

# emerald

**Creative practice**  
for a sustainable future

Compiled and curated by  
**Fern Smith** and **Rhodri Thomas**





Emergence is an initiative by Cynnal Cymru-Sustain Wales developed and presented in partnership with Volcano Theatre with the support of The Arts Council of Wales and British Council.

# Preface



**Gillian Clarke**  
Poet for Wales and  
Sustain Wales  
'Green Hero'.

## Inspirational thoughts on Emergence

Art and sustainability, poetry and love for the Earth, are for me a single passion. One serves the other, one expresses the other. Earth is the subject, poetry its voice. When, in his poem 'Wind', Ted Hughes writes, 'This house has been far out at sea all night,' or Larkin notices the spring buds, 'The trees are coming into leaf/ like something almost being said', the words are so right, so precisely describe the world we experience that we respond with a heart-felt 'Yes!' Emergence. New growth. Poetry – like all the creative arts – makes the world fresh. The same old world in a new light is a transfiguration. Art illuminates Earth's intimate details, showing us why we love it, why we must cherish it.

The beautiful autumn of 2010, the hard winter of 2010-2011, and the warm spring of 2011, were transfigurations of the ordinary, and noting these seasons my daily task. My morning routine is to write in my journal, recording details of weather, season, natural phenomena. But first I sort out the house, tidy up, and recycle the day's detritus. Recycling is routine. It takes no time at all. Much goes into the compost bin, the rest into a good strong Ceredigion re-cycling bag, food scraps to the birds, the cat, the dog. A chicken carcass makes stock for the freezer, and the bones go into the wood-burning stove where it can wait a day or two for fire. There is almost nothing left. We put out a black bag about twice a year. Why would I allow my rubbish to be buried in the heart of the landscape that I love?

In my journal I write, observe, record. Then I switch on my computer to answer emails, hundreds of them in May and June, when the GCSE students clamour for attention. Some of the emails come from faraway places – Pakistan, India, Africa, South America. It is thrilling to be able to talk to each other across the world through poetry. The happy coincidence of the GCSE exam and the internet have put poet and reader in touch with each other. A teacher in Pakistan ends her latest message, "I could teach them peace through your poem. Love from us all." An African student, writing in teenage text-speak, tells me a poem of mine made him raise his hand in lit. class. From Argentina comes a packet of drawings and poems about whales and dolphins, because I wrote about them, and now they too love them and want to protect them.

After setting the house and its junk in order, I open my notebook, pick up my pen and write, to see what words will do. It seems to me that life and art are a single thing, what we create is to be shared, our decisions artistic and ethical, and that the way to help the planet is not anger, but truth. We must live it and love it. So my poems are love-poems to the planet.

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# The Story of Emergence

Emergence seems to be the word I have been hearing and saying most frequently recently. The Emergence conferences, held throughout Wales this past year in Cardiff, Swansea and Caernarfon - the collective learning of which is brought together in this document - are but one strand of a much larger picture. This project began with one of those accidental but life-changing conversations and was supported and nurtured by the enthusiasm and faith of many people along the way. The crucial factors which made it possible for me to co-develop Emergence was those rarest of gifts: space, time and financial support - from the Clore Leadership Programme. I was awarded the Arts Council Wales fellowship for 2009/10 and took a sabbatical from Volcano Theatre which I had co-founded and been jointly running for some 25 years. This enabled me to step back and look at my work and the arts in general, with 'new eyes'.

I became interested and intrigued by the idea of leadership for perhaps the first time. Coming from a theatre company which began as a cooperative in the 1980's, I had always had an antithetical response to the concept of leadership, identifying it mainly with authoritarianism and rigid thinking. During my fellowship I became interested in alternative models of leadership and especially the idea of 'servant leadership'; of being in service of something greater than oneself or one's organisation. There has also been much research in recent years into different organisational models. One which particularly inspired me is the idea of the 'self-organising' system which mirrors natural processes by drawing on and utilising information from the internal and external environment. This describes a seemingly alchemical process which I believe has much in common with the power of creativity and creative thinking and is found in the best artistic collaborations and endeavours.



**Fern Smith**  
Volcano Theatre  
Company  
Co-developer of  
Emergence

Throughout my twelve month sabbatical from Volcano I followed the law of 'synchronicity' or 'serendipity' and found myself having and hearing many similar conversations. People from every field and country I was encountering were speaking about a 'Great Turning', 'tipping point', 'transition', 'window of opportunity' and even a new 'Reformation'. These people were grounded in reality, in science and had access to a wealth of information that was all pointing in one direction - 'business as usual is not an option'. Rather than seeing this as a time of crisis and one which was anxiety inducing, paralysing and overwhelming, I was witnessing in these people a power of optimism and activism I had not encountered before. They all seemed to be saying that we were living through a time of incredible potential for renewal and change.

*“I was witnessing in these people a power of optimism and activism I had not encountered before.”*

In addition, creative thinking, actions and ways of living were needed as at no other time in the history of humanity. Pioneers, edge walkers, innovators were called for and also encouragement to tap into our deeper humanity and reclaim our values. I came across countless numbers who were not only talking but walking the walk. Many were following the principle of 'being the change you wish to see in the world'. Some of these were part of the environmental movement but many were existing in the cracks between - between the body, heart and mind - professions.

The conversations took place outside of most people's normal sphere of activity - at training courses, workshops, intentional communities and creative conferences- which led first to intentions and then to either small or large significant actions.

The conversations and ensuing change (either in values, behaviour or worldly actions) flourished more in the presence of three factors: an environment of trust and mutual respect; access to new information; and an atmosphere of creativity, optimism and even playfulness. I became interested in the power of a true conference - where people came together without narrow agendas and ready to fully participate with hearts and minds. I have a profound belief that words can change the world if those words can touch the deepest part of ourselves.

My intention with Emergence has always been to create a space where inspiration and the possibility of change can occur. I have heard people say jokingly that when you are one person standing alone you are an individual but when you stand next to somebody else, you have the beginning of a movement. Emergence recognises the power of networks, creativity and the arts to truly challenge and improve the way we all live. Transition and change cannot occur through shaming, hectoring or scaring people. We have to connect to intrinsic values and only then can lasting change occur in society. It is increasingly becoming accepted knowledge that our current way of being and living is unsustainable. We use resources - food, oil, water - as if they were in limitless supply. However, knowledge and information has to inform meaningful change, otherwise it is just so much data. Artists have a role in modelling and bringing about change - we can be messengers, visionaries, the creators of new lenses through which we see the world; we can even be violinists on the Titanic if we so choose. It is not merely about propaganda, though arts activism has a vital role. In addition, the arts like every other industry, needs to examine its policies and practice in order to reduce its environmental impact.



At the very least Emergence provides an invitation and at most, a provocation. Much of the brilliant thinking about sustainability is coming from Wales – the Welsh Government is committed to a ‘One Planet Wales’ – where we use one planet’s worth of resources rather than the three we are currently using. In addition, the Centre for Alternative Technology in Machynlleth has developed a practical and workable strategy for achieving a ‘Zero Carbon Britain’ by 2030. The question is ‘what are we doing as artists and as creative citizens at this great time of change?’

Many of these policies, initiatives and directives speak the language of implementation and practical action. We need this in order to manifest a more sustainable society. We also need those eloquent in the language of the heart, of the imagination and

*“I became interested in the power of a true conference - where people came together without narrow agendas and ready to fully participate with hearts and minds.”*

the elusive ‘X’ factor if we are to become adept at ‘the art of living within the ecological limits of a finite planet’ (Professor Tim Jackson).

The pages which follow give you a taste of the first three Emergence events held in Wales over a six month period between October 2010 and March 2011. All of the speakers were invited to participate for their inspirational words and work. Some talks were given in English, some in Welsh. They have been transcribed and edited and appear here with kind permission of all those involved. Please read, be inspired and encourage someone else to read or download this document. The work of Emergence is ongoing. This is just the beginning.

# Emergence and One Wales: One Planet

Section 79 of the Government of Wales Act 2006 requires the Welsh Government to regularly publish a scheme that sets out how it will promote sustainable development. This makes it one of only three governments in the world that are founded with the statutory duty to promote sustainable development.

The scheme at the time of the Emergence conferences (2010/2011) was known as One Wales: One Planet. It sets out a vision for a sustainable Wales and establishes sustainable development as the central organising principle of the Welsh Government and the wider public sector. Its name derives from Ecological Footprinting methodology which calculates that if everyone on the planet lived the way we do in the UK we would need three planets worth of resources. A 'one-planet Wales' is therefore a Wales which uses only its fair share of resources.

Cynnal Cymru-Sustain Wales works closely with the Welsh Government to support the communication and implementation of sustainable development policy. With the publication of One Wales: One Planet, Cynnal Cymru was able to approach others with a clear articulation of the concept and vision of a one-planet, sustainable Wales and to ask them, "What does this mean for you?" In 2010, we were reviewing our strategy and decided to concentrate on three key sectors of society that we thought had an important role to play in developing a one-planet Wales. Educated as an environmental scientist but with thirteen years experience of working in the arts, I felt strongly at the time that the arts should be one of these sectors. By coincidence, Fern Smith, Co-director of Volcano, got in touch with us at that time in the context of her work with Julie's Bicycle, and Emergence-Eginiad was born.



**Rhodri Thomas,**  
Cynnal Cymru-  
Sustain Wales  
Co-developer of  
Emergence

It took some time to work out how we were going to approach the challenge of explaining sustainability to arts practitioners in Wales. For Cynnal Cymru, it involved learning to look at things in a different way, but this was the idea behind breaking our audience down into sectors. Sustainability and the details of One Wales: One Planet have to be presented in ways that are relevant and understandable to each specific audience. Fern helped us to develop an approach unique to the arts. Slowly the concept of Emergence began to take shape and a partnership evolved between Fern/Volcano, British Council Wales and Cynnal Cymru-Sustain Wales.

management of companies and venues – but also as a reference point for work that enlightens and inspires people.

Science, like government, can explain facts and present rational arguments but the human animal is not wholly rational. The complex and sometimes contentious decisions necessary for the long-term benefit of the nation and the world can only be made by the whole person, drawing on rational, emotional and intuitive capacities. This is true for both elected officials and for the citizens who give them a mandate.

When I made my opening address at Emergence Cardiff, I made reference to the

*“if everyone on the planet lived the way we do in the UK we would need three planets worth of resources.”*

Our first step was to undertake a survey of arts organisations and practitioners to establish the level of understanding of the concept of sustainability and the willingness to participate in a dialogue. The results of the survey told us that a specific arts approach was needed and would be welcomed. Next we convened a panel of experts who, using the results of the survey as a basis, helped us further to refine our thinking.

The first Emergence conference in Cardiff was intended to set the context for what would follow. Naturally, One Wales: One Planet needed to be presented and explained. This task was undertaken by Huw Charles on behalf of the Welsh Government. The principles of sustainable development are so fundamentally important to the future of life in Wales that they require investment and trust from every individual and organisation. One Wales: One Planet is therefore not just important to the arts as a reference point for the development of sustainability within the arts – the practice of individual artists and the

Renaissance and The Enlightenment because, like others, I believe that this is the degree of change required to preserve an ordered and just society within a global ecosystem under considerable pressure. Our challenge is not to save the planet but to save ourselves. To do this, we need to initiate change that involves the whole being: the heart and the mind; the arts and the sciences. This point was developed by various speakers throughout Emergence, most notably by Jean Boulton at Emergence Caernarfon.

Cynnal Cymru works with others to catalyse change. Through our partnership with Volcano, British Council and others, and with the financial support of British Council and The Arts Council of Wales, we hope we have begun a process in which art, science and government can work together to realise the vision of One Wales: One Planet.

## What the delegates said about Emergence...

*“Emergence is a crucial vehicle for connected action. Keep it going.”*

*“Good speakers - well selected. inspiration in the morning and action in afternoon. Good timings and great facilitation.”*

*“I want to spread the word of sustainability. Find new things to bring to my place of work.”*

*“Excellent opportunity to listen to and meet a variety of people who are thinking in the same direction not necessarily with the same thought.”*

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*“Striking, memorable and informative!”*

*“Excellent, superb, what a fab day! Thoroughly enjoyable and engaging. I’m inspired to do more.”*

*“Thank you very much for this gathering and the work you are doing.”*

# Emergence - The Science

Today I am going to talk about worldviews. Where do they come from? How do they relate to science? What do they mean for the ways we engage with the world, ways to encourage sustainability and build resilience? And I want to think in particular about what all this means for artists.

Let's begin by thinking about science and the way it affects our thinking about the world. What is science anyway? You might say that the core of science, what most people think science is, is really based on the work of Isaac Newton in the seventeenth century. Isaac Newton is credited as being the scientist who finally got to grips with how the planets go round the sun. One of the things that people don't always realise is that Newton's physics, the mechanical science which underpins the dominant discourse about the way the world works, only actually applies to certain sorts of problems, such as the motion of things like billiard balls and planets. Furthermore his theory only works as a universal theory if you make some assertions about what is outside the universe. This most rational of sciences, when it's applied to everything, has to rely on peculiar axioms which sit outside the theory and cannot be proven, such as what God did before the beginning of time. Or how God periodically pats the solar system back into place to keep it flat. So, whilst it is a brilliant piece of physics for solving certain mechanical problems, we must be wary of applying it as a theory of everything.

It is interesting to ask why it is so popular as a worldview. Because, if we take Newton's theories as a universal truth, they tell us that the world is predictable, measurable, controllable and can be understood and managed by dividing it up into parts. So people like it; it gives a sense of control. But liking does not make it so.



**Dr Jean Bolton**  
Scientist,  
complexity  
theorist and  
change agent

Have we always thought about the world this way? I went back to look at the ancient cosmologies - the pre-Socratic philosophers in the West, and the Hindus and Daoists and Buddhists in the East. What do their ideas suggest? Here, we have an image of flow, of patterns that can emerge and reform, where new qualities can evolve. So this is very different from the mechanical world view.

I wondered what we could learn about the way the world worked from our personal experience. One of the ways I use to consider this is to ask people to

So what does our personal experience suggest about the way the world works? Sometimes the world changes fast. Small events can have large, unexpected and indeed unintended effects. Things are interconnected. We can't control what happens. We learn and change. Interestingly the Daoist and Buddhist views of the world as flow seems to fit with our personal experience and suggest that change can be - and often is - irreversible.

The next part of the story is to consider the theory of evolution. This was really important. Darwin's theory has very much in common with the emergent flowing view of ancient cosmologists, and in addition Charles Darwin was the first to recognise that messiness and variation are essential for change, are generative. We have to have variety and variation in order to have evolution. Nothing new emerges without diversity. This turned on its head a lot of scientific thinking and paved the way for new thinking which led to complexity theory.

A particular physicist working in the 1920s, Ilya Prigogine, said, "well we've got two images in physics; the image of a machine where everything stays the same and we've got an image of entropy from thermodynamics where everything decays. Why is neither of these theories consistent with evolution?" He got the Nobel Prize for recognising that the key, the answer, was in one word. This word is 'open': open systems. The physics up to that time had to focus on closed systems because otherwise the maths was intractable as nobody had computers, but when you actually start to look at open systems (and of course most things in our world are open - organisations, economies, ponds) they interact with their environment and there's a flow of information and energy and the potential for evolution and change. This led to the science of complexity.



*“Civilisations never think they're going to collapse, but they do, as history shows.”*

think back to when they were sixteen - "what did you imagine your life would be like; has it gone to plan". So of course when I do this people look at me as if I'm completely stupid and say "no of course it hasn't gone to plan," and I say "why not" and they say "well because I never had a plan," or "I've changed" or "things went to plan for a while and then something unexpected happened".



So what is the worldview that comes from the science of complexity? Firstly, everything is connected. You can't understand what goes on in terms of simple linear separable cause-and-effect chains. In general one action does not lead to one outcome; actually many things cause many things; it's a complex systemic process. Secondly, everything is unique. We are unique, our experiences are unique, our societies are unique. One size doesn't fit all; there's no right answer. Life is a path-dependent, historically based, emergent process.

The third point which is so terribly exciting and important is this point about messiness. Variation is generative and has a purpose; variation, diversity, messiness are essential for resilience and adaptation. The fourth point (that policy-makers and politicians do not like) is that the future is unknowable; unknowable but not random. In other words it has patterns. It isn't like everything is chaotic- the past does flow into the future but there are 'tipping points' when things can radically change. We're not always at a tipping point but there are times when the world can change rapidly and radically into something else. Runaway climate change is a really important example. If we were to be at the point of runaway climate change, there's really no going back. Upholding a mechanical worldview allows people to get complacent as it suggests things are reversible, we can always pull back. Civilisations never think they're going to collapse, but they do, as history shows.

So that's the kind of picture that the new science of complexity gives you.

So what I'm arguing is that complexity science, ancient cosmologies, our own experience and evolution all give similar views as to the way the world works. We have to really call into question our dominant Western methodologies which are based on

a mechanical worldview as to whether they're going to lead us to act in a way which gives us a sustainable and a resilient world.

So, what does all this mean then for resilience and sustainability and what does it suggest we should do? How could arts and culture in Wales make a difference? First we should build communities and relationships in the widest sense. Resilience comes from embracing connectedness and diversity; connected communities can share resources, pool skills, find new solutions as things change.

And because we cannot ever know what's going to happen, complexity theory emphasises the need to experiment. We can't know outcomes in advance, we have to build on what works and we don't know until we try. I find this very inspiring in the sense of it's about taking action – not asking if we have enough power or if it fits with a plan. You can never know the end point, so all you've got is the integrity of your action now.



And how can art help? I've got very, very interested in the issue of climate change denial. There's been an EU survey recently about the top ten things that people think are important, and only one in ten Europeans think that climate change is one of the top two challenges of our time. I speak as a scientist and I believe there is no question about it – there is absolutely no question about climate change. So what is going on? I was at a conference in Bristol recently where a very, very

*“What art does clearly is engage with our emotions; it connects to the emotions and the spirit and can build images of the future that can both frighten and inspire.”*

good articulate climate change scientist explained the issues simply and clearly - the best talk I've ever heard about climate change - yet people in the audience were still saying "well, I don't really know, is climate change really happening". You have to recognise that this reaction is nothing to do with reason and science but with emotions, with denial. I would say that the only people who can help combat this denial are artists. What art does, clearly, is engage with our emotions; it connects to the emotions and the spirit and can build images of the future that can both frighten and inspire.

I'd like to finish with the words of William James. His words, for me, capture the essence of the complexity message in a way which never ceases to move me.

"I am done with great things and big plans, great institutions and big success, and I am for those tiny, invisible, loving human forces that work from individual to individual, creeping through the crannies of the world like so many soft rootlets or like the capillary oozing of water - yet which, if given time, will render the hardest monument of pride".

A view of the world from our experience.

# emergence **1 The Context**

## A Delegate's View

The first Emergence event was something that I approached with a degree of trepidation as well as anticipation. As a writer and performer, I am well aware of the role that the creative arts can play in society and am often struck by the complexities surrounding an artist's responsibilities to their society. Should we lead or follow? Preach or reflect? Challenge or cuddle? Or all of the above?



**Philip Ralph**  
Award winning  
Playwright and  
Performer

*“a real and genuine sense of community”*

8 As a human being living in the world in the current time of change and crisis however, there was no question in my mind that I should attend and participate in Emergence. Like most people I feel unsure about what exactly is happening and believe that more information and knowledge is never a waste. Combine this with an opportunity to share an experience with like-minded individuals and the whole thing seemed like the proverbial gift horse which I for one wouldn't be looking in the mouth.

The first event was well attended and enthusiastically debated. Beginning with the unorthodox inclusion of a minute's silence – not to mourn a passing but to mark a moment of arrival and beginning – and the superb, impassioned poetry of Martin Powell – whose second public appearance this was but I'm certain not his last – the day quickly entered familiar 'conference' territory: a presentation of the Welsh Government's 'One Wales: One Planet' initiative. What was most striking about this was the complete absence from the document of artists of any stripe – a fact that I was quick to pounce on in asking a question. The elephant in the corner – are we propagandists or free-thinking

artists and is there a disjuncture between the two? – was quickly aired and debate and discussion flowed freely.

The day continued to 'blow my hair back' with presentations from Paul Allen from the Centre for Alternative Technology who pinned people to their seats with simple, plain, unalloyed facts regarding the changes needed in order for the human race to continue to survive in any meaningful way. This was followed by Alison Tickell of Julie's Bicycle with practical tools for arts organisations of every stripe to address themselves to the challenges of working and touring sustainably.

With my mind buzzing with all this new information, the perfect end to the day came in the World Cafe event facilitated by Jenny McKewn which allowed everyone an opportunity to address themselves to the people and organisations that inspire us and share what we ourselves are doing – and indeed what should/could we do – to be more sustainable in our practice.

*“interaction and sharing should sit at the heart of an artist's work.”*

It was a hugely packed and informative day which – from Paul Emmanuel's Fleece Paintings to every conversation in the bar – created a real and genuine sense of community and proved to me that interaction and sharing should sit at the heart of an artist's work. There was no doubt in my mind that I would be back for the next event.

# Global Warning

Tsunamis sweeping across the deep seas  
Hurricanes howling with deafening breeze  
Earthquakes shaking our tectonic plates  
Volcanoes erupting round Earth as it breaks

Dinosaurs died and allowed man to stand  
Millions of years changed the face of the land  
A new world was born and with life it did flourish  
Enough natural resources to keep us all nourished

For a long time the man and the Earth were as one  
We drank from it's rivers, bathed in light from the sun  
The soil was rich, and ideal for seeds  
The planet attended to all of our needs

But Earth for its pleasures could not comprehend  
The mentality of its so newly found friend  
We used and consumed without fear, or care  
We scarred and we butchered a beauty so rare

Poisoning oceans and chopping down trees  
Relaying landscapes to build as we pleased  
Taking for granted our grand evolution  
Seeds that were planted replaced by pollution

Have you not wondered why its so called Mother Earth?  
Throughout all of history it has given birth!  
This bluish green ball gently floating through space  
Has potential for life quite like no other place

It gives and it gives and has nothing to ask  
To treat it with love and respect is our task  
For the moment the future we can't comprehend  
Is the world that we know may soon come to an end

But there is still some time to undo what's been done  
Requiring our species to all act as one  
With wind turbines turning and running on air  
Solar panels sourcing our sun's constant glare

We could cut our emissions and clean up with care  
Make it our mission to heal and repair  
Salvage and save for all that it's worth  
Secure our existence as people of Earth



**Martin Powell**  
Poet, Activist,  
lyricist

# One Wales: One Planet and The Arts in Wales

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It is very inspiring for all of us to be in a country which has made sustainable development part of its governmental objective. It's not just a department sitting in the corner vaguely hoping that other departments will get on board; it is a commitment for the country as a whole which we can all sign up to and be part of. But it can be overwhelming to think how we contribute as individuals to such a big, strategic approach.

An example of this is something I was involved with last year, organised by The Ashden Foundation. The participating organisations were divided into two forums. The forums were to look at how arts organisations could be part of a sustainable agenda and practically what they might do with their own organisations and with their work. One forum was made up of organisations of huge institutional weight, housed in major buildings such as The Royal Opera House and the Royal National Theatre. The other group, was made up of festivals, avant garde and innovative companies like Battersea Arts Centre, and new institutions like National Theatre Wales. Both forums were thinking about what they could do practically and creatively to institute more sustainability within their organisations. And being in the more funky light-on-its-feet side it was perfectly clear to me which of those two forums was going to come up with the exciting and successful ideas around sustainability!

Both forums met three or four times over several months and at the end of that time the big oil tanker organisations that you would think were so difficult to turn around had come up with practical agendas about how they were going to decrease carbon use in their buildings: they'd signed up to the 10:10 campaign; they'd had meetings with production managers and facilities managers; they'd replaced all their driers in the toilets with more efficient,



**John E. McGrath**  
Artistic Director  
National Theatre  
Wales

ecologically sound ones – all sorts of things were happening. And the funky avant garde light-on-their-feet orgs had spent their time worrying and discussing whether art could address an agenda like sustainability at all! We'd had mad ideas like switching off all the heating in buildings and offering the audience woolly jumpers to wear and scarves, we'd worried about whether or not to cancel all festivals so artists wouldn't travel anywhere and we'd achieved absolutely nothing.

So I think there was a lesson in there on the importance of big organisations who work through a quite formal structure to get things done and the ways in which sustainability can be quite a boring thing that we just have to get on with; and on the other side, the dilemma and difficulties that artists can face when you've got the more internal, creative issues of how a big and sometimes overwhelming subject matter relates to the day to business of making art and making things happening.

Looking at One Wales: One Planet (the Sustainable Development Initiative for the Welsh Government) I thought that the key thing that came through was that you have to have a vision in order to achieve practicalities. Four of the big statements that struck me were;

*“Where does good practice lie, what inspires us to go and do likewise?”*

Using our fair share: that is an extraordinary and very political statement – one that would be interesting to reflect on. What is a fair share of resources? Is that our fair share within society or something we think about at a global level? What is our share as artists and arts organisations? The fact that a government is putting the idea of fair share at the centre of its thinking rather than growth as an organising principle is very interesting.

The second was that phrase “organising principle” – sustainability as a core organising principle: how would we place sustainability in our work and respond to the challenge that the Assembly Government is making?

Third, which I think is a very big statement to make, is the idea that sustainability promotes social justice. Aligning sustainability with social justice may seem self-evident but often that is not the case. Often those two things can be seen as inimical to each other and certainly when government departments get involved for example in house building, the issues of sustainability and affordability can often be in conflict with each other. So how do we, as an arts community in Wales, align this with sustainability?

The fourth principle was the principle of long-termism. In the arts, we are often on short- to medium-term funding cycles, so how can long termism be embedded into the creative journey?

We can also reflect on two more big ideas. One is the idea of a catalyst. We in the arts can hold on to this. It's what we do every day – spark ideas, thoughts and associations in people's minds. But a catalyst doesn't necessarily do predictable things. It doesn't have a message that it thinks people ought to know. We would all agree as artists that this is not what we want to do. But a catalyst does inspire people to have their own thoughts and maybe come up with ideas that we would never have ourselves.

Second is the idea of identifying, learning from and using examples of good practice and networking them. Where does good practice lie, what inspires us to go and do likewise?

I want to finish by talking about three things that for me emerged from our exciting but maybe failed engagement with the Ashden Foundation as funky avant garde organisations and the first is Travel...

*“When we travel we should always make our travel a journey - a deep journey of learning and not just a superficial visit.”*

Travel is a major challenge – how do we share with audiences, how we continue to be global and international? When we travel we should always make our travel a journey – a deep journey of learning and not just a superficial visit. National Theatre Wales is attempting to embed this principle in its work.

Secondly, the theme of the work: it's hard to think of many good works about climate change. Why? Because you don't generally make good art about big themes that you barely understand, you

make art about stories and the impact of things on people's lives. We need to find the stories, engage with them and work out how we can tell them.

Finally, we should be thinking about sustainability in practice. Particularly in theatre we think a lot about what we want to say and how we say it but not about the process of manufacture. We should encourage creative artists like designers, writers and directors to think about sustainable development in the practice of production and manufacture of

the end product. Visual artists have been much better at this than the performing arts.

So these are the things for me that can help us embed sustainability as a core organising principle into everything that we do and I hope that my journey will be joining up the bigger picture, thinking about those day to day questions that I so much struggled with in those discussions last year, but which I hope that now I and the organisation I am part of are beginning to find steps towards solving.



# Moving Arts

In December 2007 I met a group of colleagues at Julie's Restaurant in London to discuss what we as a music industry could do about climate change (I arrived on a bike, hence the name of the company). It was in the aftermath of Al Gore's "An Inconvenient Truth", and also just after the high-publicised Live Earth event. There were some contentious responses to Live Earth; people were understandably sick of being told what to do by people clearly not doing it. Inherently this lacks integrity and is a terrible model of leadership.

We thought, this is not working, we need to do this differently.

So, we set about identifying the drivers that were going to move the music industry forward, and the usual suspects came to mind: scientific evidence and legislation. At the moment it is not mandatory for most performing arts industries to comply with government emissions reduction targets, apart from the Carbon Reduction Commitment (CRC) which only affects large organisations. There are some hidden costs in the form of taxes built in to the way that we pay for things, but we're not being incentivised by government and I think that (a) there is an inherent value in anticipating future legislated requirements, and (b) that we can actually impose our own voluntary responses. That is what Julie's Bicycle is about; individuals and organisations stepping up to the mark in extraordinary ways.

### First Steps

The very first thing JB did was to commission Oxford University to do a piece of research. "First Step" scoped the emissions profile of the music industry over a year, and the findings were staggering. I'll take one example – CD packaging. We identified that the benefit of switching to 100% card packaging from a jewel case was a 95% reduction in CO2 Emissions. Then we took this to the music industry and said, "Look at that.



**Alison Tickell**  
Director, Julie's  
Bicycle

Now what are we going to do about it?"

We've done two things; one is that all the major record labels and a few bigger independents have committed to reduce their CO2 emissions year on year by 10%, and we've got a system to call them to account for that. The second thing is that they've committed to shifting their packaging types from plastic to card over a period of time. Now while that doesn't sound very dramatic, to me it's exciting because it means overcoming a number of real barriers in the system. One is price: plastic jewel cases are plastic and cheap-looking but they cost up to three times less than card alternatives. This is significant, but the argument that we really want everybody to hear is that if you move to scale you can create a market shift which tips the pricing, and we have already seen that beginning to happen. If enough of us demand a different way of doing things, the prices will inevitably come down.

*“The concern that is felt amongst touring practitioners is not reflected in practice: the environment is not factored into any planning.”*

Another major issue is supply chain systems. These have been in place for years, often with the same people operating them, so the process of engaging the entire supply chain in environmental sustainability has been an interesting study in how to move forward while dealing with entrenched relationships and ways of doing things, and real resistance to change.

### Industry Green

One of the mechanisms we have developed is a certification scheme specifically for the creative industries, called Industry Green (IG). It covers CD packaging, festivals, venues and offices. We started IG for a number of reasons: one was that the creative industries were coming to us saying, "How can we show that we

are going green?" and another was to combat 'Green Wash' – an awful lot of people were feeling very anxious about going green in case it backfired. The third reason was simply because we wanted to call the industry to account and act cohesively.

The certification is thorough, and is based on four philosophical principles that underlie the Greenhouse Gas Protocol, an international accounting scheme: the first is "commitment" to the issue. People should engage with the issue of environmental sustainability from governance level right through to the 'doers'. The second is "measure" your environmental impacts. Understanding what the impacts of your work are is key, and we've provided various resources to do this. The third is "reduce" your impacts. What we don't do is set specific targets around IG. Targets are good but can be difficult because if you don't have the capacity to meet them you fail, and it becomes easier to abandon the attempt. The last and perhaps most important bit is "communicate" – disclosure. This is about the arts and creative industries becoming voluntarily accountable by disclosing their impacts and sharing best practice around how they're working to reduce them. We need to make this the norm.

At the moment environmental sustainability is mainly championed by big business. Big corporations like Unilever and Wal-Mart are really addressing it, and we, the arts and creative industries, need to start thinking about ourselves in relation to this. It's critical, and Industry Green is a way of us very systematically prioritising what we need to act on, and provides the means to get on and do it.

### Smeasure

Another instrument that we encourage you to use if you've got buildings is called "Smeasure". Developed for us by Oxford University, this smart tool helps buildings monitor their weekly gas

and electricity use against weather conditions. By encouraging venues to use these tools we are beginning to benchmark how venues perform in relation to one another. Instead of being a standard imposed from above, this bottom-up approach is giving us an opportunity to be self defining, to understand where, how and what we do in relation to comparable activities and organisations. We've already benchmarked festivals this year and we are getting very close to benchmarks for theatres and music venues. It's exciting to see what fantastic things are going on in the industry already.

These tools also aggregate different organisations, for example we've got a community for Scotland, bringing together all of the Edinburgh Festivals; and we've got a community in the north east for the NewcastleGateshead Cultural Venues (NGCV). With communities engaged we can start to play with the internal dynamics of the data; we can compare like with like, launch local initiatives, and so on. It's very effective and we're finding that people are developing an appetite for this kind of information sharing.

#### **Campaigns**

Julie's Bicycle run targeted campaigns alongside and in relation to Industry Green. For example, in 2010 we did a wide-reaching campaign with 10:10 and 10 big festivals to reduce carbon emissions by 10%. The festivals are taking their environmental impact very seriously and are looking at sourcing renewable energy supplies, significantly decreasing their waste, trying to decrease leftover tents, and monitoring water use. All of this could make a huge difference.

#### **The Julie's Bicycle Theatre Programme**

The theatre programme launched in June 2010 and has been absolutely overwhelming. It's formed around different types of networks where producers,

managers, technicians, artistic directors, and all sorts of people are coming together to identify what their real needs are. One group is focused on lighting and instead of being about suppliers and manufacturers flogging the lights, it's about designers and technicians saying

*“Our recommendations are to embed environmental sustainability into planning.”*



what their lighting requirements are in relation to sustainability and communicating this to theatre management and suppliers. Again, if enough people are asking for the same basic specifications, then you can start to create some market shifts. The other thing that we've done is to set up a UK Theatre Group made up of Chief Executives from some of the UK's most influential theatre institutions, such as Nick Star, Executive Director of the National (chair), Ambassadors' Theatre Group, Really Useful Group, Cameron Mackintosh, National Theatre Wales, National Theatre Scotland, the RSC and others. They're looking at how to support the theatre industry across the UK in some of the challenges that we are facing. We did this with music and it was successful, so we've done it again with theatre.

#### **Touring**

Our Moving Arts research identified the carbon emissions of touring bands, orchestras and theatres. The environmental concern that is felt amongst touring practitioners is not reflected in practice: the environment is not factored into any planning, which is generally predicated on cost, convenience and artistic considerations. Environment is the exception rather than the rule, because there is a perception that environmental action costs. But it doesn't always cost, particularly not around logistics and planning of travel. Our recommendations are to embed environmental sustainability into planning; scope your green house gas emissions before you go on tour – we've developed the IG Touring Tool to allow you to do that; revisit your emissions when you come back; report and communicate your measurements. We've also got a Green Rider for touring companies, a Green Venues Checklist which identifies what venues are doing in terms of environmental sustainability and a Green Database to signpost green goods and services.

I thought I'd finish with a quote from singer songwriter KT Tunstall, who's been very helpful with our work. She said, "If the music business creates a supportive operating framework for the artist it would make it easier for us to take on the role of communicating with our audiences. From this position our art will have intrinsic integrity so that we as artists can speak with confidence and with strength".

I'll just go back to the first question which Julie's Bicycle started with, which is "how can we best support our arts and our artists?" Our response is around creating an infrastructure or supporting the creation of an infrastructure around artists that is environmentally responsible. So rather than telling the artist what to say, we provide a context in which they can say it.

# Zero Carbon Britain

We launched “Zero Carbon Britain” in Parliament in July 2010.

There are some big challenges afoot. Lots of people are doing a lot of very good work. But the question is “Are we anywhere near on target for the sort of carbon descent that science demands?” How do we fit together very disparate things which might range from changes in loft insulation to changes in transport and diet? How do we integrate it all into a carbon descent strategy? How do we switch from the current hardware and what is the sort of Britain we need in 2030? We’ve written this report as a conversation starter, to try and get dialogues going about the 20-year horizon. We are trying to integrate a wide range of different topics, disciplines and energy sources but also different scales. What is happening at the domestic level in people’s homes, in communities and what are the things we need to be doing at the national scale? So we began a process of assessing the challenges, looking at climate security, international security, energy security and economic security and trying to get them all to intersect.

In 1896, Svante Arrhenius, a Swedish Physicist, concluded that adding greenhouse gases would raise the planet’s temperature and begin to cause changes. Now we are in a position where science is telling us that global emissions must be cut very rapidly right round the world to avoid the 2°C tipping point.

If we are to move forward, we need to recognise that the long-industrialised countries have been burning fossil fuels for 150 years. The newly industrialising countries that are seeking to develop basic human infrastructure that is essential to stabilise global population (and is their moral right) are saying “if we are all going to have to achieve this global de-carbonisation very quickly, then we need a bigger share”. This is why we chose, for



**Paul Allen**  
Director, Centre for Alternative Technology

the sake of our scenario, to explore a “zero carbon Britain” in two decades. To get the global agreement we all need, we, in the long industrialised countries need to go much more quickly in order to give the majority world the headroom they need to put in the infrastructure they urgently require.

We set the rules of the game when the western world was awash with cheap fossil fuels. Climate change is not the only reason to switch from fossil fuels. The world peaked in discovering new fossil fuels between 1960 and 1970, so we need to move away from that oil and gas dependence

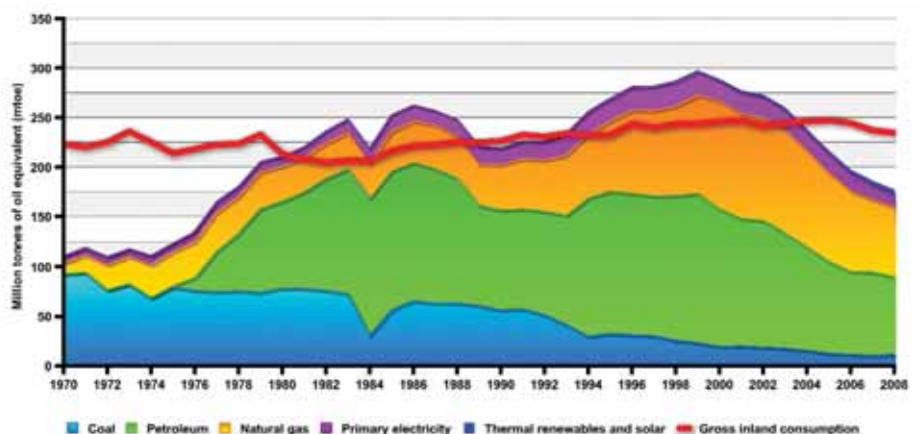
*“Are we anywhere near on target for the sort of carbon descent that science demands?”*

In order to explore this we did a numeric scenario exploring two fundamental processes. The first one we call “Power Down”. It means throwing away the 1950’s attitude to energy, getting a smart 21st-Century attitude and thinking “how can we use energy considerably more wisely whilst still delivering what we enjoy?” Then the second process “Power Up” is thinking “what are our indigenous renewal energy assets? What is the energy we have at our disposal on British land and coastal waters and how quickly could we power that up? What technologies are available and how can we get these two processes working together?”

So first of all, Power Down. Now until quite recently a lot of our energy has come from the North Sea oil and gas reserves and we’ve enjoyed the profits from producing it. But increasingly we are having to switch to pipelines which stretch as far as Russia, to tanker routes stretched to some very distant parts of the world. As the cost of these imports goes up, these pipelines are acting like needles sticking in the UK economy and are actually sucking money out of it. So then we went through life, sector by sector; transport, buildings, food and land use etc. We identified a 56% reduction in energy use in 20 years by being really smart about how we use our energy.

Then we need to think about Powering Up - identifying the strategic renewable assets of the UK. The UK has 40% of Europe’s renewable energy resource. We are very well endowed and as a country with a technology history and as a country that is just coming out of North Sea oil and gas, there are enormous opportunities. What we are suggesting in this scenario, and I re-emphasise it is only a scenario, is that the big new untapped asset is in offshore wind.

People have said to me “But what would it cost to do all this?” I reply that it is not a cost. A flood is a cost, a fire is a cost, a catastrophe is a cost. This is a fabulous investment. Wherever you save energy, you earn more than it costs to do it. Wherever you generate energy, you get more





*“we are looking to engage with the arts particularly to help us tell this story, to raise the debate”*

back. We are in a position with offshore renewables that we were with North Sea oil and gas in the 1960's.

In our scenario we have shown one possible path but technology says we can do it. We can de-carbonise in 20 years but it's important that society knows all the options, so we are now on a communications programme. We've been talking around the country and we are looking to engage with the arts particularly to help us tell this story, to raise the debate - not because we want propaganda - but because we want to get people talking about what sort of Britain we want in 2030. It's not a technological challenge. We are not waiting for a new widget to be invented. It's a social and political challenge. If people can't imagine a positive future, they won't create it and it's a lot easier to sell dystopia than it is to sell utopia through any media.

We wanted to come here to say to the Arts "Please help us engage wider society". We want to foster debate about future horizons and particularly to draw on Wales' history because it's a very important place to be. Wales has led the world into fossil fuels. In 1913 Cardiff was the largest fossil fuel exporting port on the planet. The Industrial Revolution had come from here. It was the graft, the grit, the ingenuity that forged this new world and we need to draw upon that same energy and push that forward for the next energy revolution.

We also need the arts to help us break through reality TV because reality TV is everywhere but it doesn't reflect reality. It doesn't reflect the real problems and challenges we face as we move into the 21st century. We need to move away from this consumer focussed lifestyle and we need the

help of art because we need to change prevailing attitudes. There are attitudes here that are outdated and it's only through art that you can really begin to change people's hearts.

What we need is to create memories for the future. Art can reflect to society how we are now and help us envision how we could be and create these tools to help us cope with the new. It can also help us to learn and share lessons and engage with each other and with the same sort of ingenuity that we had when we drew the first energy revolution out of the ground. Because the energies that we have in Wales are every bit as rooted in the landscape as coal was.

It's going to be very, very hard work but it creates something I think that gives us a sense of purpose that perhaps we have lost. You can't buy a sense of purpose at Argos. I went to try and do it - it's not in the catalogue.

## Exhibiting Artist



**Paul Emmanuel**  
Exhibiting Artist  
and Welsh Artist  
of the year 2011

Paul Emmanuel's most recent body of work Fleece Paintings is just that, unrefined sheep fleece onto which the artist has applied variously-coloured oil paints. The fleece is sourced locally from farms surrounding the artist's studio in the Brecon Beacons and the works themselves are named after each of these farms. The initial inspiration for these works came from the artist noticing scraps of matted fleece in the grass and caught in the barbed wire fencing enclosing the fields around the farm where he lives and works. These paintings are also inspired by the use of sheep marker - different colours daubed directly onto the animal's back as a way of delineating one flock from another.



## emergence 2 Interconnectivity

### A Delegate's View

Fired up from my experiences in Cardiff it was great to be at the second Emergence event and, from the very beginning, I knew that things would be the same and also very different..

After the still strange but wonderfully appropriate minutes silence it was straight in to a gloriously funny piece of performance art by Alan Dix. Using the Japanese powerpoint technique of pecha-kucha – 20 slides each one only onscreen for 20 seconds – Alan presented us with the most brilliantly skewed and anarchic version of the origins of global warming – which somehow managed to blame it all on the polar bears! The day was off to a good start but it wasn't going to be plain sailing.

Axel Tangerding shared architectural marvels with us – my personal favourite being the disco in Holland that charges its batteries from gyroscopes in the dance floor! Judith Knight of Artsadmin and Lucy Neal of the Transition towns movement shared ideas and inspirations of the way that people are already changing and adapting their practices and ways of working – underlying everything was the theme of Interconnectivity. The moment we cut ourselves off from our fellow man and forget that we are all clinging to a single gas bubble in an infinite nothingness, we are lost. This was thrown beautifully into sharp relief by Tom Andrews of People United whose tales of paying for the person behind you in the queue for a toll bridge have subsequently left me out of pocket but rich of heart every time I pass through the Severn Toll. A company whose raison d'être is spreading happiness could seem laughable but in Tom's presence it seemed like the most reasonable and natural thing in the world.

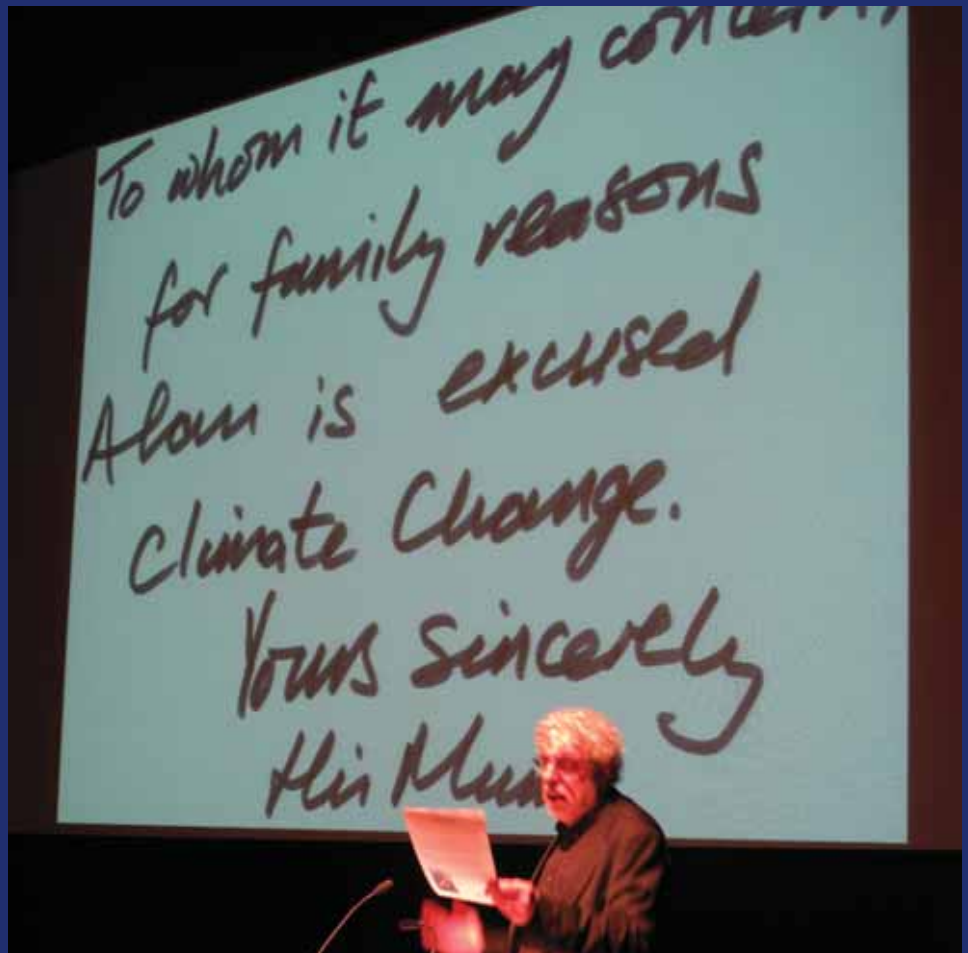
Another World Cafe with Jenny McKewn brought us together and



**Philip Ralph**  
Award winning  
Playwright and  
Performer

got us talking – but for me, and I'm sure many who attended, the highlight of the day was Satish Kumar's extraordinary, free-flowing and impromptu address which closed the day. This unimposing man who walked to the world's capitals for peace spoke passionately and with great clarity about the concept of Emergence and the need to be flexible and fluid to change. Not only was it the highlight of the day – but one of the highlights of my life – to hear him speak.

*“The moment we cut ourselves off from our fellow man and forget that we are all clinging to a single gas bubble in an infinite nothingness, we are lost.”*



# Sustainable Ability



*“We are running out of time and we are running out of planet.”*

This is just something that I found in my road: a very resilient bluebell growing in the crack of a pavement. I'm just going to have it there while I talk about the report Sustainable Ability. I and Hilary Jennings, my colleague, were asked to draw together a snapshot of the responses that those working in the cultural sector in Britain, were making to climate change and resource scarcity. In the course of this, we were asked to consider best practice, the barriers to greater response and to look at the role of the arts at this extraordinary time that we are living through.

We are running out of time and we are running out of planet. There are now nine key threats to our planetary support systems and the systems that we and other living things need to survive. We are well into the danger area of three of them: climate change, the nitrogen cycle and biodiversity. The other six are acid oceans, ozone depletion, fresh water, land use, aerosol loading and chemical pollution. Actually there is one other that doesn't come into that list because it's not necessarily a threat to support systems though it's certainly a threat to human beings. This is around peak oil and the decline in our current supply of cheap oil.

As well as drawing out some of the key points of this report, I feel it also quite important to bring in my own personal experience,

working with Transition Town Tooting. Transition Towns are a very fast growing global social change movement. They seek at local levels to come up with a coherent response both to Peak Oil and to climate change. Transition is about making change at local levels: how we live, where we live and to come up with some very practical solutions to the challenges that we face. It recognises that we can create a vision of the future that we want and literally to design a way forward but in order to realise it, we have to imagine it.

In this process, interconnectivity is a given. We need to look at everything, at health, transport, energy, buildings... every aspect of our life. We need to question what skills do we have? What old ones could we bring back? What new ones can we learn? Learning is very, very central to the whole dynamic of the Transition initiative.

In the Sustainable Ability report, whilst there are many initiatives doing quite extraordinary things, there were hardly any at all that were looking at oil. All our responses to climate change are very much complicated by the issue of peak oil which is described as a point in time when the maximum rate of global petroleum extraction is reached after which the rate of production enters terminal decline. For 150



**Lucy Neal**

Independent Producer, Artist and Educator; Initiator and co-chair of Transition Town Tooting; Co-author of Sustainable Ability; and co-founder and director of LIFT.

years- and particularly for the last 50 - we've got used to cheap oil. This is an incredible resource of energy that's allowed us to build up our society as it is. We've considered it as a tap, but what we are now becoming very aware of is that it's in fact a tank and it's a finite tank. It's taken 3 million years to create the oil that we use in one year. It fuels how we travel, what we eat, how we use and heat our homes and all the things that we have got used to using, consuming and throwing away.

Whilst we often feel that not enough is being done and we've got to hurry up and it's an emergency, this report showed us that actually an enormous amount is already being done in the arts and cultural sectors. This included very, very detailed work being done on buildings and looking at carbon emissions and how to reduce those, right through to the arts practice itself. When we looked at best practice, you had this incredible feeling of new work emerging, with people working in a very interconnected, holistic way looking at the arts and a whole way of life.

The other thing that we looked at in the report was behavioural change. Now this is a very, very complex area, which brings together social marketing, eco-psychology, positive psychology, addictive psychology... really all the new cognitive neuro-science which looks at the values and the deep frames that we live our lives by. Personal change comes from these intrinsic values, not from extrinsic values and these are the values that matter to us: connection, community, family. Now, this is absolutely the realm that the arts work in all the time.

We did a survey as part of the report that looked at the difference between how people connected with these issues at a personal level and how they felt their organisations were. There was actually a gap, and people felt they were doing more in their personal lives. There was also a sense that we needed to slow down, that we

were literally just going too fast to change. We are living through a revolution in terms of a shift of consciousness away from the individual towards this sense of connection. We are connected to a living system - the web of life - and the arts in this context can lead systemic change in terms of how we imagine that and how we create shared imaginative spaces.

*“The arts are part of this formidable way that we can actually imagine the world we want and then literally bring it into being.”*

The conclusions of the report were that artists and the cultural sector have a very, very dynamic role to play and it's when they make these connections between their practice and the art of living that really something very powerful comes through. The arts are part of this formidable way that we can actually imagine the world we want and then literally bring it into being. The scope for artists to be involved in this is absolutely endless.

I will just read the last line or so from Kieran Munday who is doing research into values at Cardiff University... “We need to work with deeper frames to elicit different values. The idea of science being value free isn't working. Science is not in the job of communicating whereas the arts communicate the things that matter to us: concepts, values, responses on a deeply subconscious level. We need to work in positive frames of sharing. These can be intrinsically motivating. Doing things that matter on the inside that reaffirm who we are. The arts have a central role in helping us to all refocus on aspects of ourselves that value community, connection to others and nature and move away from the predominantly consumerist and intrinsic world view that lies at the root of our astonishing predicament”.

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## Kindness and Interconnectivity

People United is about kindness, community and a sense of common humanity. Our work explores, celebrates and demonstrates these ideas and values. I see us as a creative laboratory. We test things out. Some things work, some things might not. We try to evaluate really professionally. We learn, we reflect and then we give the ideas away. Whether that's a sensible business model I don't know, but what we aim is to be a small organisation that can make a big difference.

Underlying all our work is 'interconnectivity': how our actions affect other people and the world around us. We aim at empowering communities, by inspiring small sparks of kindness, understanding connections and growing a feeling that we can make a difference. All of this work feeds into social and environmental action. The key question that we ask is 'how can the arts encourage people to care about one another and the world around us?' We've got very good links with the University of Kent and we do a lot of work focused around social psychology. Most studies seem to be about what's wrong, the problems and the negative things and only a relatively small amount (although this is growing) around happiness and what psychologists call altruism and pro-social behaviour.

*“every time she goes through the Dartford road crossing she always pays for the car behind!”*

Why do people help one another? What are those factors and conditions that allow people to feel they can make a difference? There seem to be a number of factors and if you get these, it is more likely to happen. It isn't a straight equation. It includes looking at role models (if the

parents volunteer, the children are more likely to get involved in things), social learning theories, empathy, values and group behaviour (stressing inclusive categories). I recently read a report which showed that learning about global issues significantly reduces the sense of powerlessness specifically about climate change. So understanding and knowledge can really make a difference but they are only one tool.

If we are going to do a project we need to show that it encourages reflection, connection and action. People learn in different ways so if we try to communicate in different ways, we can make that connection.

That's the theory. Let me tell you a little bit about some of the projects that we've done. One of our first projects was working in schools. We started with the thought that there is so much negative news in the press and on the radio. What happens when we work across one community and celebrate what's positive and share individual stories of generosity, courage, love? We worked in three primary schools, two in Kent and one in Halifax and we worked with every single class but not just the young people, we worked with every single teacher, caretaker, dinner staff, governor and as many parents in the wider community as possible. Everybody had a story to tell and we used the arts to tell those stories. From very simple things like 'when John Terry missed the penalty in the European Cup Final, his mates put his arms around him which I thought was a really nice thing to do', right up to someone talking about their daughter dying and being supported by their neighbours during that terrible time; and someone going through the Dartford road crossing and about to pay some money and the person in the booth said "actually the car in front has just paid for you". She went "What?" and tried to see who it was and drove up to Derby with a huge grin on her face

and as she came back she thought “I tell you what I’m going to do, I’m going to pay for the car behind me”. And now every time she goes through the Dartford road crossing she always pays for the car behind!

It was really important that everybody told their story. It’s not about being preachy. It’s about connections and empathy. We worked with cartoons, dancing, theatre, oral history and environmental projects. Each school developed their unique work in light of their own ideas, local context and the particular artist in residence they were working with. As well as telling their stories through exhibitions, plays and publications, some classes came up with practical ideas: they made magazines that were distributed to every household in the area, 792 handmade gifts for every pupil in their feeder schools, radio programmes for other local children and smoothies for the Fire Service. These may seem small and they may seem flippant but actually they forged connections that those schools didn’t have and they made the young people feel as if they had done something.

This was our first project and I thought “it’s all very nice but how can you prove it’s made a difference?” So we worked with two universities: one looked at qualitative research, the second looked at it in a quantitative way. They had a team of psychologists, who interviewed every pupil in Years 1, 3 and 5 at the start of the project, during it, afterwards and then two terms and a summer holiday down the line - not about the project, but about people’s values and how they connected to their community. They also did that with two control schools we hadn’t gone into and benchmarked those results. What came through in a clear, consistent and significant way was the three schools that we had worked with showed an increase in pro-social behaviour, and

attitudes to wanting to do something positive. There was also a significant increase in attitudes towards others, not just children in their own class but also people outside their own circle. Anyhow, we did that project which was fantastic and like a fool I said “Right, OK, let’s do something even more ambitious. Let’s do it across a whole town”.

The town we chose was Herne Bay in North Kent, a town of 35,000 people with lower levels of volunteering and arts participation compared to other towns and

*“Can an arts project make a difference around arts participation, neighbourliness, volunteering and trust?”*

areas of significant deprivation.

Can an arts project make a difference around arts participation, neighbourliness, volunteering and trust? We started small, we didn’t want to go in like a reality TV show and say “We are going to transform your town”. It was organic, growing through personal connections and individual conversations. The project was called We All Do Good Things. We are a small organisation so we had to work with people; 5,672 people from across the town have actively participated in the main part of the project. The most important and exciting thing is the legacy. Out of it eight new initiatives have sprung up: the adult’s mental health art group; a social action youth group; adults with dementia linking with primary schools and an annual giant picnic – all run by local people. This is not necessarily anything we’ve done but we offered a space for these things to build up and grow. The arts are fantastic at providing this space. They are not a magic wand, they don’t solve everything but they enable other things to happen and it really helps us to look at the big questions. It’s great at expressing feelings, it’s

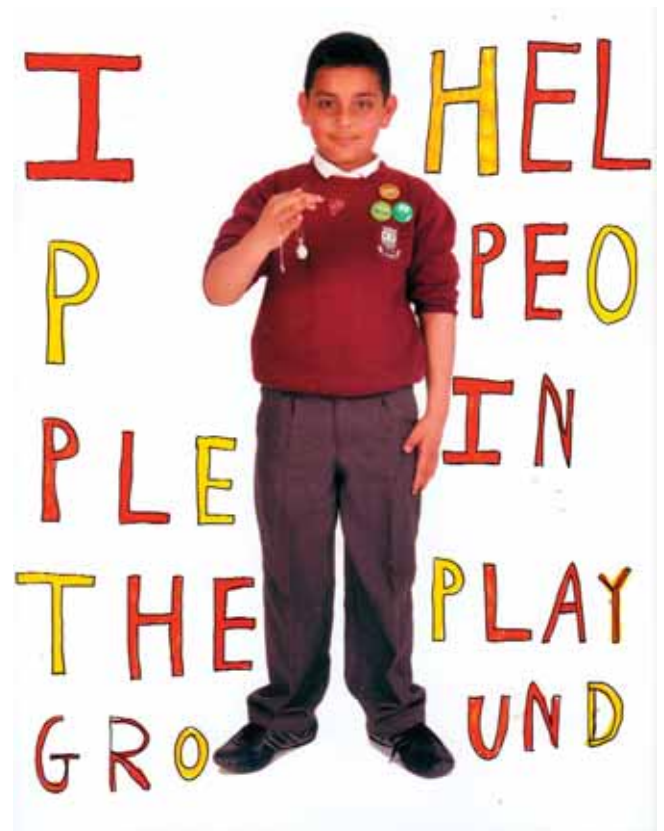


**Tom Andrews**  
Founder and Chief Executive of People United

participatory and it’s fun and that’s really important.

When I say “I’m from an arts organisation about arts, kindness and community,” people often look at me in a slightly strange way. But surely that’s what charities should be about. It should be about making a difference, changing the world, doing something that has an effect on other people. Of course you need to be professional and pragmatic and make sure what you are doing is important and is well researched, but it should also be about having dreams and thinking that you can make a positive difference.

I want to finish with a quote from Bethany (a Year 6 Herne Bay primary school pupil) who wrote down “Kindness is just love with its work boots on” which I think is far more profound than anything I can come up with.



# Eco-Design

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I am lucky enough to have two professions. I was educated as an architect, and in my early studies I came across Bauhaus and this totally changed my life. In the 20 years after the First World War, everything was in ruins, everything had collapsed. They were thinking in the Bauhaus (like a think tank we would say today), how do we want to live and work and how do we want to finance it? We are in a similar situation today, and I would like to remind us of this emerging energy of the Bauhaus. Recently I was in China, and they are discussing a new Bauhaus Asia, because in Asia there is so much architectural activity and there is no reflection on what they are doing. If a building is going to stay there for a hundred years, it's worth rethinking what we are doing, especially in the independent theatre, as we want to be alternative, aesthetically and in terms of content. We have a responsibility to our audience and a responsibility to ourselves.

I built Meta Theater, 30 years ago in the Bauhaus style in the lonely Bavarian countryside, half an hour outside Munich. Over the past ten years I have turned it into a green theatre. A Swedish group came five years ago and told me that they would like to have something similar.

This was quite a journey, because I was not only obliged to make the design but also be



**Axel Tangerding**  
Architect, Actor,  
Director and  
Founder of Meta  
Theatre, Munich

involved in asking life questions. I said "Okay let's start from the beginning. How do you want to work, how do you want to live, how do you see yourselves in the future? If you are going to do something totally new, before doing anything or copying, let us just reflect how we want to work. A lifetime spent in a theatre? How do you want to produce? How do you want to invite people in".

Finally last Autumn, we started. In Spring we will have the opening of the first section. It's really a big complex, like a flagship. People come out to the construction site and wonder what's happening! It's all about fantasy. I am grateful to this young theatre group for being very inventive, involving the politicians, inviting them for big meals and communicating this crazy idea in the lonely forest one and a half hours outside Stockholm.

*“How do you want to work, how do you want to live, how do you see yourselves in the future?”*

The village was a former mining area and when I came there, the supermarket was closed - everything was closed down as the mines had gone. Last year the supermarket reopened as a co-operative, and now the newest project I heard was that water was being channelled to run downhill

from the mining area – producing enough to supply 400 households with electricity. So this is a side effect of a fantastic project. We could not reach all of our goals - you have to fight with the authorities and funds are always limited – but the main goal was to make it a green building. I would say I succeeded halfway. Not all the way but I think already it's a big success.



I have also collected information from other new centres, comparing where they succeeded and where they failed. This is a very interesting project. It's a discotheque in Rotterdam. They only need electricity for the first hour, so when the dance floor is moving they have a moving floor and they produce their own electricity. And they have a watt meter on the wall and the toilets function by the condensed water of the sweat and the rain water! It's absolutely crazy and people like it. It's a nice example because sustainability, I think, has to be fun, and create a good spirit.

The craziest project I found was in Slovakia. It was an independent group. They knew about my project and they said "We built a totally new theatre for 10,000 Euro. We got the roof for free, do you want to see it?" and I said, "Yes of course". They showed me a picture with a motorway junction bridge, and they said "Yes that's our roof!" They set about finding straw bales and beer boxes and all the materials they could find and built this thing. I said, "What do you do for energy?" They said they had had a long discussion and decided to have no energy – so no



# Doing Less



*“why do artists always compare themselves with industry, producing every day, always being present, always having this production pressure?”*

heating – which means they only open at the end of May until the beginning of October. I thought this is a clever idea because why do artists always compare themselves with industry, producing every day, always being present, always having this production pressure? So I thought about it, how do we research or find a new approach to producing the arts? How should we work? Maybe it's seasonal work, maybe we have seasons where we breathe in, and a season where we can also breathe out...

Thinking about sustainability sometimes makes me depressed because it's such a huge issue, then I start to calm down and reflect what I can do. I get so much information about sustainability – there is so much paper and information. To calm myself down I picture a carpet. This carpet has different threads running through it, threads sometimes disappearing and reappearing again. I think if everyone can be conscious of his or her own thread – where we move in and out – all together we can make the carpet more resilient.



**Judith Knight**  
Co-director and  
Founder of  
Artsadmin

I was recently at an international theatre conference giving a talk about arts and climate change. I was on a panel in one room and in the room next door was another panel talking about how to tour more around the world. Guess which room had the most people in it? It wasn't mine, I can tell you. International touring is a big, big issue, and it's quite hard for the arts to get hold of it. How do we respond? What do the grants cuts mean to us? Does it mean we do less, and if that's the case, couldn't that be a good thing?

Should we keep touring internationally? And if we do how do we do it in a more sustainable way? Is it ethical to fly orchestras backwards and forwards across the world, mostly for the benefit of more wealthy western audiences, when we know the effects of their flights? Is it necessary to have the London Philharmonic fly to New York to play Mahler's Fifth, when the New York Philharmonic Symphony Orchestra fly back to London to do the same program? I don't want to make comparisons between the beautiful music they play, and lorry-loads of biscuits, but isn't it really funny when you go are on a motorway and see lorries churning goods up to Scotland and the same lorries churning the same goods back down south again? We know that arts change lives as opposed to biscuits, but actually is this something that we really need to address now? If people are to fly around the world, it's probably much better that they are artists



*“when the oil runs out, who should be allowed to fly on what's left? Is it artists, is it doctors, is it scientists”*

than bankers! Artists spread information and inspiration, but actually when the oil runs out, who should be allowed to fly on what's left? Is it artists, is it doctors, is it scientists.

International touring has been a really, really important part of



Doing Less continued

Artsadmin’s work, especially in the 80s when it was a sign of success. It was lovely to go to Florence and be well looked after and have a glass of wine on the Piazza, a better fee and a probably a more interested audience than doing one night in, say Milton Keynes! Actually, even in those days you went to Germany and stayed there for a bit, but of course the cheap flights came. So now you can send a theatre company for one night to Spain and back again, two nights to New York and back again. How long can we keep doing that?

Artsadmin has a building in East London where we produce and present work and offer space for artists. Slowly, after 30 years, we have tried to become more green. One of the things we have done was a festival called Two Degrees: Arts, Activism and the Global Climate Emergency. It wasn’t a theatre festival as such, more a participatory week, getting young people out on the streets making activist work and interventions in the City of London, which is very close to where our building is. This is something we’re going to do every two years now.

As part of this we had a conference called Slow Boat with about 100 different performing theatre and arts companies to look at how we tour. We divided the conference into three issues: making the work, moving the work and presenting the work.

On the making, this is all fairly obvious. How can we make the set more easily? But one of the problems with art is (like everything else), it’s just got bigger and bigger. We power things with stronger lighting, because we can, because we have got it. How can we persuade artists that creativity doesn’t always mean bigger? – That there’s another way of being creative?

In terms of moving the work, Julie’s Bicycle have a list of recommendations, tips and a ton of information. One of the most

useful things is that you can actually measure your tours. Whether it’s a national or international tour, you can work out what the carbon budget is, which is enormously helpful and can really make a huge difference.

There are things that we can act on now – being more collaborative, recycling sets and stuff that gets thrown out. We have the guidance now from Julie’s Bicycle, so we really haven’t got the excuse of not quite knowing where to go and how to do it. Funders should encourage us to do that as well. It needs to come, like everything else, from both sides. Some of these solutions

DeDomenici called Plane Food Café. We tried to tour this in a greener way. One person travelled, they worked with local performers when they got there, they travelled by train, the set was sourced locally. There are many, many other examples of artists doing this. A lot of this is coming from the artists, which I find very inspiring. They’re not just making the work, but looking at how they present it themselves.

*“It’s really important that large organisations take the lead here.”*



seem very simple, but actually getting everyone to work on it together is probably the hardest thing. We need support for the new models.

Can we do less? That’s something I ask myself every day and I’ve never managed it, but actually we could calm down a bit and do less. We don’t have to feel we’re in competition with each other all the time to do bigger and better. One of the projects we did as part of this festival last year was by an artist called Richard

It’s really important that large organisations take the lead here. Small organisations obviously have less clout. The large organisations need to share their expertise and knowledge and invite smaller ones to join with them, but we’ve really got to have the will to do it – it’s no good just talking about it... Less competition, more connection, more collaboration, more communication – together we can do this, if there are enough of us.



# emergence 3 Resilience

## A Delegate's View

The final event which was focused around the theme of 'Resilience' took place in North Wales and it was heartening to see so many new faces after the south-Wales focus of the first two. It was wonderful to hear so much Welsh being spoken and the superb, passionate and unobtrusive simultaneous translation which really added to the day.

If I had doubts about the level of presentation and debate topping the first two events, then these were rapidly dispelled. Personal highlights for me were Jean Boulton's extraordinary dissection of scientific thought and the fact that we need to understand and accept that uncertainty of outcome with regard to climate change does not mean it is not happening. This was echoed by Eimir Young whose phrase – 'Business as usual is not an option' – continues to echo in my brain.

Representing the artistic community was the glorious, deadpan Bedwyr Williams who, as all artists should, offered an acerbic and sidelong glance at the issues, arguing that artists always work sustainably. Alongside him the mesmerising storytelling skills of Eric Maddern reminded us that the traditions of coming together to share ideas and knowledge are as old as the human race itself and yet as relevant and vital today as they have always been. Ben Todd of the ground-breaking Arcola Theatre showed both a flair for speaking off the cuff in response to the stimulations of the day and also the innovative and practical ways its possible to work the capitalist system towards sustainability. The day was rounded off with a panel discussion of all participants.

So, having attended all three events, what can I tell you that would give you a flavour of what I experienced? And has it changed

me and the way I make art?

I learnt that there is undoubtedly change in the air – that the climate change sceptics and deniers are fiddling whilst the planet burns – and that there is cause for fear, doubt and concern. But I also learnt that people are adapting, changing, growing and evolving to meet these changes head-on. I learnt that there is enormous strength, humour, joy and power to be had in conversation, solidarity and sharing. That people gain from working together. The flavour of the events was undeniably positive and upbeat. We can do something. There is a will and there is a way.

And has it changed me? Undoubtedly. In ways that I probably can't even begin to quantify. I am more aware of the work being done by others; I am



**Philip Ralph**  
Award winning  
Playwright and  
Performer

more committed to working in ways that are resource-light – doing less with less BETTER; I am more positive that change can happen and is happening. Sceptics and cynics may carp and moan – but in attending Emergence in Cardiff, Swansea and Caernarfon, I made a strong connection with my fellow artists and I learnt that there is a way to be both a propagandist and an artist. They aren't mutually exclusive. We face the biggest challenge of all time as a race. Emergence showed me the role that artists hold in facing that challenge.

It was a privilege to be there.

*“we need to understand and accept that uncertainty of outcome with regard to climate change does not mean it is not happening.”*



# How to be Resilient

*“Our best laid plans will come to nothing but our improvisations will be brilliant!”*

A few years ago some friends and I celebrated New Year on the beach of a nearby lake. We planned to fire a flaming arrow from a magnificent bow out over the black water, symbolizing the new lighting up the dark. We spent a lot of time getting the arrow just right so it would flame gloriously. Then with great ceremony I, in the role of archer, fired the shot. It plopped a few feet in front of us and expired in the water. I was embarrassed and disappointed. But minutes later the desire to try again rose strongly in us. We cut a straightish piece from a nearby ash tree, made a slit in one end, put a leaf in it to act as flight feathers and tied a bit of rag doused in paraffin round the tip. No ceremony this time, just “Come on, let’s give it a go”. And it was beautiful: a flaming arrow arcing far out into the middle of the lake. As one of our companions said: “Our best laid plans will come to nothing but our improvisations will be brilliant!”

We need to cultivate the capacity to be intuitive, spontaneous and impromptu. In these challenging times we need brilliant improvisations. Yes we need plans but we also need the faith that in the moment we can act wisely; that we can, as the Chinese say, turn crisis into opportunity.

There is an old saying: “Good mariners are not made on calm seas”. Misfortune can be a catalyst for discovering amazing strength of character, as Friedrich Nietzsche said: “That which does not kill me makes me strong.”

During the Korean War there was a unit of soldiers who suffered a devastating massacre. But some survived. Later a psychologist called Al Siebert worked with these men and discovered an interesting



**Eric Maddern**  
Storyteller,  
Teacher, Activist

thing. Those who survived weren’t just lucky. They had what he called a ‘survivor personality’. They were able, for example, to embrace apparent opposites on the spectrum of human character. According to the needs of the situation they could be serious or playful; logical or intuitive; tough or gentle; shy or outgoing; lazy or hard-working. They were “both/and” sort of guys. If there was a mess they would clean it up without being asked or expecting thanks. They took responsibility. In normal times they would get on with whatever they were doing but if there was trouble they’d be there. They were, what you might call, “foul weather friends”. This confident and flexible personality gave them the

lightness of foot to respond resourcefully to whatever challenges life threw at them. They were, in short, the resilient ones.

It seems to me that the qualities of resilience – curiosity, courage, compassion and creativity; flexibility and yes, perhaps faith – are also qualities shared by many if not most artists and creative people. Perhaps cultivating these qualities in everyone is the best preparation we can make to survive the challenging times galloping rapidly over the horizon.

Miracles used to be seen as the result of divine intervention. But now, the miracles are up to us. We must believe in them. But we must also make them happen.



# The Arcola Story

How do you go from Arcola being this fringe wild venue, that operates on a very tiny scale with no money, with one salary, to now, about 20 people with a turnover of a million pounds, but still keep that same spirit? This is our story. Arcola's business model has three strands: a professional theatre program; a youth and community program; and the sustainability program. Sustainability is not something that we tack on somewhere. We do not really do plays about sustainability, it is a core part of the business and it is supported.

You cannot compromise the art to become green; if you do what is the point? Nobody will listen, you destroy your place to stand. You can go in absolutely the right direction but you are no longer any use to anybody.

Our idea for Arcola was that all of the different arts would come together, with scientists, with entrepreneurs. But what do you do on stage? We are a theatre; if we cannot put it on stage, what is the point? This is looking at what you actually do in your building. Can you reduce the energy consumption of your lights? Can you change it without doing rubbish art? We did a show as a way of saying "Yes you can". It was a Tennessee Williams play, directed by Bill Bryden, Joanne Town is the lighting designer – English National Opera, that kind of calibre – lit on five kilowatts using a mixture of LED and fluorescent lighting. At the time it was on I was presenting at a big

lighting show plaza, and I said to Jo, "Can I stand up in front of an audience of your peers and tell them that you are lighting actors faces using fluorescent, which apparently you cannot do?" She said "Yes, tell them". She did it, and it was Critic's Choice and the best rendition of this play seen for years. So you can have all these mechanisms in place, but actually it is only because the art is still really good that people care.

*“Sustainability is not something that we tack on somewhere.”*

There is now no money in the arts. It has all been slashed. But Arcola has conveniently gone, "That is okay. We are actually a science company". This kind of way of working is common to all organisations, they may not do it in this way, but they will all do it in some way – resilience is built in. Now we are actually an importer/distributor and I have just got a big grant to set up a factory. Arcola is very well known for turning factories into theatres. We are now going to become well known for turning factories into factories. In order for the arts, in order for us to be able to do this kind of work, we have to persuade the council to trust us. It goes back to this: mechanisms versus the organic. What we are working on now is a model with the council. I wear a suit normally and shave and brush my hair, so I can persuade the council to trust me



**Dr Ben Todd**  
Executive Director  
of Arcola Theatre,  
London

("this is a safe guy, he has a PhD from Cambridge"). But then we say to the council, "Alright we will do your safe boxes and we are insured up to the eyeballs, and we are terribly respectable, but then create a space in which we can do crazy stuff". So you create a business plan and then you let the guys get on and invent crazy stuff.

The ambition for Future Arcola was to create a globally significant landmark for Dalston and the world's most environmentally-sustainable venue. And then we went and got Arup involved. Now for this little community theatre in Dalston, Arup is perhaps not the best partner, you would argue. Arup built the Sidney Opera House, the Pompidou, they are huge, but they are really rather nice as well. So you show that picture to the Mayor and he trusts you, and you wear a suit, and then you deliver and he comes and opens it.

The learning for me is not to forget the influence you can have on other sectors. The high profile of the arts is recognised by policy-makers and politicians. We have a massively disproportionate level of influence, and they do actually understand it. How can we work that to make the best use of ourselves? That is the challenge for us.

*“We need to change the entire population. Six billion people need to change what they do. That is a cultural shift, and by the way we need to do it by next year please.”*

We need to change the entire population. Six billion people need to change what they do. That is a cultural shift, and by the way we need to do it by next year please. This is never going to happen with rational signs on the back of a bus, asking you to inflate your tyre pressure and drive a bit less. It has got to be done in a kind of monumental change that only culture can drive.



# A Cautionary Tale

I'm probably not the best person to speak about sustainability, but I am an artist and I actually make a living out of it and I try my best to be sustainable. I live a few miles outside of Caernarfon and have a studio in a market hall in the town. I cycle into my studio when the weather is good and when professional go-getters in hatchbacks aren't trying to run me over. I decided to work in Wales and leave London because my references are here. North Wales has always been depicted by incomers and I think it's time for Wales to depict and not to be depicted and I think I'm one of the people to do it.

It's difficult being an artist in Wales. It's like waiting for the beam from a lighthouse run by a cruel moron. Since the Beeching Axe there's no railway in Caernarfon so everything is a trek and it's costly. In terms of carbon footprint I'm wearing big brothel creepers that are size 13.

Wales is a singing and a poetry country; I have to accept that. It's not going to change. Singing and poetry will always be the bullies in the crèche.



This is the Blaenau Vista Social Club. A writer once said about Blaenau Ffestiniog that it's a dry run for Armageddon. This was part of a roadshow which was a Grizedale Arts initiative. It was an arts roadshow in a style of a rock band tour. In Blaenau Ffestiniog the education tent got burnt by the local kids. It was hard-core. It's sometimes important to realise that engaging with a community means actually engaging with them as if you're fighting with them. It's not all about face painting. Sometimes there needs



**Bedwyr Williams**  
Artist and winner of a major Creative Wales award 2011

to be some shouting as well. Although it looks bad that the kids set the education tent on fire, it's probably better that they did that than they just painted butterflies on their faces and went home with a goody bag.

Grizedale Arts used to be a kind of re-arranging-twigs-in-the-woods, Andy Goldsworthy kind-of-place but then this guy on a horse, Adam Sutherland, took over and got interesting artists involved not people who do things with moss. What's great about these people is that they really engage with the locality. People go and stay at Grizedale, they help out, maybe

guys and the kids chewing gum and dodging school – everyone. That's the challenge. How do you engage them? You can say "it's too late" and "tipping point" and try to scare them but if people don't listen... I hate words like "engage" and "sustain". It doesn't mean anything to kids and people that don't come to galleries. I think this is possibly how it could end up. You could be like the guy who's just shaken his ponytail out and made a kind of twig out there in the woods. Nobody knows about it and nobody heard him scream as I stamped on his flask and put a hatchet in his back...

*“It's difficult being an artist in Wales. It's like waiting for the beam from a lighthouse run by a cruel moron.”*

they'll put something on... It's so unlike the Eisteddfod in Wales where we pay a lot of money to have tents in a field. There's no waste here. They're not paying for a tent that's going to go. This could be the Eisteddfod. They could take 40 or 50 grand - however much a tent costs - it could go into one building every year to re-plaster it, re-do the wiring and then that building is there. Why are we paying for expensive De Boer tents in a field? I don't understand that.

This is a kind of cautionary tale about coming to Wales. It's called "Twigger". I imagine this guy shaking out his ponytail and saying "Yeah I really like the landscape here." The subtext is, "I don't really like the people". The package of being sustainable in Wales is everyone. Not just some of us being sustainable and artsy and middle class. It's the tough

Back to Grizedale. What I like about them is that they're not straightforward. They're being sustainable, they're working with the local community. They're not patronising them. They're not just organising workshops. Alexei Sayle said that anybody who uses the word "workshop" outside of light industry is a twat and I'll go along with that. Just let's do it without regenerating and building. An example of that is where my studio is, in the market hall in Caernarfon which is pretty ramshackle and run down. So I'm there, there's a designer there, there's a set designer and a sound engineer and we're just there. There's no new plaster work, there's no launching, no Mayor coming to cut the ribbon. It's just people doing it cheaply and I hope that it grows into something bigger because there's a shortage of decent studio spaces in this town, in fact in North West Wales. I don't think they really exist.

Grizedale Arts is being sustainable but you don't see the word sustainable anywhere. It's like when I saw a wind chime with Feng Shui written on it. You can't have that. Things can just be sustainable. You don't have to have the label sticking out of your shorts, just wear the shorts.



# Sustainability and The Tragedy of the Commons

The arts has a role to play in translating what scientists are saying, in ways that people will understand and ways that will make them feel that it belongs to them. There is a lot of misunderstanding and people sometimes have closed minds, and it's a very interesting idea to see how artists can help to convey the message.

The Welsh Institute for Natural Resources has been doing work in Africa for many years. One of the important subjects that the human race will face in years to come is food certainty: where will we get our food from? How do you feed a population that's growing so quickly? The second is searching for different materials so that we are not too dependent on oil. Oil will cost more and will be more difficult to source. And if we are over-dependent on petrochemicals, then we will be in trouble.

Personally, I am looking at ways of making sustainability the basis of everything we do. How do we solve the mess so that it makes sense to us as individuals? The Welsh Government places great emphasis on sustainability. *One Wales: One Planet* states that we will try to reduce our ecological footprint so that we live lives that use only our fair share of the world's resources. But the question is: what does this mean to us in reality? Different people see different things in different ways.

There are different definitions of sustainability. Sometimes, the emphasis is on the environment, sometimes on people. But, if everyone lived in a sustainable way, everyone could live beneficially, healthily and without ruining the planet for future generations. Ideally, we should reach a balance between the people, the planet and generating money in a way that does not damage one or the other. Everything is connected, and there will always be conflict connected to the decisions we make.

Sometimes, it is easier to think about what is not sustainable: we

are going to run out of oil; wars are inevitable; a lot of people have nothing while others have a lot; people have to migrate because of difficult economic and environmental circumstances. Nineteen million people live in New York State, and their carbon footprint is bigger than the carbon footprint of the 766 million people that live in the world's poorest countries. Texas' emissions are greater than all the countries to the south of the Sahara combined. The 60 million people that live in Britain produce more CO2 than everyone that lives in Egypt, Nigeria, Pakistan and Vietnam combined. One air-conditioning unit in Florida emits more CO2 in a year than a person that lives in Afghanistan or Cambodia does during his or her lifetime. A dish-washing machine in Europe emits as much CO2 in a year as three people that live in Ethiopia.

*“How can we use all the negative information and turn it into positive information that will help us move forward?”*

A phosphorus famine is on the way – which is very serious in terms of growing food and agriculture. There is a finite supply of minerals which are needed for information technology. Ninety seven per cent of them come from China. And now, China wishes to use them themselves, which means that we will not be able to obtain them. There are many things on the horizon that we should be preparing for.

We cannot carry on with a *business as usual* attitude – we are becoming more and more ecologically indebted. By 2050 we will only have 10% of the earth's resources in reserve. We must do something quite dramatic.

Water will be one of the most important things over the coming years. We face a challenge to stabilise the concentration of carbon in the environment and



**Dr Einir Young**

Head of Sustainable Development at Bangor University

the economic system is fragile. We cannot grow for ever.

I do not want everyone to feel despair and say that there's no point. Everyone must acknowledge where we are and what we, as individuals, have to do. How can we use all the negative information and turn it into positive information that will help us move forward? Can artists make a difference? The basic problem is not that we don't understand what we have to do, but to persuade ourselves and others to do what is right.

An example of the challenge we face to do things differently is the common land catastrophe. In the Drakensberg Mountains in Lesotho, it is very important that the ecosystem is protected and that the area is not overgrazed as this will cause land erosion that will affect reservoirs.

A range management system was introduced where some farmers paid so that their animals could graze this land. They kept the number of animals down and the environment recovered while the animals prospered. But nobody told them that their animals were not allowed to graze on the common land as well, and therefore the people who could not afford to pay for their animals to graze the range management area were losing out, victims of the argument: "why should I take my animal off the common land, when everyone else's animals are grazing there?" This is the tragedy of the commons and that is the challenge in terms of the earth as well – one planet common to us all, but why should we make an effort, when China is emitting on a massive scale? Or everyone in America is driving a big car? Maybe there are ways to persuade us. What are the elements – people, planet, profit – we should consider? This is this century's hot topic – if we do not get this right, will the planet just take care of itself? What would we do if the water and oil dry up or if the lights go out?

# Egino: Culture, Arts and the Environment

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Emergence is such an important word, especially the Welsh equivalent – ‘eginiad’. It does not mean the same thing exactly as its English counterpart. ‘Egino’ means to flower, to start, to grow. It conveys something very natural. Plants emerge (‘egino’), cultures emerge and ideas emerge.

Furthermore, I have been thinking about the theme ‘Resilience’ – how this is the ability to change, to react and to benefit from change; the challenge of thinking about the world as it is now but also the world of the future. It is an important word for Wales - that a minority culture is trying to survive, and celebrates its existence. The natural world that surrounds us here in Wales affects our poetry, our visual arts, our theatres and music.

One of the main things that has influenced us as Welsh speakers was what happened in Tryweryn in the 1950s and 1960s (the clearance of Welsh speaking villages from valleys that were subsequently flooded to provide water for Liverpool and Birmingham). I would challenge anyone to consider what happened in Tryweryn, or any other reservoir, as sustainable development. But reaction to that gave Wales quite a strong stimulus in terms of culture, language and the arts.

After college, I worked as a press officer for Europe’s green parties. Part of the work I did included the ‘Boycott Bush’ campaign – a very exciting campaign – which saw me working with artists from different countries during a period when working with artists was not something that the environmental sector did very often. It was a radical lobby, with lots of protests being held, as well as celebrations.

On the 11th of September 2001, everything suddenly changed. No longer were we allowed to say things like ‘Boycott Bush’. We were no longer able to use the same terminology as we did before.



**Eluned Haf**  
Director Wales  
Arts International

In 2002, I was working at the World Summit on Sustainable Development in South Africa, and what was interesting and important was that for the first time, we were now discussing cultural diversity. And I do think that the 11th of September 2001 had a big role to play in that.

This huge summit was all about lobbying for new environmental protections and trying to get the governments of the world to sign up to what had been discussed in Rio, ten years earlier. Side by side with that, you had this enormous movement of campaigners and celebrations going on and discussions about cultural entitlement and cultural rights. And again I found myself working with a theme of culture and water. There were sessions in the township, and the organisers of those events used drama, music, and art to involve local people in discussion about the need for

*“We in the arts have a duty to use this opportunity to encourage discussions in order to challenge not only those within our own arts and culture to get involved, but also the wider society.”*

sustainable development. When you live in a township, sustainable development must mean running water, it must mean health, it must mean right to education.



But it also means the right to community, the right to self-expression, the right to culture, the right to being part of a bigger family within the world and being able to say so.

Currently, I am working with the international arts in Wales. Not only is the human race challenged to consider the future of the planet, but our own futures as individuals. My conclusions are that cultural and environmental responsibilities go hand in hand. I went to South Africa thinking that I was representing the green lobby, but returned thinking that I had been campaigning for cultural rights.

The environment and culture need to do more than just co-exist. Of course, when someone tries to save the world, culture is not always at the top of the agenda, but in terms of surviving and moving on into the future, where would we be without the arts, without our culture?

In Wales, we now have an opportunity to consider; we need to make cuts and savings, but more than that – we need to discuss, to express ourselves. And there is no better way of communicating than through the arts. We in the arts have a duty to use this opportunity to encourage discussions in order to challenge not only those within our own arts and culture to get involved, but also the wider society.

In Johannesburg in 2002, we had high hopes that culture, arts and the environmental sectors would come together. And I think that it has taken almost ten years for that to happen. I hope that ten years from now we won’t be just sitting and discussing but that we will take for granted that there are some things that we must do, from making environmental savings to expressing ourselves culturally, regardless if we are in the minority or not.

# Moving the Agenda

I'll start with a poem that's all about water and it connects Wales with the world. I read that there's a piece of ice in the Arctic the size of Wales which melts every year. "The size of Wales" is often used to visualise disasters - and it made me think.

I like the tension between scientists and artists. I became an artist because of what was happening to the world's population, as opposed to the environment at the time. I would say that artists have tried to get to grips with change, and contributed and planned for change. In essence, when we talk about a sustainable Wales, we're not only talking about the green agenda, but the value agenda. Personally, the value agenda and the green agenda go together, but people's health and well-being is also very important. And that's where the artist or author believes that he/she can contribute to self-realisation and satisfying spiritual needs. An artist cannot create strategies, but he or she can create the space for strategies to work. There is a connection between artists and the attempt to change and to change values.

Change has happened in Wales, especially in the field of poetry, and I like to think that I have somehow contributed to this discussion. In 1984 I created a poetry show called *Rhyw Ddydd* (Some Day) which looked at the lives of women in Wales and beyond. In 1986, *Fel yr Hed y Frân* (As the Crow Flies), an anarchic group visited pubs and schools in an attempt to take poetry away from the safe and narrow confines of the National Eisteddfod's competitions. In the 1980s artists and poets were involved in anti-apartheid protests, and contributed to an anti-apartheid publication which saw Welsh and English poetry come together. In 1989, the drama *Madog* by Taliesin Theatre in Grangetown pushed boundaries – the value agenda and a sense of belonging – and referred to the ethnic

“An artist cannot create strategies, but he or she can create the space for strategies to work.”



**Menna Elfyn**  
Award winning Poet  
and Playwright

## WELSH ICE

They're becoming the same, Welsh ice and spring frost,  
Both worn underfoot to a blue wafer,  
How alike as they leave us, how soon they'll be lost.

Only bitterest breath comes over the glacier  
Where kisses are white wreaths upon a white coast.  
They're becoming the same, Welsh ice and spring frost.

A kingdom must start or finish in flood.  
There's some iceberg with our epitaph written on its crown.  
How alike as they leave us, how deep they'll go down.

We're scarcely a cobweb, a rumour of ghosts,  
And a country might vanish at the turn of a key.  
They're becoming the same, Welsh ice, spring frosts.

History thaws. But when has mercury shown  
Mercy or memory of what it murders?  
They're alike as they leave us, how soon they'll be gone.

It starts at the pole in a kind of unlocking  
And soon we're a legend beneath a blue level.  
They're becoming the same, Welsh ice and spring frost;  
So alike as they leave us, so soon to be lost.

*Trans. from the Welsh by Robert Minhinick*

communities of Wales. A drama can be translated into many languages – that's why poetry has played such an important role in moving the agenda and trying to make a change – a cultural cross-pollination.

That's why emergence - this idea of change and moving the agenda on – is important.

Martin Luther King, said, that we're all prisoners of hope. And I think that's a very good metaphor of where we're at in the world today.

# Emergence - A Way of Life

One day I was sitting in a café with a friend. I picked up the newspaper and there was a piece saying that the great British philosopher, Bertrand Russell had been arrested and put in jail because he was protesting against nuclear weapons. I said to my friend, look here is a man of ninety going to jail for peace in the world, what are we doing here, sitting, drinking coffee? We must do something. After some discussion we came up with the idea of walking to Moscow, Paris, London and Washington DC, the four nuclear capitals of the world at that time. We were very excited, we wanted to go walking but didn't know what would happen - that was emergence.

Vinoba (our Guru) said that if we really wanted to experience



**Satish Kumar**

Teacher, Writer, Activist. Editor of Resurgence magazine and visiting fellow at Schumacher college

experience emergence you have to just trust, trust in your heart, trust in people, trust in the universe. The universe provides. Did you plan what you were going to do when you were born? No planning, just trust. Conviction? Yes. Action? Yes. Preparation? Yes. Planning? A little bit. Leave 80% to emergence and see what happens." We took the advice of our Guru and started walking from the grave of Mahatma Gandhi in India. We walked for two and a half years through Pakistan, Afghanistan, the deserts of Iran, the mountains of the Caucasus, the snow covered villages of Russia and concrete jungles of Europe and America and ended up again at the grave of Mahatma Gandhi. Now if you were to ask me what was the outcome? Nothing. But if I

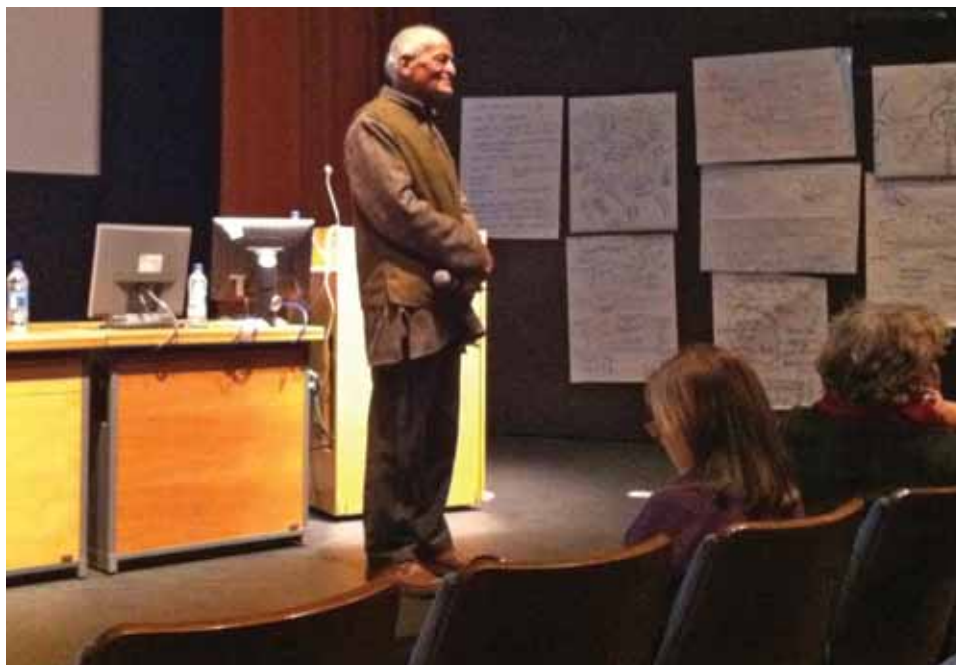
get food. On those days I said to myself this was my opportunity to fast and not to complain, and when I did not get shelter I said this was my opportunity to sleep under the stars and gaze at the wonder of the cosmic panorama. If you are on the path of emergence, then you are not walking in the landscape of complaining, you are walking in the landscape of celebration.

Art, poetry, music, dance and theatre are all about celebration. Emergence is celebration and we have forgotten how to celebrate life. The greatest art is the art of living. If you are prepared for emergence, you are an artist, and if you are prepared for outcome, profit and achievement, you are a businessman - that's the difference. Emergence had nothing to do with success. If you are an artist you are not seeking success. You are seeking fulfilment, you are seeking self-realisation. You will find and discover who you are. It's the power of transformation. I would like to see us live like artists without seeking success, profit, outcome or achievement.

Our business has become ugly. Our industrial estates and business parks have become ugly because they want to make a profit, they are not interested in the process of making something beautiful and seeing what emerges. The sense of beauty has got lost in our society. How are we going to transform a society which has become obsessed with profit and success into a society where fulfilment, self-realisation, happiness, kindness and emergence have intrinsic value?

You are proclaiming something revolutionary with emergence, you are saying we are not going after profit and success - we want quality of life, to live well, to tread lightly on the earth, to be kind to each other and to animals, trees and rivers. Kindness has gone completely out of the picture. We think that the natural world is at our service. We can cut down the rain forests, pollute rivers, dig

*“If you really want to experience emergence you have to just trust, trust in your heart, trust in people, trust in the universe.”*

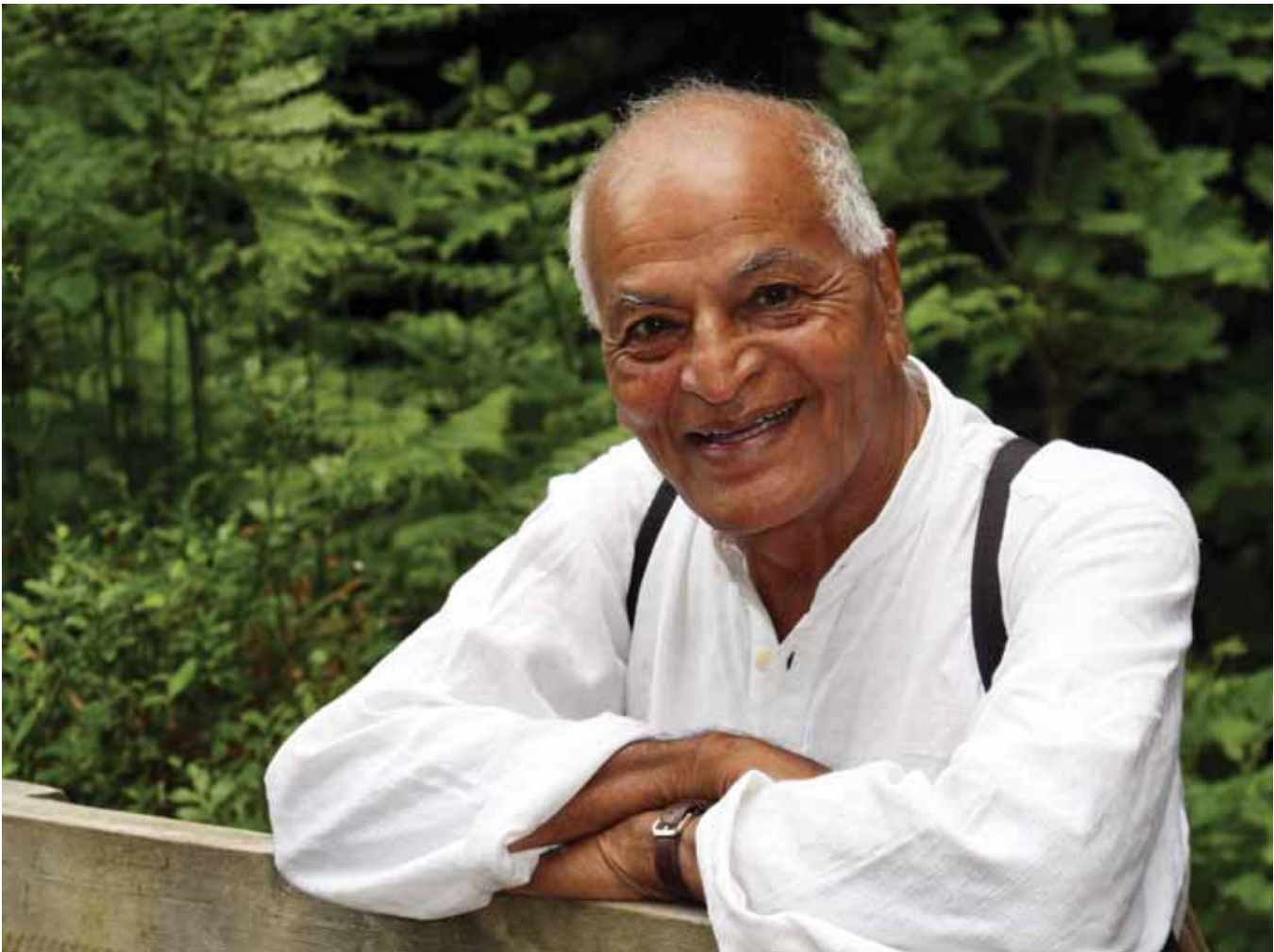


emergence we must go without a single penny in our pockets. I was a bit surprised. I said, "Not a penny, literally? Sometimes we might need a cup of tea or to buy a postcard to send you some of our news". Vinoba said "not a penny. If you really want to

had been for two and a half years at university I would not have learned what I learned by walking to those four nuclear capitals.

Of course in two and a half years when you are walking through so many countries you do have a few days when you don't





*“Change has to come on a human scale. Don’t worry if overnight the whole society does not change. We have to create small pockets of sustainable living with a little bit less money and more creativity.”*

miles and miles deep into the sea in the Gulf of Mexico, put animals in factory farms, as long as it makes a profit. This has to change. In the last two hundred years we have used more fossil fuel than the entire history of human kind. We are living wasteful, extravagant lives based on profit, domination, subjugation and exploitation of each other and of nature.

It’s a wonderful concept, emergence. It’s ancient wisdom and it’s important to revive it. We have to renew it and say “I’m going to live my life based on emergence – not driven, pushed and forced by the forces of society to live a very materialistic life.”

You can say “I’m going to do everything in my life like an artist”, like Joseph Beuys.

Change has to come on a human scale. Don’t worry if overnight the whole society does not change. We have to create small pockets of sustainable living with a little bit less money and more creativity. We have to create these places ourselves and people have to take responsibility and become the leaders in their community. We have to stand up, we have become too timid and we say “Oh somebody will change it, some government or some media... why doesn’t business do it?” It’s the people who will create

change. It is not easy, but change will emerge if we work like an artist.

If we can go away from this conference with that resolve, your conference is a success. You don’t need any other evaluation. As long as you have this resolution to live like an artist, things will emerge. It is not rocket science. You recognise in your heart and you know it already. This is just a reminder. I’m so glad they asked me to be the last speaker so I have the opportunity and privilege to give you this message - “Let’s go away with the courage to live like an artist.”

# Guest Speakers and Contributors

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**Guest Speaker Paul Allen** holds an Honours degree in Electronic and Electrical Engineering from Liverpool University. Paul joined the Centre for Alternative Technology in 1988, responsible for design, development, production of a wide range of renewable energy systems. In 1997, Paul became the Development Director and is currently CAT's External Relations Director, heading the ground-breaking Zero Carbon Britain strategy programme, liaising directly with key policy-makers in Government, business, public sector and the devolved assemblies to disseminate the findings of their evidence-based scenario development work.

**Guest Speaker Tom Andrews** is the Founder and Chief Executive of People United. He has worked for 17 years in the arts, education and community sectors, bringing people together, promoting understanding and initiating new ideas. He is a fellow of the Clore Leadership Programme and the RSA. In addition, he is a regular mentor for cultural and community leaders, is a member of executive culture advisory team for Canterbury City Council, and the national engagement advisory group for Arts Council England.

**Guest Speaker Dr Jean Boulton** is Visiting Fellow at Cranfield and Bath and Bristol Universities. Trained as a physicist, Jean speaks and writes about the connection between science and the arts and spirituality, in particular focusing on complexity and evolutionary theory and how these ideas help us to work with issues of sustainability and resilience. She helps organisations transform and also has a keen interest in social policy.

**Guest Speaker Huw Charles** is a career civil servant currently working as a policy officer in the Welsh Government's Sustainable Development Branch. He has done so for the past 5 years, helping to develop the current Sustainable Development Scheme, One Wales: One Planet and now managing the Sustainable Development Charter network. Before this time he worked in the Planning Inspectorate leading the admin team responsible for Access Mapping ("Right to roam") appeals. Other roles have involved working in the Appeals Service, developing its Welsh language scheme and supporting tribunals for medical, child support, disability and social security benefit claims.

**Gillian Clarke** is a central figure in contemporary Welsh poetry and is Wales' third national poet. Brought up speaking only English, Gillian learnt to speak Welsh as an adult. Gillian has embraced a sustainable lifestyle and currently runs an organic smallholding in Ceredigion where she and her husband raise a small flock of sheep and care for the land according to organic and conservation practice. The Welsh landscape is a shaping force in her work.

**Guest 'Pecha Koocha' Artist Alan Dix** has worked as a theatre maker and arts consultant for over 30 years. He managed the £2M millennium programme in Greenwich, has supported organisations and artists throughout the UK in the production of new work. He has collaborated with Tipping Point on their commissions programme and is currently working on the development of My Last Car – an examination of our conflicted relationship with the automobile.  
[www.509arts.co.uk](http://www.509arts.co.uk)

**Guest Exhibiting Artist and Welsh Artist of the Year 2011 Paul Emmanuel** studied at WGIHE and Goldsmiths. He has worked and exhibited internationally and has been British Council International Resident Artist on two occasions and awarded Wales Arts International funding for projects in China, Taiwan and the USA. He had a solo exhibition of his 'fleece paintings' in Oriol Myrddin, Carmarthen in January 2011.

**Guest Speaker Menna Eifyn** is an award-winning poet and playwright who writes with passion of the Welsh language and identity. She is the best known and most translated of all modern Welsh-language poets. Author of over twenty books of poetry including *Aderyn Bach Mewn Llaw* (1990), winner of a Welsh Arts Council Prize; children's novels and educational books, numerous stage, radio and television plays, she has also written libretti for US and UK composers. She received a Creative Arts Award in 2008, is Director of the Masters Programme in Creative Writing at Trinity University, Carmarthen and is Literary Fellow at Swansea University.

**Guest Speaker Eluned Häf** is Director of Wales Arts International, the international arm of Arts Council of Wales. Eluned sits on the Management Board of Arts Council as well as the Welsh Government's Art Strategy Board. A journalist by training, Eluned has worked for BBC Wales, Reuters, ITV regions and S4C. She speaks five languages and worked as a press officer in the European Parliament.

**Guest Speaker Judith Knight** is co-director and founder of Artsadmin, a unique producing organization for contemporary artists working in theatre, dance, live art and visual arts. Artsadmin has also developed a range of services for artists and young people including a free advisory service, bursaries, and mentoring and development programmes. Judith is a member of the Julie's Bicycle theatre group and is on the Advisory Board of IETM.

**Guest Speaker Satish Kumar** is an Indian, currently living in England, who has been a Jain monk and a nuclear disarmament advocate, and has been the editor of *Resurgence* magazine for over 30 years. He is also the founder of Schumacher College, an international centre for ecological studies, and of The Small School. His most notable accomplishment is a "peace walk" with a companion to the capitals of four of the nuclear-armed countries - Washington, London, Paris and Moscow, a trip of over 8,000 miles. He insists that reverence for nature should be at the heart of every political and social debate.

**Guest Speaker Eric Maddern** was born in Australia but came to Britain with his family aged 11. A storyteller, author and singer-songwriter, he is currently touring storytelling and music shows to inspire action to protect the Earth for future generations. For the last 25 years, Eric has lived in Fachwen near Llanberis where, he has created the Cae Mabon Eco-Retreat Centre which hosts retreats and workshops with themes of healing and creativity.

**World Café Facilitator Jenny Mackewn** regularly leads, facilitates and catalyses sustainable change in corporate, community and academic settings. She is a creative-catalyst in nowhere and is a visiting fellow at the Centre for Action Research in Professional Practice (CARPP) where she was director of a unique programme in facilitation as a form of action research. She has written a chapter in the Sage Handbook of Action Research on facilitation and leadership as forms of action inquiry, and is a national trainer for the Transition Towns and Cities movement. She is currently co-creating a programme about developing resilience in organisations.

**Guest Speaker John E. McGrath** is Artistic Director of National Theatre Wales. Previously John was Artistic Director of Contact Theatre in Manchester. John trained in New York, where he was also Associate Director of Mabou Mines. In 2005, he was awarded the NESTA Cultural Leadership Award.

**Guest Speaker Lucy Neal** is an independent producer, artist and educator with 30 years' experience. From 1981 – 2005 she was Co-Founder and Director of the LIFT Festival (London International Festival of Theatre). She is initiator and co-chair of Transition Town Tooting, co-author of MMM's Sustainable Ability report for the Paul Hamlyn Foundation, and co-founder of Taking Up Space, a CLP funded network, looking at the transformative role of the arts in systemic change within communities. She was awarded the OBE for services to drama in 2005.

**Guest Artist Martin Powell** is a young poet, activist and lyricist from Devon. After uploading a selection of his spoken word videos onto Youtube, Martin's poem "Global Warning" was subsequently used to open the CNN debate on Climate Change in Copenhagen. He now plans to use his poetry to raise awareness on the major political, social and ecological issues of our time.

**Philip Ralph, Contributing Delegate**, is a writer and performer. He trained at RADA and is an associate artist with Volcano Theatre Company. He wrote the verbatim/documentary play *Deep Cut*, which won the Amnesty International Freedom of Expression Award, Fringe First and Herald Angel Awards at the Edinburgh Festival 2008. This is currently in development as a screenplay with Michael Winterbottom's Revolution Films. Philip is an Arts Council Wales Creative Wales Award Winner and is working on a series of performance experiments entitled *The One-Eyed Man Project*. [manoneeye.blogspot.com](http://manoneeye.blogspot.com)

**Emergence Co-developer and Organiser Fern Smith** is Co-founder of Volcano Theatre Company, based in Swansea. She has performed, directed and taught workshops for the company for over 20 years. She is also a qualified massage and craniosacral therapist. She was the Arts Council of Wales Fellow on the Clore Leadership Programme in 2009/10.

**Guest Speaker Axel Tangerding**, trained as an architect and is the founder of Meta Theatre Munich. He recently developed a theatre building for the Swedish theatre company Teatermaskinen in Riddyryttan. Axel is involved in various international networks such as IETM and ITI (having been in the board of IETM and being now in the board of ITI).

**Emergence Co-developer and Organiser Rhodri Thomas** Rhodri read Environmental Biology at Essex University before training as an actor at the Welsh College of Music and Drama. He was a freelance actor, writer, and producer for thirteen years before returning to university and gaining a Masters in Environmental Management. He has subsequently worked for The University of Glamorgan, Environment Agency Wales and Forum For The Future. He is currently Development Officer for Cynnal Cymru – Sustain Wales.

**Guest Speaker Dr Ben Todd**, Executive Director, Arcola Theatre. Ben joined Arcola Theatre in 2005 and has been instrumental in its growth and diversification into environmental sustainability. Ben holds a PhD in engineering from Cambridge University and has worked in R&D, technical and strategy consulting on both commercial and government projects, including at Cambridge Consultants and Rolls-Royce Fuel Cell Systems. As well as managing Arcola Theatre, he is Managing Director UK for Horizon Fuel Cell, developing new markets and applications for renewable energy technologies.

**Guest Speaker Alison Tickell** established Julie's Bicycle in 2007 as a not-for-profit company, to unite and lead the music industry in tackling climate change. In 2010 Julie's Bicycle expanded its remit to include theatre and visual arts. Alison is Associate Professor at Buckinghamshire New University, a member of the Events Supplement Working Group for the Global Reporting Initiative, and a founder participant on the United Nations Music & Environment Programme, 2010. She is on the Board of Sound Connections.

**Guest Artist Bedwyr Williams'** work includes stand-up comedy, sculpture and painting, posters and photography. His installation, text-based works and live performances explore subject matter ranging from growing up in Colwyn Bay with size 13 feet, to a mini-bus crash with four other artists-in-residence (in which he is the only survivor). He makes work relevant to a sense of place and belonging but simultaneously refuses to be compromised or pigeon-holed by provincial tastes or stereotypes.

**Guest Speaker Dr Einir Young** is Acting Director of Bangor University's Welsh Institute for Natural Resources (WINR) and Head of Sustainable Development. She is Director of Synnwyr Busnes Business Sense - a research & consultancy group specialising in Sustainable Development, based within WINR. She takes a lead within Bangor University on sustainability issues, is a member of the sustainability implementation group, and chairs the University's Sustainability Forum. Einir is passionate about developing Welsh medium capability and believes language and culture are as much a part of sustainability as 'green' issues.

# Resources

Videos of all the presentations are available to view on the Emergence Platform, Culture Colony website at [www.culturecolony.com](http://www.culturecolony.com).

This document can be downloaded from the following websites: [www.emergence-uk.org](http://www.emergence-uk.org), [www.sustainwales.com](http://www.sustainwales.com), [www.volcanotheatre.co.uk](http://www.volcanotheatre.co.uk), [www.britishcouncil.org/wales](http://www.britishcouncil.org/wales) and [www.artswales.org.uk](http://www.artswales.org.uk).

## Useful Links

Here are some organisations and initiatives which actively promote the links between creativity and sustainable development. All of these have inspired or influenced us in developing Emergence and provide a wealth of information and resources which you might find helpful.

### Ashden Trust

Grant-making charity established in 1989 - one of the Sainsbury Family Charitable Trusts. Primarily supports programmes focusing on climate change, sustainable development, or improving the quality of life in poorer communities. Encompasses the Ashden Awards and Ashden Directory. [www.ashdentrust.org.uk](http://www.ashdentrust.org.uk) & [www.ashdendirectory.org.uk](http://www.ashdendirectory.org.uk).

### British Council/ Long Horizons

A collection of personal reflections about art, artists and climate change. Commissioned by the British Council and curated by Julie's Bicycle featuring contributions from Antony Gormley, Jay Griffiths, Professor Tim Jackson, Professor Diana Liverman and KT Tunstall. [www.britishcouncil.org/climate-change-longhorizons-2.pdf](http://www.britishcouncil.org/climate-change-longhorizons-2.pdf).

### Cape Farewell

The cultural response to climate change, Cape Farewell has brought together leading artists, writers, scientists, educators and media for a series of expeditions to hot spots of climate change. Together they have mapped, measured and been inspired by this awesome environment and have endeavoured to bring home stories and artworks that tell how a warming planet is impacting on the wilderness and us. [www.capefarewell.com](http://www.capefarewell.com).

### Cynnal Cymru-Sustain Wales

A networking organisation which enables people to learn from each other and discover interesting good practice projects in Wales. CC-SW works with people and organisations across a broad range of issues - from climate change to economy and fair-trade to health. Aims to increase awareness of sustainability issues and good practice examples, and raise awareness of practical resources encouraging sustainable living in Wales. [www.sustainwales.com](http://www.sustainwales.com).

### NEF

An independent think-and-do tank that inspires and demonstrates real economic well-being. NEF aims to improve quality of life by promoting innovative solutions that challenge mainstream thinking on economic, environment and social issues. Combines rigorous analysis and policy debate with practical solutions on the ground and creates new ways of measuring progress towards increased well-being and environmental sustainability. [www.neweconomics.org](http://www.neweconomics.org).

### Schumacher Society

The Schumacher Society promotes the wisdom and insight of E.F. Schumacher to inspire a new generation who are seeking relevant and practical solutions to heal a world in crisis and build a sane, humane and ecological society. [www.schumacher.org.uk](http://www.schumacher.org.uk).

### Theatres Trust

The Theatres Trust is the National Advisory Public Body for Theatres, protecting theatres for everyone. We operate nationally in England, Wales, Scotland and Northern Ireland promoting the value of theatre buildings and championing their future. TT Actively explores and responds to environmental and sustainability issues facing performing arts venues in the UK. [www.theatrestrust.org.uk](http://www.theatrestrust.org.uk).

### Tipping Point

Energising the creative response to climate change. Through intense two-day gatherings taking place around the world we aim to precipitate intense dialogue between artists, scientists and others close to the heart of the issue. We believe that, through their creative work and through collaborations with scientists, artists can play an important role in exploring the cultural, societal and behavioural shifts in a world impacted by climate change. [www.tippingpoint.org.uk](http://www.tippingpoint.org.uk).

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