

Climate Policy, Strategy & Action Plan

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INTRODUCTION

All our climate and environment-focussed work is centred on climate justice. Climate justice takes a people-centred approach to climate change, treating it as a social, political and cultural issue as much as a scientific, technical and economic one. For us, climate justice is about:

- 🌍 The disproportionate impact that climate change has on communities and the environment of the global south.
- 👂 The vital need to listen, advocate for and support activists and indigenous voices in the Global South.
- 🌟 Ensuring that our actions in Scotland centre, support and elevate these communities.

🧐 Environmental Racism: that in the west, climate change is experienced very differently by communities with different racialized identities.

👉 That any climate action needs to address and challenge these disparities.

👉 That all our climate strategy work needs to actively support people of colour / people of the global majority communities who are harmed by environmental racism

👉 To challenge the science-focussed mindset behind and active practice of environmental racism wherever we see it.

🧐 That globally, climate change has and will continue to have a heightened impact on disabled people.

👉 That our climate action needs to recognise the nuances of how climate change impacts disabled people.

👉 That our strategy must directly address this and actively support disabled communities.

🧐 That climate change and migration are intimately linked.

👉 Our climate strategy and action plan need to support migrant communities in the UK, as they reach us as audiences, participants, and artists.

👉 That we address the specific challenges that migrant communities face in engaging with our work, and the wider Scottish arts scene, and advocate for this change beyond us.

A GUIDE FOR FREELANCERS

This document speaks through the policy background for our climate work, the key strategic goals we have, and then offers a detailed action plan. All freelancers are welcome to engage with the policy and action plan in depth if they'd like, but for ease, we've pulled out the key values and processes that will be relevant and important in your time working with us:

ORGANISATIONAL VALUES

🧐 We are a value driven organisation. We have five organisational values: to be playful, pluralistic, challenging, experimental and caring, and soon a sixth environmentally focussed value, currently tbc.

🧐 All our recruitment processes directly reference these values and we prioritise working with people who share our values, including a commitment to lower carbon, more sustainable, environmentally caring work. However this shows up for you in your practice, we invite you to bring it to Produced Moon.

🧐 You'll be invited to plan, deliver and reflect on your work directly in dialogue with our six organisational values, with a focus on what these values mean for you. You can use these values as a framework to shape what you do and how you do it.

CLIMATE FOCUS

😊 Every one of our projects has a specific climate focus: a way in which the project directly engages with the climate. This might be in the subject matter, in the materials that are sourced, the way the project is produced or delivered.

PROJECT DELIVERY

As part of our action plan, we'll be developing a set of new resources.

🌙 We'll create a new project planning document. Central to this is focussing on all the possible benefits a project could have to people and place. Rather than being singular in our project goals, we'll focus on always exploring in a broad way all the different benefits a project can provide – to people, to animals, to nature, and on a local and global scale. We want to directly engage with climate justice in how we answer this question.

🌙 Another new document is a new reporting structure, in which we'll always invite teams and individuals to reflect on the climate impact of a project, and how that could have been different.

CIRCULAR ECONOMY

🌙 We work in a technology focussed industry where sustainable sourcing is complicated. Where possible, we always prioritise sourcing sustainable goods and investing in sustainable delivery. We're aiming for 25% of sustainable

sourcing and delivery across our programme, over the next three years, so these may be useful project specific targets too.

🌙 The life cycle of goods should be thought through before purchase: what will happen to these goods after the project finishes? We put a focus on upcycling and reusing materials, and it might be useful to keep this in mind when purchasing goods too, and making a practical plan for where materials go after a project, and prioritising buying goods that can have a future life.

BUDGETING

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SOME USEFUL RULES & GUIDELINES TO WORK WITH

- 📌 Where possible, always pay for people's time over buying new products.
- 📌 For stationery, food and workshop materials, everything should be sourced locally.
- 📌 We never order from Amazon.
- 📌 Always try and book a train before looking at plane travel.
- 📌 If booking cars or vans for hire: only hire electric vehicles.
- 📌 If a project takes place in a location different from someone's home base, and **where the individual is comfortable**, relocate the person if you can, rather than booking daily travel. We believe this saves both human energy and carbon too!
- 📌 Always look and see if something can be sourced second hand or refurbished before buying new.

POLICY

This policy outlines Produced Moon's commitment to sustainability, setting our overarching ambitions and strategy for addressing the climate emergency in our work. As we've developed the policy we've closely engaged with Kate Raworth's model of the doughnut economy. The doughnut strives for a just and thriving life for all, ensuring that everyone's human rights are met (the inner ring of the doughnut) and that we don't exceed any planetary boundaries (the outer ring of the doughnut).

THE SCOPE OF PRODUCED MOON

Produced Moon is a micro-arts organisation based in Scotland. We deliver audience-facing shows and installations, a range of participatory and community-led projects, as well as projects focussed on industry development. We're based across the central belt of Scotland, and have hubs in Glasgow, Edinburgh, Easterhouse and London. We make work for audiences in and create with communities in all these places. We don't have an office or any kind of premises.

We regularly collaborate with a variety of National and International partners, and one of our main areas of energy use is travel, a combination of car, train and plane travel to reach local, national and international destinations. We're a Creative XR Theatre Lab, and much of our work is focussed on integrating innovative technology into live performance. A key challenge of us is in sourcing the technological hardware and software for our work. Often there is minimal or no choice of suppliers to source from, and there are limited actions we can take to ensure sustainability in purchase or delivery. This is another core area of our emissions which is very hard for us to change within the field in which we work.

PRODUCED MOON'S VALUES

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CARING

We have been inspired in this policy by Kate Raworth's model of the doughnut economy. We see our climate and environmentally focussed work as intimately in dialogue with our approaches to fair work, and to equity, diversity and belonging. Our approaches aim to improve the lives and livelihoods of all the people we work with, as well as taking care of the environment we all live in. Care is central to this work.

CHALLENGING

Across our programme we make work about the climate, especially in our programme VR for Change, 360-degree protest music videos made with young people about the climate emergency. We want this work to challenge audiences and challenge us, to think and do differently. With this strategy and action plan we want to keep challenging ourselves to do better.

PLURALISTIC

Pluralism also feels key to the doughnut – it's about building a thriving life for all: land, animals, people, and continually shifting perspective to understand what thriving looks like for each new group. Pluralism is equally central to climate justice: not just focussing on your perspective of the climate emergency, but thinking globally, across class, race, culture and disability.

EXPERIMENTAL

All our strategies and actions are experimental, and we've pushed ourselves to be bold and ambitious, rather than sticking to what we know works. We'll work iteratively with this strategy, trying things, reflecting on how they went, and then trying again.

PLAYFUL

Being playful is an attitude. It's about being open and curious and ready to change. We'll bring an attitude of play to all our climate work.

WHAT ARE WE ALREADY DOING?

IN OUR PROGRAMME

Various Produced Moon creative projects directly engage with climate either in subject matter, or within the producing or delivery model.

● **VR FOR CHANGE**

In VR for Change, we collaborate with high school students, with musicians and climate activists, to create 360-degree music videos. The videos, and the musical tracks within them, are all created as part of the project, and explore what the group want to say about the climate emergency, and the change they want to see. The project is driven by an activist framework: we explore activism, protest and changemaking as part of the project, as well as investigating the impact and causes of the climate crisis locally and globally. We see the films as pieces of climate activism in themselves. Our long-term goals for the project involve us working with students across Scotland to generate a national picture of what young people want to say about the climate emergency, to be shared with politicians and decision makers.

● **GLORY MOLD**

Glory Mold is a creative framework that we use to invite institutions, organisations and audiences into a critical dialogue about the future of AI. Glory Mold is a character for whom we have created a speculative future: a slime mold merged with an artificial intelligence in an alternative 1980s. Glory Mold is embraced by communities across the world, and as a part organic, part technological being with significant power and influence, she is able to direct humans down a different path. As part of Glory Mold, we explore climate alternatives, and through this investigate the choices that have led us to our current situation and how those choices could have been made differently. In the world of Glory Mold, the COP meetings in 2015 in Paris went differently. The 1.5 target is easily achieved, not the impossible goal it is for us today. We also use the fiction of Glory Mold to ask questions about the climate impact of emerging technology.

● **JELLYFISH!**

Jellyfish! is a sensory light installation about deep sea creatures, neurodivergence and sustainability. *Jellyfish!* invites audiences into a sensory environment: an immersive deep-sea creature that they can have a conversation with, and the creature changes and adapts in response. Across the project we're inspired by the intelligent life at the bottom of the sea, and

the incredible range of ways we and they think. We're keen for sustainability to thread across the whole project, especially in the way we work with and source materials: working with sea and sustainability scientists to source or even create sustainable sensory fabrics for the artwork. The light installation will be designed to be presented outside: at music and light festivals. We're hoping to work with a production manager to develop a solar first approach to powering this installation (likely with a car battery that stores solar charge), to reduce our reliance on the Scottish sun.






HUUH?!

A collaborative project with Danish director Jesper Pedersen, HUUH?!, is a piece of concept touring. A show that moves only as a concept, with a small piece of set, and therefore can tour internationally, without needing any people to move with it. We're excited by the opportunities that models like concept touring open up for alternative lower carbon ways of touring and showcasing our work beyond our Scottish base.

CLIMATE ADAPTATION

We purposefully work with a flexible model, allowing us to remain responsive to the changing climate and to continue to deliver work in the event of weather events, crises, and pandemics. Key to our flexible structure is a desire to make our working processes and our projects more accessible to disabled people, those with caring responsibilities, chronic health problems and mental ill health.

Our flexible structure includes:

-  Largely working from home
-  Flexible working time (we don't enforce office hours)
-  Working in different locations: we have hubs in Edinburgh, Glasgow, London and Easterhouse
-  Digital offers: opportunities for people to view our 360 films at home on their own devices
-  Slow, distributed making and development processes, with lots of time in between

🌙 Running hybrid projects that move between online and offline delivery

🌙 Planning travel days separate to show days.

ACCESS BUDGETS

In all our budgets we now put a % access budget for the project, at 5%. This budget facilitates us being adaptable, responsive and deliberate with the kinds of access we offer, and ensures the access provisions are targeted for the specific audiences of each project.

TRANSITIONING OUR TRAVEL

We have a number of approaches that we try to embed across our projects to reduce the carbon impact of our national and international projects:

🌙 We support car sharing between members on projects.

🌙 For every journey, we'll always look at routes by trains and ferries, and only book planes as a last resort.

🌙 If booking plane journeys, we'll always book the lower carbon options, and prioritising routes without changes.

🌙 Where possible, we'll build additional funds into our project budgets to facilitate us making lower carbon (often higher cost) choices.

WHY IS THIS WORK IMPORTANT?

We're all living in the climate emergency, which in the UK, sits in the wider context of a cost-of-living crisis, after years of austerity. Our work would inherently engage with these intersecting crises, even if our policies didn't directly address them. We think it's vital that we recognise the power, influence, and responsibility we have, towards the industries and communities we are part of, and the environment we live in. We see that responsibility sitting in the work that we make, and what that work explores, as well as how we make it.

OUR AREAS OF FOCUS

Key to our areas of focus is to think of all of Produced Moon's work within the context of the doughnut, as defined in Kate Raworth's model of doughnut

economics. To help humanity into the Doughnut, the main focus of our business needs to be:

- 🧑‍🌾 A focus on the circular economy, by sharing resources and materials with the communities of artists and organisations we're part of
- 🧑‍🌾 Embedding our projects in the physical communities in which they are based, and interrogating the impact they could have on them: could they engage in land restoration? How can we source local, organic, nutritious food?
- 🧑‍🌾 A meaningful and expansive support package for employees and freelancers, that takes steps to challenge the exploitative nature of the industry we're in, and the racism, ableist, classist, homophobic, transphobic and sexist society we live in.
- 🧑‍🌾 Always investigating and investing in lower carbon options first: travelling by train, buying second hand.
- 🧑‍🌾 Ensuring everyone can be cared for across the organisation, by being alive to the organisation's capacity and individual's needs, and planning and structuring to support staff and freelancers upholding their own boundaries.
- 🧑‍🌾 To reduce our carbon impact. To bring down the carbon impact of our work we have identified two key areas:

🧑‍🌾 **TRAVEL**

Transitioning our travel in the short and long term to lower carbon options. In the short term this is about transitioning towards train and ferry travel and away from car and plane. In the long term this is about transitioning our primary car to a hybrid. Currently nearly all our international travel is by plane, and a small amount of our national travel is by plane.

🧑‍🌾 **PROCUREMENT**

The sourcing of goods. For some areas of our work it's easier to focus on sustainable and local suppliers, in others we're really limited in choice. Our procurement approach sits within a wider framework of the circular economy, where we source second hand first, and ensure all materials go on to have a second life, either with us or others. Currently, our materials are sourced from a variety of suppliers, but often those with no or low sustainability credentials, such as Meta and Amazon.

To support us in moving towards these focuses, and working within them, we will embed the following transformative regenerative and distributive ideas into Produced Moon:

- ☾ To produce visionary artistic work about the climate emergency and climate justice that is seen widely.
- ☾ To develop a thriving micro-arts cooperative with other micro arts organisations in Scotland
- ☾ To focus on sourcing locally and sustainably

STRATEGY

Building on this work, we have developed a strategy which outlines our key areas of development over the coming three years. Our strategic goals:

ARTISTIC PRACTICE

- ☾ Create visionary artistic work about the climate emergency that gets seen widely.
- ☾ For every project to have one climate focus, which can be in any area, from producing to subject matter to materials.
- ☾ Develop and grow VR for Change: 360-degree protest music videos developed with high school students across Scotland.

NETWORKS AND COMMUNITY

- ☾ Become more embedded in the Scottish Climate Community and the network of organisations with expertise and passion in this area.
- ☾ Establish and help grow a Scottish Micro-Arts Cooperative, with a focus on:
 - 👤 Connections to share and exchange skills, materials and knowledge
 - 👤 Shared purpose and collectively owned / developed (cooperative approach)

☾ Embrace the local areas in which we are based and focussing on sourcing and supporting these areas. Our local areas are Glasgow, Edinburgh and Easterhouse.

DELIVERY AND LOGISTICS

☾ Develop our project design frameworks to embed a benefits approach, using a framework of impact that analyses our work in relation to four lenses: local social, local environmental, global social, global environmental.

☾ Embed the circular economy into our organisational delivery.

☾ Embed our climate values and strategy into recruitment and onboarding approaches, to ensure we're collaborating with artists and practitioners equally invested.

☾ Developing project approaches to ensure there is adequate time and space within them for our climate values to be embedded, e.g. for longer development processes, or for the cost of train over plane travel.

GOVERNANCE

☾ Develop and embed accountability structures for our climate work and delivery.

☾ Reflect with others about our work and how climate is embedded in our delivery.

☾ Develop an approach to climate - focused organisational donations.

ACCESS

☾ Continue to interrogate access in the organisation, how we can make our work and practice more accessible and signpost accessibility better.

TRAVEL

☾ Transition our organisational travel to lower carbon options.

ENERGY USE

☾ Reduce energy consumption across our delivery.

SOURCING

☾ Embed sustainable sourcing and sustainable delivery across our projects. Consider where things go after a project, and prioritising buying goods that can have a future life.



PRODUCED MOON'S CLIMATE ACTION PLAN

https://docs.google.com/spreadsheets/d/1mQoAybi36x_KvyteufyNZmeIM62rhsE1XUhWWSzjXo8/edit?usp=sharing