



ALBA | CHRUTHACHAIL

Scottish Government Consultation: [Just Transition Commission - call for evidence](#)

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Consultation Report Available: [Just Transition Commission: A National Mission for a fairer, greener Scotland](#)

Consultation Questions

1. What do you see as the main economic opportunities and challenges associated with meeting Scotland's climate change targets? Please explain your view.

Creative Scotland is the body for the funding, development and advocacy for the arts, screen and creative industries. Our response therefore covers these sectors. Creative Scotland has already worked with organisations across the arts, screen and creative industries to address their environmental sustainability and to reduce their carbon emissions through our requirements for our Regularly Funded Organisations as part of the funding agreement we have with them.

Through this, which has been facilitated by Creative Carbon Scotland, organisations have been able to understand where changes can be made and how this can be done sustainably within their business model and have begun to make these changes. When considering economic opportunities and challenges of meeting Scotland's climate change targets in the context of the arts, screen and creative industries in Scotland, it is worth highlighting the following areas of activity. Arts and Creative Industries For many individuals and organisations working in Scotland's performing arts sector (theatre, music, dance) there is a heavy reliance on international touring as a means to generate income.

Additional benefits of international touring and international travel more broadly include the potential for commissioning and programming of work, development and diversification of audiences, professional development and training and sustaining Scotland's reputation as a world leader in the production of exceptional performance. For those who work within the visual arts sector, it's important that artists based in Scotland have the opportunity for their work to be shown to international audiences and that audiences in Scotland are exposed to work from around the globe. International festivals, biennales and triennales play a significant role in the visual arts and in terms of the commercial market, there is a great reliance on international art fairs.

All of these require the shipping and transportation of artwork across the world. The Covid-19 global pandemic has brought about a dramatic pause on international travel for those working and living in Scotland. Whilst this has resulted in significant loss of income and economic hardship for artists and companies who rely on international touring and exposure, it has also allowed for a focusing in on discussion around models for sustainable touring and transportation of work. There is opportunity to look more deeply at innovative ways to tour and reach international audiences. This might include

an enhancement of local and regional touring, an increase in overland travel and inventive or ecological scenic design. This means a need for refocussing of resources for sustained local and national audience development, and there would be implications - economic and social – that would require careful consideration. For example, an increase in overland travel for touring and shipping of artworks would mean a commitment of persons to spend more time away from the home, and a likely budget increase to cover their time and any additional freight costs.

For the shipping and selling of artwork, there is a need to continue to move from high to low carbon models, more investment in digital technology and altogether greener transport options for both art and people. To support more sourcing of local and sustainable materials, particularly in relation to contemporary, this would require further investment in the network of making spaces (workshops) so that more work could be produced here and within a sustainable framework.

Across the Arts and Creative Industries, the move towards enhanced digital delivery to replace real time activities due to the pandemic has offered the opportunity to engage with a wider audience in their homes particularly geographically both regional, nationally and internationally. However, the scale of digital exclusion, digital poverty and inaccessibility are particular challenges. Much activity across these sectors is based in venues, often in old buildings.

An area for consideration would therefore be the installation of sustainable eco heating sources in public buildings and spaces that are used to present and deliver artistic activity. Environmentally conscious and sustainable infrastructure should be a central consideration in the creation of any new arts venues. For existing buildings, the level of investment and technical adjustments required to adapt these spaces is varied and will be challenging.

Screen

There are a number of challenges associated with this transition, especially in relation to travel, across all areas of the screen sector. The screen sector is complex and covers not just attracting productions to Scotland, crewing those productions and post-production work, but also the distribution and exhibition of films, including film festivals and independent cinemas. Film and TV production are typically heavily reliant on travel at all stages of this process, from initial meetings with decision makers through scouting for locations, shooting productions and promoting and distributing films on an international stage.

Cast and crew will travel into and out of Scotland for productions, and investment and decision makers will often come from the rest of the UK, Europe, the USA or other countries. This therefore necessitates travel across the UK and internationally. Initial scouting for locations and physical visits from senior production executives from the USA and other countries is offered by Screen Scotland as a service in order to attract production to Scotland.

Location shooting is extremely important in Scotland for both Scottish-based and incoming productions and presents a greater challenge for sustainability than in the controlled studio environment. In addition, the financing and distribution of film and TV has historically required regular international travel due to the fact that rights licensing is done on a territory by territory basis, and sellers meet the buyers from each territory at the major film and TV markets. However, the pandemic has highlighted that this model of buying and selling can perhaps be updated and made more efficient, if there is sufficient will to change. Therefore, if reducing travel were sought as part of any plan to reduce carbon emissions, it may have an impact on Scotland's ability to attract productions, as well as disadvantage production outside the central belt and freelance members of the workforce who have to travel further to work.

There is an opportunity for Scotland to increase its sustainable production across all areas, developing practice and sustainable resources. Production, consumption and structure of the global industry are highly sensitive to technological change, which is continuous and rapid in the screen industries (for example, the global production boom created by streaming content).

In order to reduce the significant emissions of screen productions, a range of currently unavailable facilities are required, for example electric vehicle fleets for hire, low-emission generators, set and costume recycling/re-use facilities, low-emission catering, and the supply of low-emission consumables and materials. These facilities and materials are not part of the screen industries themselves but of other sectors. The impact of Covid-19 has accelerated digital transformation, moving as much activity as possible online and amplifying interest in, for example, virtual filming using digital 'sets'. This technology may help to reduce travel and encourage greater use of virtual filmmaking. 'Greening' the screen industries is therefore critically dependent on the development of other sectors. It is also important that such infrastructure is accessible wherever production takes place in Scotland, not just in the central belt.

Skills, awareness and motivation for sustainable production are at low levels across the screen industries, and skills training for the climate emergency is essential. Climate change training exists for screen production under the UK-wide 'albert' programme, however this can be improved and better targeted to different departments within production. To help with this, Screen Scotland's developing Screen Skills strategy will address climate change.

2. What do you think are the wider social (health, community, etc.) opportunities and challenges associated with meeting Scotland's climate change targets? Please explain your view.

It is important to consider those who already encounter significant barriers to participation and engagement with the arts, screen and creative industries, as well as working in the sector, so that any transition does not create any further barriers.

In particular the effect (with emphasis on intersectionality) on BAME people, women, Disabled people, LGBTQI+ people, Gaelic Speakers, migrants and refugees, people with experience of care, carers, areas experiencing socio-economic deprivation and poverty. Some other considerations in the context of the arts and social opportunities/challenges relate to the geography and demographics of Scotland's population.

For anyone facing rural isolation, digital exclusion or economic barriers, direct and local provision is vital to their ability to participate in creative activity. Within performing and visual arts this can often result in tutors and artists driving long distances to specific areas in order to connect with and deliver to isolated communities, or where local transport links are irregular or unavailable. The needs and circumstances of isolated and rural communities needs to be a central consideration in regard sustainable travel options.

Some effective examples in recent years include the Screen Machine touring bus (taking cinema to rural communities), or investment in electric vehicles. There is still the need to change attitudes across all sectors and the energetic buy-in of all industries at all levels is essential and urgent but not a current priority for those sectors.

Whilst some roles in these sectors have to be based in venues, all organisations have had to adapt to working from home, a practice which could be taken forward in the future. Home working and flexible working hours can lead to better life/work balance, reduced stress and reduced emissions. A

sustainable sector which offers fair work would provide much more attractive careers and retain more skilled and talented people across all areas.

3. What would a successful transition to net-zero emissions look like for your sector/community? Please explain your view.

Transformative change is required across the arts, screen and creative industries. The National Culture Strategy sets out three pillars for culture which are: Strengthening Culture, Transforming through Culture and Empowering through Culture. The transition to a green economy must be done in such a way which seeks to strengthen the culture and creativity sector.

A successful transition would involve major changes to working practices at all levels, including flexible working conditions, with increased local hiring, including in more remote areas, with a workforce skilled in and committed to sustainable production. Substantial infrastructure and expertise would be readily accessible within and across Scotland to facilitate sustainable production across all areas of the sector, with peer to peer support in place for similar areas.

Transforming through culture emphasises putting culture at the centre of policy-making and working across policy areas. As referenced above, there are many elements of transition in other areas, not least transport and infrastructure, that will benefit cultural practices. We would welcome working across sectors, especially with communities, around health and wellbeing issues and children and young people as well as colleagues across the environment sector to deliver a just transition. Not only can we understand how other sectors are transitioning, but can also help the transition of other sectors.

Those working in the culture and creative sector are well practiced at working through complex issues with its audience, including working with communities and children and young people. This could help to change attitudes and help to address the more complex issues. This in turn will help people to be empowered through this process, allowing them to take the lead and ownership of changes within their own lives.

4. What actions do you think the Scottish Government should take to manage the opportunities and challenges referenced above? Please explain your view.

No sector, including the culture sector, can transition alone. The key action required is to produce a comprehensive and holistic transition plan, which addresses dependencies across all sectors, and includes consideration of equity across all sectors. The Scottish Government should therefore ensure that it consults widely in the creation of a plan and pays particular attention to those areas of crossover where interdependence is greatest. In addition, the Government should provide support around all elements of transition, especially working closely with sectors to help them deepen their understanding of the tools available to help transition and how to deploy them, whilst still ensuring that the core aims of their practice and business remain intact.

Additionally, Government should look widely across policy areas to help get the message across about the scale of change needed and the impact it will have. The cultural sector is focussed around holding a mirror up to society and humanity and helping to open up debate and discussion around often controversial topics and could make a significant contribution to providing a space where the many issues around transition can be raised.

Under the Equalities Act 2010, an Equalities Impact Assessment of all targets needs to be undertaken (with an emphasis on intersectionality) to also include Gaelic speakers, people with

experience of care, migrants and refugees, carers, minority languages, socio-economic deprivation and poverty. An Equalities Action Plan should form the basis of any plans for transition.

5. Are there specific groups or communities that may be, or feel that they may be, adversely affected by a transition to a net-zero carbon economy? What steps can be taken to address their concerns? Please explain your view.

We would recommend ongoing consultation with key arts and community stakeholders, in particular those working across socio-economic deprivation, rural isolation and digital exclusion. The voices and experience of those with protected characteristics, those who are socio-economically disadvantaged, Gaelic speakers, people with experience of care, migrants and refugees need to be included at the heart of developments and decision-making.