

COP21 Creative Manifesto Annex

Briefing and Context for Signatories

I. Context

What is happening?

At the end of 2015 the most critical climate talks for over two decades will take place in Paris. COP21 will bring together 196 parties (195 countries and the EU) to negotiate a new legally binding and universal agreement on climate to replace the Kyoto Protocol, which has provided the framework for carbon reductions until 2020.

These talks will set the context for decades to come and need to result in commitments which are commensurate with the challenges presented by climate change and related environmental crises¹.

Achieving international political consensus is extremely complex and it is critical that strong political leadership and action is supported by business and civic society.

Why is this needed?

There is now overwhelming scientific consensus that human activity is driving the increasing levels of greenhouse gases in the atmosphere, causing irreversible climate change. This is having devastating consequences not just on mean average temperatures but on weather patterns, ocean levels, land and water ecosystems, disrupting natural equilibriums that have sustained life for over 800,000 years with potentially disastrous consequences. Climate models (which are proving extremely accurate)² predict that average surface temperatures could rise between 2°C and 6°C by the end of the 21st century.

The Intergovernmental Panel on Climate Change (IPCC) provides the most comprehensive assessment of existing scientific data and research on the Earth's climate systems. This body was established in 1988 to inform policy decisions. The IPCC Assessment Reports have hundreds of authors who compile the work of thousands of scientists, and are almost certainly the most audited scientific documents in history. The recent Fifth Assessment Report, published in 2014, states that if we are going to keep global warming below the internationally agreed threshold of 2°C (thought to be the upper limit for minimizing dramatic consequences of irreversible climate change), we will need to reach virtually zero emissions of carbon dioxide (CO₂) and other greenhouse gases by the end of this century.³

There is a diminishing period of time in which to adapt to climate change and to generate a sufficient scaled infrastructure that is based on:

- Renewable/regenerative capabilities
- Good stewardship of resources that minimises/eliminates toxicity and waste
- Repairs to damage already caused, recognising that conservation is critical to the life support provided by ecosystems that is largely unrecognised in economic valuations.

¹ The so-called Nine Planetary Boundaries, coined in 2009 by a group of [Earth system](#) and [environmental scientists](#) led by [Johan Rockström](#) from the [Stockholm Resilience Centre](#) and [Will Steffen](#) from the [Australian National University](#), seek to define the safe operating conditions for humanity. The boundaries are: climate change, biodiversity and the nitrogen cycle (all exceeded); ocean acidification, stratospheric ozone depletion, phosphorous cycle, global freshwater use, change in land use (not yet exceeded); and atmospheric aerosol loading and chemical pollution (as yet unmeasured).

² This is particularly the case when warming ocean temperatures are taken into account as well as warming surface temperatures. <http://www.theguardian.com/environment/climate-consensus-97-per-cent/2015/jul/31/climate-models-are-even-more-accurate-than-you-thought>

³ Climate Change 2014: *Synthesis Report* – Contribution of Working Groups I, II and III to Assessment Report 5, Intergovernmental Panel on Climate Change / IPCC, 2014. <http://www.ipcc.ch/report/ar5/syr/>

What needs to be agreed?

Governments need to agree on CO₂ reduction targets that will collectively limit future global warming to below 2.0°C (3.6 °F) relative to pre-industrial levels.

But the implementation of this is far from simple. Each country needs to set a target that is realistic and achievable and takes into account historic emissions: so wealthy nations with high patterns of consumption and carbon profiles are expected to commit to proportionately bigger targets. Poorer countries will need significant investment support, and carbon targets need to be compatible with their development needs, as defined by them. Europe has agreed to a 40% reduction target by 2030; President Obama is aiming for a 28% reduction by 2025; China has agreed to cap its emissions by 2030. Many developing countries have offered ambitious targets. For example, Costa Rica has committed to become carbon neutral by 2021 and Ethiopia has pledged a 64% reduction by 2030 but as developing countries will need significant investment and support to achieve their goals.⁴

What's happening in 2015

Pressure to deliver a deal on climate change has been building steadily. 2014 was the hottest year on record and 2015 is on track to break that record. Climate change is pushing weather patterns to their extremes, for example contributing to record-setting heat waves in [India](#), [Pakistan](#), and [Australia](#); severe droughts in [California](#), [Puerto Rico](#), and [Syria](#); record flooding and rainfall in the [US southern plains](#), [India](#), and the [UK](#) all in the past few years.

2015 also launches the new 2015 Sustainable Development goals, which succeed the Millennium Development Goals. The COP21 climate negotiations are intimately linked to their success: a strong climate deal will help to meet international development aims. Climate change disproportionately affects the most disadvantaged in developed and developing countries, exacerbating existing problems and threatening to undo decades of development in areas such as food security. Eliminating poverty, improving health, and building security are all outcomes linked to tackling climate change.

The low carbon economy has grown significantly year on year. In 2014, renewable energy made up almost half of the net power generating capacity added globally, hitting a record for the highest level of new renewable generating capacity installed in a year, and the costs of renewable energy technologies continue to fall.⁵ But while the conditions for change are increasingly favourable, tackling climate change is contingent on a long-term trajectory of infrastructural change, including current consumption patterns.

Strong political leadership urgently needs the support of business, civic, faith and other communities to support this transition and enable progressive policy intervention and support. Movements for change are building all over the world and there are some outstanding examples of leadership, from [faith movements](#) to [global fossil fuel divestment campaigns](#), the [C40 Cities Climate Leadership Group](#) network of cities to [business communities](#); and, in the world of the arts, there are more and more artists and arts leaders calling for action on climate change (see Section 3).

⁴ For a summary of different countries' reduction commitments and pledges rated by whether they are sufficient to limit warming to 2.0°C, see <http://climateactiontracker.org/countries.html>

⁵ 'Global Trends in Renewable Energy Investment 2015', Frankfurt School-UNEP (United Nations Environment Programme) Collaborating Centre for Climate & Sustainable Energy Finance and Bloomberg New Energy Finance, 2015 <http://fs-unep-centre.org/publications/global-trends-renewable-energy-investment-2015>

2. A History of COP Climate Change Negotiations: the Road to COP21

- In 1992, governments met at the United Nations Conference on Environment and Development in Rio de Janeiro. The United Nations Framework Convention on Climate Change (UNFCCC) was agreed, which required governments to stabilise concentrations of greenhouse gases in the atmosphere to avoid the dangerous effects of climate change but did not set any emissions limits or outline any enforcement mechanisms.
- The first Conference of the Parties (COP) was held in Berlin in 1995 and, over the following three years, governments wrangled over what they should do, especially regarding the responsibilities of developing countries which were not historically responsible for the majority of emissions and have limited capacity to invest.
- In 1997, the Kyoto Protocol was adopted, setting out legal obligations for industrialised countries to reduce their greenhouse gas emissions with targets for 2005-12 and 2013-20. Developing countries such as China, South Korea and Mexico were not given targets since their historical contribution to emissions was far less and their per-capita emissions lower.
- In 2002 Canada and Russia ratify the Kyoto Protocol.
- In 2005 the treaty came into effect because, with Russia signing up to it, it had sufficient weighting (i.e., countries representing 55% of 1990 world emissions) - the USA, at the time the world's largest emitter, failed to ratify it.
- At the United Nations Climate Change Conference in Bali in 2007 (COP13), it was agreed that a successor to the Kyoto Protocol was required.
- The United Nations Climate Change Conference in Copenhagen in 2009 (COP15) was intended to deliver a new, comprehensive, legally binding global climate change agreement to replace the Kyoto Protocol. Instead, the 'Copenhagen Accord' emerged: a political agreement in which all of the world's developed economies, along with the biggest developing countries 'recognised' the need for action and individual national emissions reductions.
- At COP16 in 2010, the Cancún Agreements for the first time adopted a formal commitment to limiting global temperature rises to below two degrees above pre-industrial levels.
- At COP17 in Durban in 2011, governments committed to a new universal climate change agreement by 2015 for the period beyond 2020. Canada became the first signatory to withdraw from the Kyoto Protocol.
- At the end of 2012 the first commitment period under the Protocol expired.
- At the 2014 UN Climate Change Conference in Lima (COP20), it was decided that all countries would be ready to communicate an 'Intended Nationally Determined Contribution' (INDC) to emissions reductions by COP21. As of 8 September 2015, there are 30 submitted INDCs, covering 58.9% of global emissions.⁶
- The UN Climate Change Conference in Paris in November - December 2015 (COP21) will result in a new, legally binding international agreement on climate change and carbon reduction. The key difficulties will be to agree targets that, overall, ensure that globally temperature rise does not exceed 2 degrees warming; and that finance mechanisms are agreed which ensure that wealthy nations enable poorer countries to invest in clean technology to cut their greenhouse gas emissions, and to adapt their infrastructure to the likely damage of climate change since their historical contributions to climate change are much smaller and they are likely to be disproportionately impacted by the effects of a changing climate.

⁶ See the Climate Action Tracker for an overview of INDCs submitted to date: <http://climateactiontracker.org/countries/>

- The 'Green Climate Fund' (GCF) was established as a financial commitment for wealthier countries to supply 'fast-start' finance to poor countries of at least \$100 billion per year by 2020. To date, around \$10.2 billion have been pledged by 36 governments.
- World leaders themselves will not be attending COP21 in Paris. Instead the negotiations will be led by foreign and environment ministers from the UN nation states.

3. The Cultural and Creative Response

Humanity's relationship to the natural world has been a source of creative expression since the earliest records of human life. Part witness, part commentary, part metaphor, our identity in relation to nature has provided a constant and rich stream of expression. And, most recently, our relationship with the natural world at a time of extreme environmental stress is generating a hugely varied response from the artistic and creative communities, a creative movement which might well prove to be the beginning of a new, sustainable renaissance.

Responses from the creative community come in many forms and this briefing offers a small snap shot. Crudely put, there is a creative spectrum that ranges from the practical and quantitative responses to the discursive and qualitative. Design, architecture and fashion communities are developing ideas and templates for a waste-free world where regeneration is built into the fabric of our daily lives; the design, media, film and broadcast industries are gradually finding new voices, and the arts and heritage are expressing increasingly diverse and meaningful cultural leadership.

This matters: human decision-making is often not rational: we are driven by emotions, hopes and fears underpinned by often unconscious values shaped by our culture, background and the stories we tell. Without recognising this attempts to address climate change via politics, technology and finance will not succeed. How we 'feel' about the world, who we identify with and how our values are expressed are critical triggers for change and the creative community – the epicentre of culture – has a particular part to play: it designs, shapes and builds culture and identity, communities and values.

Artists and creative organisations across the globe have been rising to this challenge, integrating environmental sustainability into their thinking at all levels. The creative movement exploring the way we produce, make, and present art, how we run our spaces and events, and crafting new approaches to climate change and ecology, is growing exponentially.

The following is a brief overview by sector: it is far from comprehensive and provides a snapshot of some initiatives being developed by the instigators of this letter

If there is an initiative you would like to have included here please email Alison@juliesbicycle.com)

Cross-Art, Networks and Campaigns:

The emergent cultural movement around art and climate change has been growing steadily for at least two decades, with early pioneers. In the UK these include [Cape Farewell](#), which works with artists and scientists to help craft a cultural response to climate change, producing exhibitions, artworks, books etc. For COP21 in Paris, COAL, the main French actor on art and ecology, is collaborating with Cape Farewell, to produce ArtCOP21 a programme of art and ecology, and a platform for the creative community to gather together and signpost their artistic and practical activism around the talks. [Tipping Point](#) both commissions climate change themed work and helps artists and arts organisations come to grips with the issues, facilitating scientists and artists encountering one another in creative spaces. The creative community is developing plenty of inter-disciplinary hubs and collaborations, and finding new ways to engage with artists, scientists, and policymakers. Julie's Bicycle has developed a rich practical programme of events, workshops, and technical support and a huge free [resource library](#) on environmental sustainability including [sector-specific carbon calculators](#) to the creative industries. The Arts Council England, in a world first, made [environmental reporting on energy and water use a condition of funding to its regularly funded organisations](#), working with Julie's Bicycle to provide the necessary Tools and on-going support.

The International Federation of Arts Councils and Cultural Agencies (IFACCA) is looking at how to support its members in rolling out similar policies across the globe, producing two research reports [looking at good practice in supporting artists and arts organisations in creating environmental art and reducing their environmental impacts](#) respectively. In Scotland, [Creative Carbon Scotland](#) acts as a hub to help creative organisations reduce their carbon footprint. In Australia, Live Performance Australia has licensed the JB [Creative IG Tools carbon calculators and provides free resources and guidance](#). On The Move, the cultural mobility network, is looking at [environmental sustainability specifically in the context of touring](#) along with Culture2020, a EU-wide network of organisations responding to the sustainability challenges of the future. The [Mediating Change Group](#), based at the Open University Department of Geography and the University of Sheffield School of Architecture, aims to support and give context to varied forms of cultural work on climate change through a body of freely available opportunities, events, podcasts and [publications](#).

The Asia Europe Foundation (ASEF) will be [launching guides for all Asian countries](#) over the coming months, beginning with Korea and then Singapore. Each guide has a list of the top 20 arts organisations as well an essay looking at the responses to climate change in that country (from the arts sector) and how sustainability debates are framed in that particular context.

And at COP21 this year, [ArtCOP21](#) will stage a citywide festival of cultural events that will address climate change and related topics, providing a creative backdrop to the negotiations to help inspire positive and sustainable change. There will be a professional workshop and a creative summit held at [Gaîté lyrique](#).

Music

In the United States, early music industry greening initiatives started with [Concerts For the Environment](#)'s pioneering efforts in event greening at the Earth Day concerts in 1990 - 1995. MusicMatters introduced tour offsets as early as 1998, and the EnviroRider to support greener touring appeared for the first time in 1991 with an update by EFFECT Partners in 2001. [EFFECT Partners](#) continue to work directly with artists including [Jack Johnson](#) on sustainability strategies. [Julie's Bicycle](#) was founded by the UK music industry in 2007 to better understand the music industry's carbon footprint and how to reduce it. Since then, there has been a concerted move by record labels to move away from plastic jewel CD packaging to card packaging ([with carbon reductions of up to 95%](#)), and festivals have trialed a wide variety of initiatives covering energy, travel, waste and infrastructure. Industry initiatives such as [EE MUSIC](#) in Europe, the [Green Music Initiative](#) in Germany, and [Green Music Australia](#) have come together to focus on a specific environmental challenge. The Europe Jazz Network is looking at

the role jazz can play in sustainable development through its [Take the Green Train](#) initiative. Campaigns by [Reverb](#) in the USA are looking at how to [tour more sustainably](#) by working with artists like the Dave Matthews Band, engage audiences (especially young people) with NGOs through their [Campus Consciousness Tours](#), and how musicians can support legislation to reduce the impact of illegal logging and source their instruments sustainably ('[No More Blood Wood](#)'). [Revolutions Per Minute](#) provides artists with strategic support for their activism and philanthropy. A petition to the COP15 climate change conference in Copenhagen in 2009 was signed by [over 100 UK music industry executives](#) and artists. [Live Earth](#) put the climate on a global stage in 2007 and will do so again in 2015. Individual artists are also taking action, including [Pearl Jam](#) (e.g. [tracking and accounting for the carbon impacts of their tours](#)), [Radiohead](#) (e.g. [reducing the carbon impacts of their tours](#) and getting involved in [global climate negotiations](#)), [Björk](#) (e.g. [protesting against environmental destruction and the carbon-intensive aluminium industry in Iceland](#)), [Neil Young](#) (e.g. supporting indigenous populations in Canada to fight against the expansion of the tar sands oil fields through his [Honour the Treaties](#) tour, switching to [100% organic cotton merchandise](#)) [Pharrell](#), (e.g. championing the [circular economy](#)), [Akon](#) (supporting the [installation of solar energy in Africa](#)), [Imogen Heap](#), and [Jarvis Cocker](#) have all addressed climate change and environmentalism in different ways both through their art, by supporting causes, and looking at how they tour and present shows. For some stories from organisations undertaking practical action to reduce their carbon footprint see case studies on [Wembley Stadium](#), [Band on the Wall](#), [Village Underground](#), [ufaFabrik](#), [Live Nation venues](#), and [AEG's](#) IEARTH sustainability strategy.

Orchestras and Classical Music

In the UK, the [Green Orchestras Charter](#) supported by the Association of British Orchestras and Orchestras Live outlines the commitments of the orchestral sector to reduce their environmental impact. The [Landfillharmonic from Paraguay](#) inspired people the world over, causing us to re-think our relationship to instruments and the materials they are made from. Contemporary composers such as Grammy winning [Christopher Tin](#) and Grammy and Pulitzer Prize winning [John Luther Adams](#) are putting our relationship with the environment and climate change at the forefront of their work. Artists are also exploring how music can be used to better explain climate data through works such as Daniel Crawford's '[A Song of Our Warming Planet](#)' and '[Planetary Bands, Warming World](#)'. For some stories from organisations undertaking practical action to reduce their carbon footprint see case studies on [Glyndebourne](#), the [Royal Opera House](#), the [Bridgewater Hall](#), [Town Hall Birmingham](#), [Orchestra of the Age of the Enlightenment](#), and [Aldeburgh Music](#).

Festivals

Festivals often face public scrutiny perhaps because their environmental impacts are so outwardly visible, leading many organisers to actively work at reducing their impacts. There are now events and conferences such as [ADE Green](#) at Amsterdam Dance Event in the Netherlands, [Green Events and Innovations](#) at the International Live Music Conference (ILMC) in the UK, and [Green Events Europe](#) in Germany dedicated to professional knowledge exchange on sustainability at outdoor events; and industry groups and organisations such as [Powerful Thinking](#), the [GO \(Green Operations\) Group Europe](#), [A Greener Festival](#), [Green Events Nederland](#), [Greener Events Norway](#), and [Le Collectif des Festivals engages pour le développement durable et solidaire en Bretagne](#) addressing sustainability on a local and global stage. Powerful Thinking will launch its 'The Show Must Go On' environmental sustainability report and vision for the UK festivals industry in late 2015, which begins to sketch out a roadmap to achieving a 50% reduction in sector carbon emissions by 2025. Festivals are also looking to engage their audiences, with initiatives like [Energy Revolution](#) in the UK crowdsourcing audience donations to invest in renewable energy projects to account for audience travel carbon emissions, and projects such as [Face Your Elephant](#) and the [Electric Hotel](#) using festivals as a platform to engage and educate people about renewable energy and climate change. Many festival promoters such as Festival Republic, ID&T, and Kambe Events

have a long-standing commitment to environmental sustainability, hiring full-time sustainability coordinators. For some stories from organisations undertaking practical action to reduce their carbon footprint see case studies on [Shambala Festival](#), [Reading and Leeds Festivals](#), [Manchester International Festival](#), [Rock in Rio](#), [Secret Garden Party](#), [Wiesen Festivals](#), [Boom Festival](#), [Global2000 Tomorrow Festival](#), and [Tollwood Festival of Culture](#).

Theatre and Performing Arts

Theatre and performing arts companies have been investigating how to reduce the environmental impact of their venues, their touring practices, and their productions (such as set, prop, and costume materials). Networks such as [Imagine2020](#), concentrating on creative content, the [London Theatre Consortium](#) (independent producing theatres) and the [Broadway Green Alliance](#) (USA) are facilitating the exchange of best practice among their membership and sharing knowledge. The [Centre for Sustainable Practice in the Arts](#) (CSPA), a think tank and information exchange network, has been running the [Edinburgh Fringe Sustainable Practice Award](#) since 2010 to recognise productions that have integrated environmental sustainability in new and innovative ways, such as the [Handlebards](#): a four-man touring Shakespeare company who tour by bicycle, restrict their set and props to what can be transported in this way, and also use their bicycles to power their shows. Professionals such as Tony- and Olivier-award winning lighting designer [Paule Constable](#) (*Curious Incident of the Dog in the Night, Warhorse*) and Tony-award winning scenic designer [Donyale Werle](#) (*Peter and the Starcatcher*) are integrating sustainability into their design practice. The Young Vic in the UK has produced a '[Classics for a New Climate](#)' pilot production of *After Miss Julie* that reduced its carbon footprint from transport and energy use by 38% compared to an equivalent production. Plays such as Duncan Macmillan's *2071*, Stephen Emmott's *Ten Billion*, Benjamin Kunkel's *Buzz*, Steve Waters' *The Contingency Plan*, and the work of French theatre Director Frédéric Ferrer have been attempting to come to grips with the themes of climate change on stage. Other performing arts are also getting in on the action, for example the [Independent Street Arts Network's](#) (ISAN) Environmental Sustainability Toolkit – or Wired Aerial Theatre's *As The World Tipped*, a hugely ambitious show about the climate crisis that has been performed over 40 times globally. For some stories from organisations undertaking practical action to reduce their carbon footprint see case studies on the [Royal National Theatre](#) in London, [Liverpool Everyman and Playhouse](#), [Siobhan Davies Dance](#), [Norwich Theatre Royal](#), [Lyric Hammersmith](#), [Nottingham Playhouse](#), [Chichester Festival Theatre](#), [Artsadmin](#), [Pentabus Theatre](#), and [National Theatre Wales](#).

Visual Arts

The visual arts world is becoming increasingly sensitive to the environmental impact of its operations – from more carefully managing the energy used to maintain strictly mandated temperature and humidity conditions in its galleries and museums, to the way artworks are packed and transported around the world. The [Green Visual Arts Guide](#) is used as a starting point by many organisations. Frieze Art Fair in London [switched to powering the show through waste vegetable oil biodiesel](#) in 2010, reducing its carbon footprint per visitor by over 90%. Cape Farewell's [U-N-F-O-L-D](#) makes the touring process and packaging part of the exhibition. [COAL, Coalition pour l'art et le développement durable](#), works as an exchange network for artists at the intersection of visual arts, climate change, and the environment, also awarding the annual '[COAL Prize Art and Environment](#)' to a contemporary artist. Individual artists such as Olafur Eliasson (e.g. *Ice Watch*, *Little Sun*), Turner-prize winning [Antony Gormley](#) (e.g. *Exposure*, *Connection*), [Mel Chin](#) (e.g. *Revival Field*, *The Potential Project*), Mary Mattingly (e.g. *Mary Mattingly Owns Up*, *Triple Island*), and [Natalie Jeremijenko](#) (e.g. *Muscel Choir*, *TreeXOffice*) have all explored environmental themes in their work, looking at humans' relationship to nature and how to use art as a tool for positive change. There will be many artists present for COP21, including Lucy and Jorge Orta, Barthélémy Toguo and Tomás Saraceno. Curators have assembled whole shows around themes of climate change and

environmental degradation, such as '[EXPO 1: New York](#)' at MoMA in New York (curators Klaus Biesenbach with Hans Ulrich Obrist), '[Yes Naturally](#)' at the Gemeentemuseum in The Hague, and '[Radical Nature: Art and Architecture for a Changing Planet 1969-2009](#)' at the Barbican in London. For some stories from organisations undertaking practical action to reduce their carbon footprint see case studies on [Tate Modern](#), the [Whitworth Art Gallery](#), [Bow Arts](#), [Metal Culture](#), [Ikona Gallery](#), and [Artsadmin](#).

Literature

The literary sector is keenly aware of its impact on the environment: the production of books is hugely dependent on paper – and therefore trees. As a result, organisations such as the UK Publisher's Association have made huge strides in supporting their members with unpicking their supply chains and ensuring paper comes from recycled sources or sustainably managed forests (it's estimated that [over the last five years there has been a 96% decrease in the use of unknown paper sources in UK publishing](#)). There is also a growing debate around the impact of e-readers and resulting e-waste, and whether e-books are a [more or less sustainable alternative](#). Publishers, literary venues and centres, and literary events are also addressing the energy, waste, and water impact of their day-to-day activities. Organisations such as Free Word with its [Living Dangerously - Stories of Climate Change](#) programme are putting the imagination of writers and storytellers at the heart of conversations about climate change. Authors including Booker-prize-winning Margaret Atwood (e.g. [Oryx and Crake](#)), Booker-prize-winning Ian McEwan (e.g. [Solar](#)), Pulitzer-nominated Barbara Kingsolver (e.g. [Flight Behaviour](#)), Booker-shortlisted David Mitchell ([The Bone Clocks](#)), Hugo- and Nebula-award winner Paolo Bacigalupi (e.g. [The Windup Girl](#), [The Water Knife](#)), and short-story collections like [I'm With the Bears](#) are working on a literary canon steeped in our changing climate that some are beginning to call 'cli-fi' (climate fiction). Simultaneously, writers like [Robert MacFarlane](#) and [Tim Dee](#) continue to explore our, and our languages', relationship to the environment. Scottish artist Katie Paterson has created the '[Future Library](#)': every year for 100 years, an author will donate an unread work that will remain unpublished while a forest of 1,000 trees in Norway grows to make the paper the works will be printed on in a century's time – in 2114. An exciting programme "les écrivains pour climat" is being organised this year by La Maison des écrivains et de la littérature pour la COP21. For some stories from organisations undertaking practical action to reduce their carbon footprint see case studies on the [Hay Festival](#), [Manchester Literary Festival](#), and [Arvon](#)

Film and Television

In the UK, the [BAFTA albert consortium](#) are championing sustainable production through a sector-specific calculator and certification scheme and [facilitating the exchange of knowledge among production teams](#), and pan industry project [From Lens to Screen](#) seeks to find efficiencies in the industry's vast technological architecture. In the US, [the Environmental Media Association](#) was formed as early as 1989, and has been working with studios to help them go greener ever since, running the EMA Green Seal for productions and awards show, and the EMA awards to recognise film and TV productions and individuals raising awareness of environmental issues. Across the globe, sustainable production initiatives are also being led by the Producers Guild of America ([PGA Green Production Guide](#)), French [Ecoprod](#), Canadian [Green Spark Group](#), Dutch [Green filmmaking initiative](#) and German [Carbon Film Quote](#). Productions are increasingly operating with climate change in mind; choosing locations with solar power opportunities, tracking the carbon impacts, and sending staff and freelancers on carbon literacy training. The industry is also looking at the opportunity of its narratives to examine environmental sustainability and the power of visual storytelling in bringing audiences closer to the impacts of climate change. This can be seen in fictional settings such as James Cameron's Academy Award and Golden Globe winning [Avatar](#), Roland Emmerich's [The Day After Tomorrow](#), Joon-ho Bong's [Snowpiercer](#), Christopher Nolan's Academy Award winning [Interstellar](#) and Brad Bird's [Tomorrowland](#). It can also be seen in documentary film-making such as Al Gore's by-now-classic Academy Award winning wake-up call [An Inconvenient Truth](#),

Emmy and Sundance award-winning [Chasing Ice](#), and Showtime's hugely ambitious Emmy award winning series [Years of Living Dangerously](#), which featured Harrison Ford, Matt Damon, Jessica Alba, Arnold Schwarzenegger, and others. Distributor [Dogwoof](#), a long time advocate of the documentary form, has differentiated itself by distributing many films that focus on social and environmental justice and quietly support campaigns making a difference, such as sustainable fishing. Individual film stars are also using their considerable resources for good, including Leonardo DiCaprio, who has donated \$15 million and [raised a further \\$25 million in 2014 and \\$40 million in 2015](#) from other stars for environmental causes, Robert Redford who has served on the board of the Natural Resources Defense Council and hosted a '[mayor's retreat](#)' at his farm in Utah bringing together almost 50 mayors for workshops on low carbon cities, and others such as [George Clooney](#), [Mark Ruffalo](#), [Cameron Diaz](#), and [Daryl Hannah](#) raising their voices. For some stories from productions undertaking practical action to reduce their carbon footprint see case studies on [24](#), BBC's [One Planet](#), [Earth's Frozen Kingdom](#), [India's Natural Wonders](#), [Casualty](#), [Dragons' Den](#), and [Strictly Come Dancing](#).

Museums and Heritage

Museums are examining their policies around environmental control and loan protocols to ensure they can protect their collections while also managing the amount of energy required to maintain temperature and humidity conditions. The Bizot Group, the International Group of Organizers of Large-scale Exhibitions made up of world-leading institutions, in 2015 published the [Bizot Group Protocol to provide guidance](#). The sector has also published [publicly available standard PAS198](#) through the British Standards Institute to compile knowledge on the environmental conditions required by different materials. Organisations such as the [Museums Association](#), [Sustainable Exhibitions for Museums](#), [Museums Australia](#), and others are all facilitating the exchange of knowledge and best practice. Museums and heritage organisations are also re-examining their role in a changing world and what it means to be stewards of culture for an uncertain future through initiatives such as the [Happy Museums Project](#) and the theme of 2015's International Museum Day: '[museums for a sustainable society](#)'. The heritage sector is particularly sensitive to climate change as many protected structures and environments are directly exposed to the elements, with organisations and projects such as the [International Council on Monuments and Sites](#), UNESCO's [World Heritage Committee](#), UCL's [NOAH's ARK](#) and the UK's [National Trust](#) undertaking research into impacts and adaptation strategies. Museums across the world [including in the US](#) are also being asked to sever their ties to fossil fuel companies.

Fashion

The fashion industry is building momentum around the themes of social justice and climate change, and the industry's collective impacts, for example [hugely water-hungry cotton farming that also accounts for almost a fourth of global insecticide and pesticide use](#) and cattle ranching for [luxury leather goods contributing to deforestation](#) in the Amazon. The global [Fashion Revolution](#) campaign is bringing consumers and brands together to build transparency, think about where their clothes come from, and the social and environmental cost of their manufacture. 24 April, the anniversary of the Rana Plaza factory collapse, is now Fashion Revolution Day. The [Green Carpet Challenge](#) works with leading brands and celebrities including Emma Watson to showcase sustainable fashion on the red carpet. The [Centre for Sustainable Fashion](#) is researching more sustainable materials and processes for clothes production (e.g. dyeing), fashion recycling, and our relationship to our clothes. It also supports projects such as the [#DressForOurTime](#) public art project that will project scientific data onto a dress to help engage the public through fashion. Different brands are starting to look at new materials such as [Pharrell's collaboration with G Star Raw](#) to create jeans from ocean plastic waste and Will.i.Am's [Ekocycle collaboration with Coca Cola](#) that works with brands including Adidas to incorporate recycled plastic into collections. Dame [Vivienne Westwood](#) remains one of the world's most well-known spokespeople on climate change, through her 'buy less, choose

well, make it last' slogan and numerous campaigns, but there is wealth of other voices including [Stella McCartney](#) and model [Lily Cole](#). Designers and brands such as [FromSomewhere](#) by [Orsola De Castro](#) (who also curates Esthetica to showcase ethical brands at London Fashion Week), Lizzie Harrison's [Antiform](#), [Michelle Lowe-Holder](#) and [Lost Property of London](#) are focusing on combining reclaimed and upcycled materials with traditional craft techniques. Brands like [Nudie Jeans](#) are focusing on the longevity of their clothes, offering a free 'fix-up' service. Designer [Katharine Hamnett CBE is campaigning](#) to highlight the impact of pesticides on bee populations, while designer Sarah Young is putting together [Climate Change Couture](#): a collection of what you might need for changing climates.

Design and Architecture

Designers are increasingly recognising the central role they can and have to play in a more sustainable world, reflected in organisations and initiatives such as [SustainRCA](#) at the Royal College of Art and the [Centre for Sustainable Design](#) that are working on bringing together designers, businesses, policy-makers and other stakeholders to facilitate better design and integrate new concepts such as the circular economy. Designers are independently researching sustainable design across the globe through projects like [It's Not Easy Being Green](#). The advertising industry is also embracing its skills to create campaigns that try to have a positive environmental and/or social impact, celebrated through the D&AD (the global creative association for the advertising and design industries) [White Pencil Awards](#) and their '[Inspired by Doing Good](#)' feature.

Further Information

If you want to find out more about how to integrate environmental sustainability into your operations, work, and communications, please contact the convening partners of this manifesto:

Music, Festivals, Performing Arts, Visual Arts, Literature, Museums and Heritage:

Julie's Bicycle

www.juliesbicycle.com

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Film and Television:

albert

<http://wearealbert.org/>

info@wearealbert.org

Fashion:

Centre for Sustainable Fashion

<http://sustainable-fashion.com/>

<http://sustainable-fashion.com/about/contact-us/>

Design and Advertising:

D&AD

<http://www.dandad.org/en/social-good-campaigns/>

contact@dandad.org