues of transport poverty and social deprivation.

They want to ensure that children and young people across their communities continue to be encouraged and supported to develop artistic ideas, make things and share their creations and thoughts with a supportive community via little showcase interventions, exhibitions and online.

ambience.green formed part of TALC's 'growth' series of projects that aims to connect art techniques and creative approaches with environmental topics, scientific research and making skills. The programme explored our physical and emotional interactions with our surrounding environments through the implementation and creation of atmospheres, environments,



backgrounds, surroundings, and contextures as part of the artistic process.

The project developed a starting point and testing ground for young people to create an augmented reality immersive sound space and exhibition in different locations in Argyll. They also created an environmentally friendly material bank for future art works and workshops, developed a youth arts magazine for Argyll and developed ideas for socially engaged art practice.

TALC's ambience.green was funded by Creative Scotland's Open Fund for Organisations in September 2023.



Image credits; Eden MacDonald



# To Save the Sea

## Sleeping Warrior Theatre Company

**Sleeping Warrior Theatre Company** is a Glasgow based company created by director/writer/composer Andy McGregor to create exciting, original, high-quality theatre focused on heightened theatricality and original music.

**To Save the Sea** is a collaboration between Andy and eco-feminist theatre-maker Isla Cowan, a sung-through musical with an urgent socio-environmental message. The creative team also includes designer Anna Orton who is using Theatre Greenbook to ensure a spectacular and sustainable design for the productions Autumn 2024 tour.

Based on the real-life events of the Greenpeace takeover of Brent Spar in 1995, the environmental themes of the show are timely and urgent, especially as we are approaching the 30th anniversary of the Brent Spar occupation and questions of climate crisis, protest, and the role of oil in Scotland's future loom large.

To Save the Sea will take advantage of theatre's role as a civic space as the ecological resonances of the



Courtesy of Sleeping Warrior Theatre Company.  
Image Credit: Greenpeace

musical is still relevant today. In 2019, Greenpeace activists once again boarded Shell offshore oil structures in the North Sea in protest unsafe disposal practices.

It is hoped To Save the Sea will inspire hope and empower communities to stand up for what they believe in and make positive changes in combating climate crisis.

Sleeping Warrior Theatre Company's To Save the Sea was funded by Creative Scotland's **Touring Fund for Theatre and Dance** in 2023/24.

### Keep an eye out for:

The Scotland tour of *To Save the Sea* in Autumn 2024.



## Studio Floor

### ReJean Denim CIC and Christopher McEvoy

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Based in Glasgow, [ReJean Denim](#) and its founder Siobhan McKenna design and produce denim jackets and accessories inspired by traditional workwear garments from 100% reclaimed denim.

Christopher McEvoy is a Glasgow based weaver known for his contemporary takes on traditional Scottish textiles. He produces seasonal collections for the fashion market each year with an emphasis on unique materials, interesting structures, and innovative finishes.

Studio Floor is a collaborative exercise in sustainability exploring waste and circularity, and the creation of treasure from another's trash. Siobhan and Christopher created a 20-piece collection from Studio Waste. Christopher developed woven and textile concepts from the materials literally on the ReJean studio floor. In tandem Siobhan used Christopher's textile waste, to create functional garments. The process resulted in a creative conversation between two studios' floors, recycling each other's waste to create new objects with purpose and value.



The collection was shared through a public exhibition, allowing the artists to discuss the work, host workshops, and panel discussions encouraging sustainability in the creative practice of others. Alongside the development of the work, they ran a blog documenting the process, kept a visual diary utilising various social media platforms and curated a print/digital magazine, inviting other practitioners to contribute to the conversation of waste and circularity innovation in Scotland.

ReJean Denim CIC and Christopher McEvoy's Studio Floor was funded by Creative Scotland's [Open Fund for Organisations](#) in May 2023.

#### Keep an eye out for:

Fablevision's [Turning the Tide](#) artists residencies opportunities later in 2024.

# Nan Shepherd Prize

## Canongate Press

**Canongate** is the largest independent book publisher based in Scotland with a history of publishing exceptional nature writing, including Nan Shepherd herself.

**The Nan Shepherd Prize** is a competition to find new voices in nature writing. It aims not only to celebrate nature writing but provide an inclusive platform for new and emerging nature writers from underrepresented backgrounds. The prize runs every two years, and the winner of the prize receives a book deal with Canongate – including editorial mentoring and an advance of £10,000.

2023 marked the third Nan Prize, and with support from Creative Scotland, Canongate was able to host a series of live supporting events to broaden the prizes outreach and impact, for the first time.

The project included both in-person workshops across Scotland and online content and was designed to encourage people from currently underrepresented communities to engage with nature writing. The project aimed to help equip

# LEARN HOW TO GET A BOOK PUBLISHED

*With The Nan Prize Workshops*

21st July – Aberdeen, 5:30pm at Waterstones Aberdeen

22nd July – Inverness, 1pm at Waterstones Inverness

27th July – Online at 6:30pm, recorded

8th August – Edinburgh, 7pm at Lighthouse Books

9th August – Glasgow, 6:30pm at Category 1s Books

10th August – Dundee, 6:00pm at Waterstones Dundee

*Find out more about the prize and enter at*  
[nanshepherdprize.com/submissions](https://nanshepherdprize.com/submissions)



those interested in writing with the information and confidence necessary to enter the prize or to take alternative first steps towards becoming published nature writers (such as applying to an agent or submitting to a magazine or journal). Information given in the workshops was distilled into resources hosted on the prize's website. Enabling people who could not attend an event in person to still benefit from the project in perpetuity.

The Nan Shepherd Prize was funded by Creative Scotland's National Lottery **Open Fund for Organisations** in June/July 2023.

### Keep an eye out for:

The next edition of **Buain** the Gaelic arts gathering, which is being planned to take place in **September 2024**.

# Take One Action Film Festival

Founded in 2008, [Take One Action \(TOA\)](#) organise year-round opportunities for audiences, artists and changemakers to transform society through international cinema. They work to expand the boundaries of cinematic experiences through innovative programming: spanning genres and creatively proposing diverse, interdisciplinary, inter-medium ‘beyond the screen’ activities to engage audiences outside the cinema.

Environmental justice lies at the heart of TOA’s work, which exposes and addresses the root causes of the climate crisis and its disproportionate impact on the systemically disadvantaged. Their programming is specifically aimed at building awareness and sparking climate justice action within audiences. They recognise their embeddedness within systems that fuel the climate crisis, and are committed to understanding, measuring, and reducing our impact on the environment.

The festival’s thematic focus for 2023/24 was ‘renewal’, of art, material, environment, society and internally within their own organisation. Activities



Climate Week North East at The Barn  
Image Credit: Phoebe McBride

include a four-day festival in Glasgow, a regional tour of Geographies of Solitude, in partnership with Regional Screen Scotland; ecological filmmaking workshops for young people; the launch of ‘Echo’, an editorial initiative platforming writing at the intersection of film and social justice by writers from underrepresented backgrounds and the continued development of ‘Film Clubs’; their community-run social justice film initiative, broadening access to cinema across Scotland with Equalities, Diversity and Inclusion (EDI) at the forefront.

Take One Action was funded by Screen Scotland’s National Lottery [Film Festival and Screening Programme Fund](#) in 2023/24.

## Keep an eye out for:

Screen Scotland hosting the [Green Film Lab](#) in Edinburgh in September 2024



# Hold Fast

## SUPERFAN

**SUPERFAN** is a collaboration between theatre maker and director Ellie Dubois, theatre maker and performer Kim Donohoe and performer and director Pete Lannon. They make new performances for adult and young audiences that take a playful approach to exploring the world.

Bringing **Hold Fast** to full production and tour follows two periods of research and development between SUPERFAN's Ellie Dubois and composer Sarah Hayes. The show, which combines contemporary circus and Scottish folk music is a wild and tender exploration of our relationships to each other, our community and the water that runs through them, made specifically for the people of Strathspey.

Scottish folk music and contemporary circus are two art forms that do not regularly come together and by making the work specifically for village halls they have created a new home for contemporary



Image credit: Ruari Lambert

circus. The show is playful, fun, and joyful and made suitable for whole families to enjoy together. It has been choreographed small from the beginning so that it can fit into the halls with no compromises artistically.

The target audience is the people who live in Strathspey, where Ellie also lives. She believes that high quality theatre should be accessible to all people, even if they live in a rural area and that people should not be expected to drive huge round trips to see high quality art. A lack of local venues means that most people miss out on experiences. Ellie firmly believes that people should be able to see work in their own village halls.

Hold Fast was not just a chance for the audience who are under-served to see theatre in their own villages but a chance to create a shared experience with and within their community, creating a shared memory of seeing a show which reflects their own experiences back to them.

SUPERFAN'S Hold Fast was funded by Creative Scotland's **Touring Fund for Theatre and Dance** in September 2023.

# Creative Carbon Scotland

## SPRINGBOARD & Green Arts Charter

Creative Carbon Scotland (CCS) believes the arts and culture sector is an essential agent of change in Scotland's transformation by 2045 into a zero carbon, climate ready and equitable society.

### SPRINGBOARD

CCS leads SPRINGBOARD: Assembly for creative climate action, a long-term collaborative project to help bring about the transformational change necessary in Scotland's creative sector. Operating on two strands – one local, one national – the project continues to evolve in 2023/24, particularly locally. SPRINGBOARD local assemblies connect people and organisations working on culture and climate change from the same region so they can learn together, share knowledge and information and collaborate.

CCS design the events individually with the co-hosts, tailoring the content and structure of the day to each community's unique climate change needs.

Read about the [development of local assemblies up to January 2024 on the CCS Website](#).



### Green Arts Charter

During the SPRINGBOARD national assembly, held online in 2023, a cohort of culture and climate organisations recognised that to achieve transformational, systemic change the cultural sector needs collaborative and collective action, not the usual individual and silo working. With feedback from CCS's Green Arts Initiative members along the way, the cohort produced a [Green Arts Charter](#) for everyone in the sector to unite behind, no matter where they are on their climate action journey.

The charter has four core pledges that all Green Arts Initiative members can work towards. They focus on mitigation and adaptation, collaboration, community and advocating for change and provide

a way to bring about collective climate action as a network. Each pledge has different goals, and each goal has different actions an organisation can take to achieve it.

The charter runs parallel with and is connected to Creative Scotland's criteria for funding programmes. Creative Carbon Scotland is a **Regularly Funded Organisation**.









# Performance Against Actions

## Climate Emergency and Sustainability Plan Progress






### Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
<b>1</b>	Enhance capacity and skills in Creative Scotland to undertake the successful implementation of this Plan.		Ongoing from 2023/24	
<b>1.1</b>	Allocate responsibility for the Climate Emergency Plan at Board level.			2022/23
<b>1.2</b>	Introduce responsibility into the job descriptions of all Creative Scotland Directors to ensure leadership on climate change and climate justice in across portfolios.		2024/25	
<b>1.3</b>	Assess all papers presented to the Senior Leadership Team and Board in terms of how they contribute to this Climate Emergency Plan			2023/24

## Summary of Performance Against Actions





Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
<b>1.4</b>	Recruit a Climate Change Team (Policy Officer, Implementation Officer and Project Officer) to join Creative Scotland to ensure the delivery of this Plan.			 2022/23
<b>1.5</b>	Establish a Climate Justice Group within Creative Scotland.	 2024/25		
<b>1.6</b>	Introduce responsibility for contributing to the Climate Emergency Plan in all staff job descriptions, performance review system and work plans (as with EDI).		 2024/25	
<b>2</b>	Develop and deliver for staff, bespoke training in mitigation and adaptation and their relation to culture and Creative Scotland's work.		 Ongoing from 2023/24	
<b>3</b>	Use the annual statistical survey, Carbon Management Planning process and end of project reports to gather data about climate change impacts on cultural organisations, practitioners and activity to plan future responses to the Sustainable Scotland Network (SSN).			 From 2023/24
<b>4</b>	Develop a carbon budget to support Creative Scotland on its trajectory to net zero by 2030		 2024/25	

## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
4.1	Define the boundary of Creative Scotland’s own emissions.			 <p>From 2023/24</p>
4.2	<p>Continue to gather data to fully understand Creative Scotland’s own emissions beyond what’s already reported:</p> <ul style="list-style-type: none"> <li>• Commuting and home working survey times/year using Zero Waste Scotland tool</li> <li>• Energy use data relating to Creative Scotland offices (Edinburgh and Glasgow)</li> <li>• Track procurement to retrospectively estimate emissions</li> <li>• Track all business travel-related emissions</li> </ul>			 <p>From 2023/24</p>
4.3	Set emissions reduction targets (-10% annually) for period 2023 - 2028 for Creative Scotland’s own emissions		 <p>2024/25</p>	
4.4	Set an air travel carbon budget for Creative Scotland, with appropriate allocation and monitoring protocol		 <p>2024/25</p>	
4.5	Develop a sustainable transport plan for the organisation, including a clear travel hierarchy, justification required for domestic air travel, carbon budget for air travel.		 <p>2024/25</p>	



## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
4.6	Identify top 10 procured goods and services by cost or carbon and develop individual procurement action plans to support the identification, evaluation, and monitoring of low carbon options.			
4.7	Develop a tool to build net zero criteria into future building lease decisions to cover: <ul style="list-style-type: none"> <li>• The energy performance of the buildings</li> <li>• The zero waste/circular economy aspects of the building</li> <li>• The adaptation risk of the building and infrastructure</li> <li>• The ‘commutability’ of the location</li> <li>• The amount of space required once more flexible homework patterns have been established</li> </ul>			
4.8*	The Scottish Government is aiming to make Scotland a zero waste society with a circular economy and have ambitious targets for reducing waste and increasing recycling rates by 2025. Creative Scotland to identify how they will contribute to the Scottish Government targets: <ul style="list-style-type: none"> <li>• Reduce total waste arising in Scotland by 15% against 2011 levels</li> <li>• Reduce food waste by 33% against 2013 levels</li> <li>• Recycle 70% of remaining waste</li> <li>• Send no more than 5% of remaining waste to landfill</li> </ul>			
5	Develop a carbon budget for the arts sector on a trajectory to net zero by 2045.			

\* New Action

## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
5.1	Define the scope of the arts sector to include all relevant funded organisations and individuals (i.e. equivalent to Regular, Open Project and Targeted funding).	From 2025/26		
5.2	Continue RFO Carbon Management Planning and set reduction targets.			2022/23
5.3	Develop and implement Carbon Management Planning with appropriate reduction targets for Open Fund recipients.	From 2025/26		
5.4	Develop and implement Carbon Management Planning with appropriate reduction targets for Targeted Funding recipients.	From 2025/26		
5.5	Develop the Carbon Budget for the arts sector on a trajectory to net zero by 2045 and build into funding criteria, guidance and monitoring and work plans with Creative Carbon Scotland.		2024/25	
6	Develop a carbon budget for the screen industry on a trajectory to net zero by 2045.	From 2025/26		

## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
<b>6.1</b>	Define the boundary of the screen sector to include all relevant supported organisations and projects.	From 2025/26		
<b>6.2</b>	Develop and implement a method for asking funded projects to report their carbon emissions using the Albert methodology.	From 2025/26		
<b>7</b>	Develop adaptation capabilities within Creative Scotland and across the broader culture and creative sector.		Ongoing from 2023/24	
<b>7.1</b>	Develop adaptation capabilities within Creative Scotland and an Adaptation Plan for the organisation.		Ongoing from 2023/24	
<b>7.2</b>	Creative Scotland to complete the Starting Stage of Adaptation Scotland's Adaptation Capability Framework using the Starter Pack Handbook		Ongoing from 2023/24	
<b>7.3</b>	Review Creative Scotland's adaptation progress annually.			From 2023/24



## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
7.4	Continue to develop adaptation capabilities by using the Adaptation Capability Framework, participating in adaptation related networks and contributing to climate adaptation outcomes for the organisation, sector and nation. This will include work to develop a climate change risk assessment.		Ongoing from 2023/24	
7.5	Develop a baseline assessment of adaptation capabilities for the arts sector	2025/26		
8	Review and update action plan at regular intervals to: <ul style="list-style-type: none"> <li>report on progress; and</li> <li>maximise opportunities arising</li> </ul>			From 2022/23
8.1	Report annually on progress against the Action Plan to the Board, Staff, and externally.			From 2023/24
8.2	Review the Action Plan on a quarterly basis and update to address actions behind schedule and identify new opportunities for action.		Ongoing from 2023/24	
9	Develop and implement a communications plan to explain Creative Scotland's approach to stakeholders and the culture and creativity sector.	2024/25		

## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
10	Audit all Creative Scotland strategies and policies to identify and remedy policy gaps or conflicts with respect to mitigation, adaptation, climate justice and their relation to culture and creativity		Ongoing from 2024/25	
11	The Arts: Develop funding criteria and guidance to support organisations and individuals to contribute to meeting national net zero and adaptation targets.			From 2023/24
11.1	The Arts: Support RFOs to report on their carbon footprints and raise ambition of the RFO cohort's carbon management planning to match net zero targets.			From 2022/23
11.2	Support and require all RFOs and multi-year-funded organisations to develop adaptation plans and strategies.			From 2023/24
11.3	Support and require all organisations and individuals funded through the Open Fund to report on their carbon footprints and develop a carbon management plan relevant to their programme.	From 2025/26		
11.4	Support and require all organisations and individuals funded through the Open Fund to develop adaptation plans or strategies relevant to their programme.	From 2025/26		

## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
11.5	Support and require all organisations funded through Targeted funding to report on their carbon footprints and develop carbon management plans.	From 2025/26		
11.6	Support and require all organisations funded through Targeted funding to develop relevant adaptation plans and strategies	From 2025/26		
12	Screen: Develop funding criteria and guidance to support organisations and individuals to contribute to meeting national net zero and adaptation targets.			From 2023/24
12.1	Screen: Support Screen Sustainability Hub to develop and implement training of freelance crew and others in sustainability practices using modified Albert approach	From 2025/26		
12.2	Screen: Develop and introduce funding criteria and guidance to require funded productions to implement carbon reporting and carbon management planning.		Ongoing from 2024/25	

## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
13	Broader culture and creative sectors: Develop funding criteria and guidance to support organisations and individuals to contribute to meeting national net zero and adaptation targets.			From 2023/24
14	Develop new targeted and other funding programmes to specifically support work related to climate change by cultural practitioners and organisations.		Ongoing from 2024/25	
15	Annually review the impact of any revisions to the funding framework, criteria, guidance, applications and awards, and any new funds, for their impact on EDI and climate justice.	From 2025/26		
16	Develop a partnership working model for Creative Scotland when working on climate change and climate justice, including funding approaches.	From 2025/26		
16.1	Identify areas of climate change and climate justice work that would benefit from working in partnership with other culture and creative organisations.	From 2025/26		
16.2	Identify particular areas of work that will focus on climate justice and on areas of climate change or wider EDI, Place, Partnerships and Communities work that might have climate justice considerations or opportunities		Ongoing from 2023/24	



## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
<b>16.3</b>	Build a roster of culture and creative organisations working on climate change, EDI or other potentially relevant topics with whom partnership working might be appropriate or beneficial	From 2025/26		
<b>16.4</b>	Review partnership working practices and skills within Creative Scotland and consider training or development work to enhance the organisation's and staff members' capabilities in this area, as regards climate change.	From 2025/26		
<b>17</b>	Develop a partnership working model for Creative Scotland as regards addressing the climate emergency, with particular focus on working with organisations beyond the culture and creative sector, including funding approaches.		Ongoing from 2024/25	
<b>17.1</b>	Identify areas of climate change and climate justice work that would benefit from working in partnership with organisations outside the culture and creative sector.		Ongoing from 2024/25	
<b>17.2</b>	Build a roster of organisations outside the culture and creative sector working on climate change, EDI or other potentially relevant topics with whom partnership working might be appropriate or beneficial.			2023/24

## Summary of Performance Against Actions

Action	Details	Red (Not Started)	Amber (In Progress)	Green (Complete)
18	Develop internal knowledge to ensure Creative Scotland is in line with up-to-date thinking across the developing field of climate justice and leading national and international thinking about how it applies to cultural activity and intersects or conflicts with other Creative Scotland priorities	Ongoing from 2024/25		
19	Work with specialists (e.g. think tanks, academia) to develop effective evaluation of Creative Scotland's, and the cultural and creative sector's, contribution to Scotland's wider work on climate change – i.e. how it has contributed to transformational change in society, including climate justice	Ongoing from 2024/25		
20	Research the establishment of a fund to support cultural and creative organisations and individual practitioners to work with and within communities to increase climate justice.	Ongoing from 2024/25		
21	In light of the changing landscape of cultural distribution and consumption (and considering the adaptation, mitigation and climate justice needs of the cultural estate and its potential for promoting and facilitating change) seek partners for an exploration of a comprehensive reimagining of the physical estate which will be required in 2045 and beyond.		Ongoing from 2024/25	



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