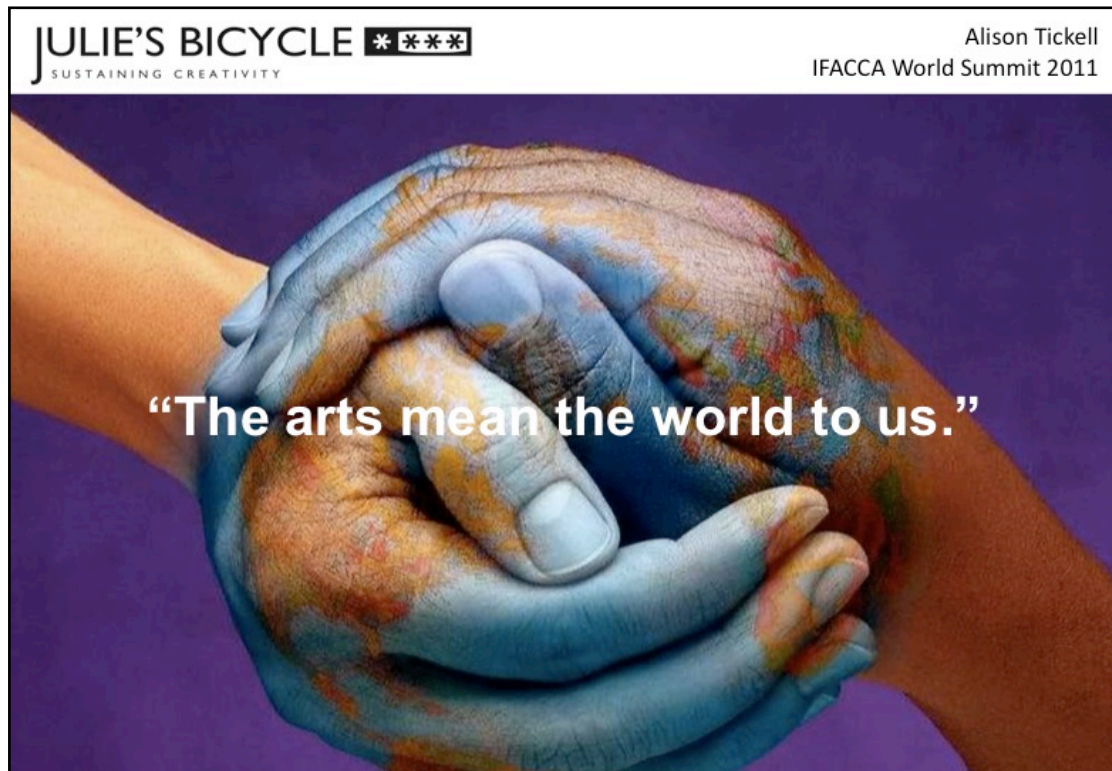


Alison Tickell
Julie's Bicycle

IFACCA Sustainability Keynote 06/10/11



On the eve of India's independence, Mahatma Gandhi was asked whether he thought the country could follow the British model of industrial development.

His response encapsulates our dilemma. He said: "It took Britain half the resources of this planet to achieve its prosperity. How many planets will India require for development?"

This question is hanging unanswered over all of us and remains more important today than in 1947.

We live in an era where what we eat, where we travel, how we live out our lives has never been more weighted with the knowledge of consequence.

I hadn't noticed until Monday the byline of IFACCA – its very apt, because science is telling us that we must, now, take our custody of the natural world very seriously and arts and culture must do their bit.

Science, even more than art, has always stimulated public debates like the one that continues on climate change.

That's because science and art share the raw material of creativity. Both proposition what we know and present it anew. They illuminate our assumptions and tug at boundaries in uncomfortable ways.

And very occasionally present a reality so compelling that the world shifts to accommodate it. And we are living through one of these rare shifts.

The findings of thousands of scientists are producing evidence which shakes the foundations upon which the histories, myths and futures of humanity are built. Climate change and environmental degradation on a monumental scale.

I'm using the phrase 'climate change' because it serves as a useful proxy for other environmental issues: the build up of heat trapping gases in our atmosphere which cause climate change is a close and causal relative to other environmental issues, such as soil erosion, ocean acidification and water scarcity, extreme weather, biodiversity loss, and deforestation and the legion associated problems these create for humans.

The earth's natural processes are intimately – and marvelously – connected: a change in one area triggers a reaction in another, which in turn triggers another, and another and so on. This is interconnectivity on its grandest scale and human beings have benefitted prodigiously from it.

Now the earth's equilibrium – that precious and complex phenomenon that has supported our gorgeous natural world of today for 2.5 million years, is no longer operating as it should. The change has been rapid – some 200 years – and we are feeling the consequences closely. Fewer birds in English gardens for some, but horrific suffering from the loss of natural assets - is a reality now

This is one of those moments, an historic exhalation of collective breath.

It's as though we are all pausing in the knowledge that the next inhalation really matters – but even though the life force depends on it our lungs won't quite plunge into a deep and full lift of fresh and generous air.

It seems that interconnectivity itself, the knowledge that to breathe means reaching into all the big issues – health, food and water, poverty, geo politics, conservation, economics – just about the lot – has rendered us breathless.

At this point my positioning is against the grain. I should be describing a rich future, where we all prosper; I should be 'selling the dream'. But I'm not quite there yet. I might get there in about 20 minutes – first we need to be clear on the stakes because they couldn't be higher.

In developed nations we live in an unprecedented world of super-consumption and, more troublesome, our global economy demands that we consume to keep it growing healthily. Just look at what has happening to some western economies as a consequence of slow growth. My world has been a world of cheap and available oil. And food, and water.

Here, at this conference, there are countries for whom these have been neither cheap nor available. And we're seeing an historic reassignment of growth and political power to Latin America, China, and Asia, new powerhouses for whom expanding energy consumption is a necessary by-product of development.

But still the poorest countries with the least capacity to cope and the least culpability are experiencing the most consequences of a degraded environment – drought, floods, land loss, famine – and all lead, inevitably, to conflict.

Climate change has been a political battleground bounded by notions of fairness for at least two decades -

At the centre of it is the great reckoning. It concerns past and future on a staggering scale, and asks that we reconcile the distribution of resources between the rich and the poor, and decide who is responsible – and therefore liable – for what.

This is challenging us as individuals, countries, continents, cultures and as communities on the deepest levels,

No wonder then that governance frameworks have singularly failed to find our way out of it

It's an unfolding and very human drama which will only be resolved through incredible acts of collective humility, forgiveness and creativity. This is why it is so compelling. In my experience, including 3 days at IFACCA - I have come to recognise that most environmental and art activists are people of wit, warmth, and intellect, who have been grabbed by the heart.

What a fantastic place for the intersections of art. Why have we been so slow to recognize that this is the stuff of creativity in its purest, surest form?

Sustaining Creativity

- * Helping to make environmental sustainability intrinsic to the business, art and ethics of music, theatre and the creative industries.

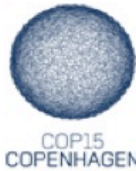


My organisation, Julie's Bicycle, is responding to this epic drama through the lens of arts and culture. When we started it was partly from a simple impulse to do something, and partly because art can mean do something that governments, technology, scientists and campaigning NGOs can't. The sizzle of art is felt, smelt, and lusted after by people, including scientists in desperate need of an articulate voice.

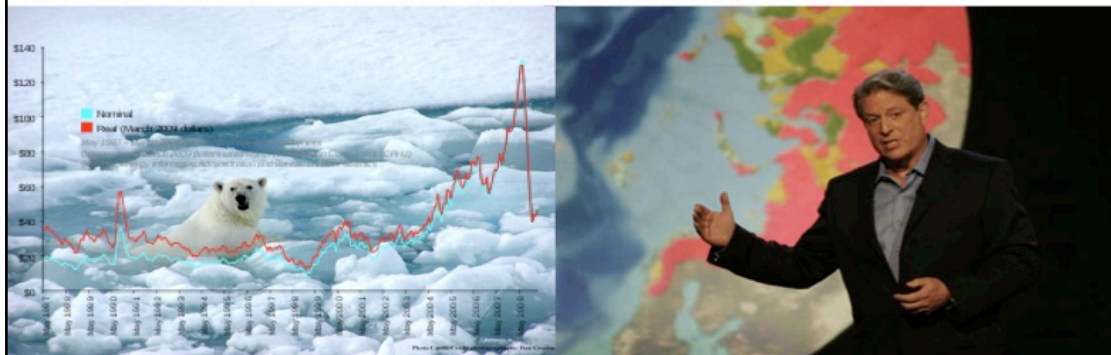
I'll say a little about it now – we work across the performing arts, music and theatre, visual arts and recently fashion industries mainly in the UK, though we are doing increasingly working in Europe and the USA, and indeed in Australia.

Our ambition is to find solutions that will help the creative sector reduce its impacts and take environmental solutions to scale. We work with individual companies but also across the industry networks and clusters, so that we can be bigger than the sum of our parts.

2007 - 8



UNITED NATIONS
CLIMATE
CHANGE
CONFERENCE
2009



Julie's Bicycle started in 2007, when the response to climate change was reaching a critical point. Al Gore was popular, the UK was passing the Climate Change Act, and everyone was in a frenzy. JB was founded in that same short burst of activism and urgency. Everything we were feeling was just as I have just described – too hot to handle.

So enormous was the task at hand that the only hope of getting anything done was to reduce it to size – our size, like the late Nobel Laureate Wangari Maathai's humming birds, tiny creatures that tried to douse the forest fire, drop by drop. We needed make this thing real, recognisable, and within our grasp. So we started with the biggest problem – carbon – and have used this to cascade into the broader ecological and social issues.

A new approach?



JB originated in the music industry, expert at gesture politics: Rock against Racism, Drop the Debt, Live Aid, Live Earth – spectacular and euphoric crowd pullers which raise money, and consciousness but I know they don't stimulate deep and abiding cultural shifts.

So offsets and awareness raising concerts were the default response to any issues of broad concern and “greenwash” was often the result – the accusation of making false or misleading claims of good environmental credentials.

The phenomenon carries risk to individuals and companies and, once bitten twice shy, it stimulates the opposite and equally destructive effect, the “green hush” effect. This is important because it stops environmental sustainability becoming a norm.

Neither are states that stimulate action.

So a small team came together, combining scientists, environmental technicians and arts experts, and decided it was time to stop talking and start doing. Julie's Bicycle didn't start with the faces and voices of music. We were much more prosaic and the dust we were interested in was coal, particulates, not stars.

The arts share an industrial base with every other industry. We heat and cool, lighten and darken, create, display and reproduce art. We tour and travel and audiences follow in huge numbers. All this requires energy – significant amounts of it – and most of it is drawn from fossil fuels. Art has a real carbon footprint.

Basics

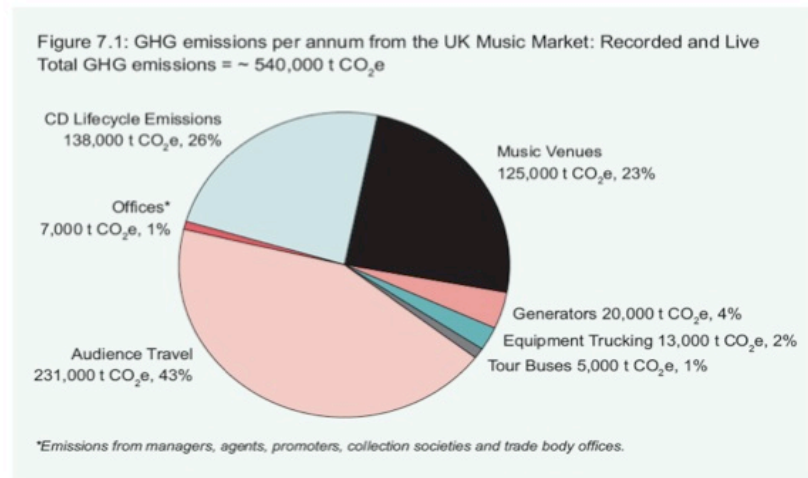
- the built environment:
- the temporary, often out door events
- the movement of art, artists and audiences
- and the bits in between



We have focused on how it works, how it fits together:

- > The built environment – theatres, studios, galleries, concert halls, arenas, offices
- > The temporary, often out door events (city festivals, and festivals in fields)
- > The movement of art, artists and audiences - tours, exhibitions
- > and the relationships and levers of influence that exist across and between these bits.

Power of the pie



Our first piece of research scoped the carbon footprint of the UK music industry in partnership with the Environmental Change Institute at Oxford University.

We picked the brains and gathered the energy bills of a hundred companies across the music industry, collecting trust as well as data and connecting the arts with the tools of science.

It gave the industry the comfort of a pie chart, some real evidence, with which they could get their house in order. By engaging these companies in the process and directly calculating their impacts, their relationship to climate change was legitimised. They felt connected to it. And it inspired them.

So the science worked for us, but it's not for everyone. There are lots of places to start your story – just as long as it's real, action oriented and you have more than the title.

Rooting our work in evidence, measuring against international equivalents, accounting for our consequences: not only does this reveal our seriousness to the outside world, it also calls us to account ourselves: it's much harder to say 'climate change has nothing to do with me' when it can be proved that it does.

So, and this is especially important to this audience of strategists, here I am arguing that the order in which we respond to these publicly loaded themes does matter. It can be the difference between another piece of short-term consciousness-raising, and strengthening the deeper cultural shifts.

The perceptions that others have of us are really critical to our success. When

tackling an issue of public interest these perceptions should be built with foresight in a sensible, and logical narrative that will determine success or failure. Is going green marketing technique or transformational? An episode in a soap opera or in the epic? It depends on how we unfold it.

Although the company has grown very organically we based it, from the outset, on 7 organising principles.



JULIE'S BICYCLE ***
SUSTAINING CREATIVITY

The magnificent 7

1. Knowledge
2. Resources (guides, measurements, evaluation)
3. Consensus
4. Collaborative leadership
5. Positioning
6. Value
7. Vision

There are many other important approaches such as CF, which uses climate change to inspire art, or Connect2Culture and Tipping Point, conversations between arts and science, the art itself, or the direct campaign which uses art as message, used effectively by many NGOs.

For our purposes our 7 have been magnificent.



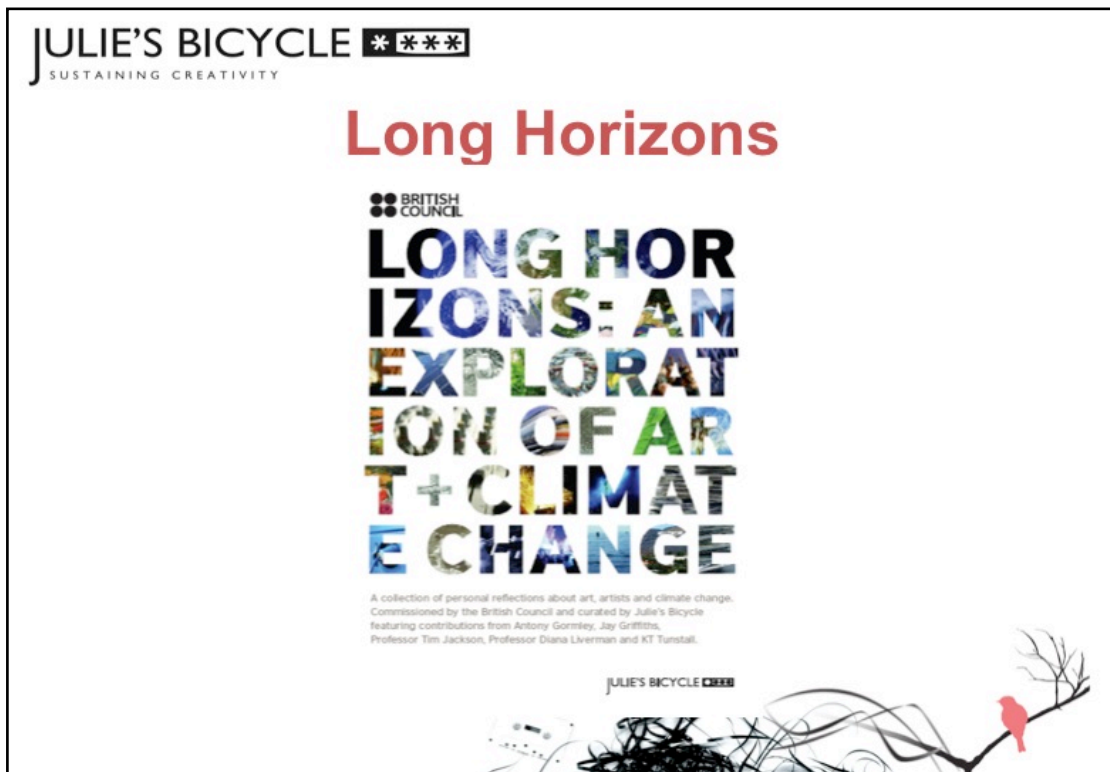
1. Knowledge

Knowledge gives a mandate for authority and action. Ideally closely involving the industries themselves – the people who run them, their hard and soft data, and their commitment. The closer work is located within the industry the more authentic and the greater likelihood that recommendations will be taken forward and legacy campaigns will emerge.

After completing First Step, which gave us a methodology and a base line, we subsequently published research in CD packaging, Audience Travel...



... Touring for Bands, orchestras and theatre and the carbon impacts of the digital world.



Long Horizons, essays on climate change and a policy sweep – was published in early 2010.

Guiding principles

- * Commit
- * Understand
- * Improve
- * Communicate



2. Resources

To take action, ready and real. There are many tool kits, guides, handbooks, measuring tools, certifications and kite marks out there. We found that people weren't using them – they needed to see them selves. So we tailored ours around the unique characteristics of the arts and culture.

Before expecting anybody to do anything it is really important that the 'how-to' is in place, so that when an organization has the impulse to act, it can.

Our resources include the Industry Green (IG) certification scheme, which is based on 4 standard principles of good stewardship:

1. Commit to action
2. Understand your impacts
3. Improve them
4. Communicate

These principles are underpinned by a set of simple (and free) measurement tools – The IG Tools, which measure energy, water, waste and travel.

There are almost 400 orgs in the UK including artists, record labels, theatre productions, festivals, venues, and tours working with us. They have provided an enormous amount of data detailing the grain of the cultural sector's environmental performance, which has been a revelation to them and to us. While most of it is from the UK more and more organisations are using the IG Tools international too.

This information is really useful. By comparing the way similar organizations are run it's easier to identify what looks good, bad and ugly in terms of energy performance and emissions. Detailed knowledge of environmental impacts not only saves carbon, but money, too and allows us to create benchmarks by which organisations can measure their performance.

And this gives us the power of self-determination.

Now the government agency responsible for monitoring and providing environmental performance standards has acknowledged that our work in cultural buildings and festivals supercedes theirs.

If we know how we are performing, against criteria that we have developed, or promoted, we can make choices about our direction of travel, and talk about it.

JB's small, constant team has scientific and technical experts within it. This is really important. I'm not a scientist, nor an expert in environmental technology

and management. Having these capabilities is really critical. The combination from the outset of science, technical expertise, and the arts over time has generated an extraordinary knowledge base. We are working with stage managers, production designers, promoters, curators, merchandisers, arenas, sound equipment manufacturers – professionals who are highly informed, short on time and tolerance, and need good, trusted advice and support.

We have developed a rich online resource so that anyone can access information at no cost:

1. Green Guides on how to get from A to B
2. Fact Sheets and myth busters, so there is no mis-information
3. Case studies from all over the world, and if anyone wants to give us their story, please do!
4. Research
5. Online social networks
6. Top tips for creative professions
7. Campaign materials
8. ... and there's always email and phone.

I think it is this capacity to respond practically to this issue – keep it real and outcome-driven – that has been most valuable to organisations. I have witnessed such a lot of relief from people, who want to do something and have not known where to go. We have been bowled over by the desire from organisations to do something, and this has really not been acknowledged by their key strategic bodies. It's a missed trick.

So for any funders or policy people in this room, you need to make sure your organisations have somewhere to take their concern and to support them.

Consensus = critical mass = green goods

AEG Live * Aldeburgh Music * Ambassador Theatre Group * Arcola Theatre * Artichoke Artsadmin * Askonas Holt * Association of British Orchestras * Australia Council for the Arts * Big Chill * British Recorded Music Industry * Cameron Mackintosh Ltd * Capital FM Arena Nottingham * Cardiff International Arena * Creative Carbon Scotland * Dia de la Musica Heineken Festival * EMI * Festival Republic * Festivals Edinburgh * Frieze Art Fair * Glastonbury * Glyndebourne * Grassroots Festival * ID&T * Independent Street Arts Network * Isle of Wight Festival * Kew the Music * Latitude * Live Nation * London Theatre Consortium * Lovebox * Manchester Cultural Leaders Environmental Forum Manchester International Festival * Motorpoint Arena Sheffield * National Theatre National Theatre of Scotland * National Theatre of Wales * Ninja Tune * O2 Apollo Manchester * Oxford Inspires * Phonographic Performance Limited * Reading and Leeds Festivals * Rambert Dance Company * Really Useful Group * Royal Albert Hall Royal Opera House * Royal Shakespeare Company * Shambala Festival * SJM Concerts * Sonisphere Festival * Soundcraft Studer * Southampton Guildhall * T in the Park * The Brit Awards * The NEC Group * The Sage Gateshead * Theatre Royal Plymouth * Warner Music * Wembley Arena * Wembley Stadium * Wired Aerial Theatre



3. Consensus

The mandate to act – the arts want agency, not force. Once it has been given it enables the cultural sector to be bigger than the sum of its parts.

About 9 months ago London's west end and producing theatres agreed to share their energy data to establish a joint reduction strategy. That's the building block for change.

Julie's Bicycle has spent a lot of time building consensus. It is contingent on trust and needs the right people to lead the charge. The environmental dividends are worth it though

If we work together we can speed shifts in the green goods and services industries. For example the CD packaging research found that the carbon impacts of a card package are reduced by up to 95% compared to plastic. As a result the music industry came together and committed to increasing it's card packaging. As of last week a manufacturer of card has offered a package that is cheaper to produce than plastic. Now we can expect a significant industry shift. This took 2 years, and involved getting deeply intimate with a particular industrial supply chain so it isn't straightforward, but it's worth it because the benefits are big.

Collaborative leadership

- * science and culture/art
- * geographic
- * subject
- * commercial and subsidised
- * cross-sectoral



4. Collaborative leadership

We seem locked in to the myth of fame, that fame is its own virtue and confers upon its victims the authority tell us what to do – whether they are experts or not – but the scale of the environmental challenge is such that no single leader can address it on their own, even with the greatest like Nelson Mandela, Rigoberta Menchu, Wangari Maathai, Amit Sen, David Attenborough, EF Schumacher.

This is an obvious point about communities taking stronger ownership over a greater-than-self interest.

But it has been another clincher for us – we are a small team and, without the independent leadership of all the groups associated with our work we couldn't cope.

At the moment there are maybe 20 or so networks or groupings working on this with us – low carbon lighting, sustainable set materials, rechargeable batteries in theatres, based on a Broadway Green Alliance campaign, or renewable power at festivals.

Some are geographic – Manchester for example, or Scotland – and others are based on profession – lighting, record labels, promoters, sets. The point is, wherever there is a will to work together, there is a way. This flexible, self-organising ebb and flow of groups is the stuff of change.

Status influences people as much as ethics and we use it whenever we can, usually to chair strategic groups. It's really helped that the chair of our UK

Theatre Group is Nick Starr, CEO of the National Theatre. I don't want to overdo peer pressure and status but it can be immensely helpful in bringing people in; who else is there always influences whether you accept an invitation.

It can be sticky, like when you have an artist manager being sued by the label head in the same group discussing green contract clauses. It brings out the comic as well as the passion to do the right thing buried in business realities, and really does make the difference in terms of impact.

And it's great not to have to rely on pop stars for a moral compass!

At the senior level financial and decision-making power is needed right from the start whatever the size of the organisation, so having CEO's leading a group is helpful.

Equally important are the insights of smaller organizations, and the supply chain.

The arts are full of small companies with no money. It's been fascinating to mix up the ecologies of the arts sector so that, in the interests of environmental sustainability, we have the big commercial groups committed to the same ambitions as the small, community organizations, and often the big ones are stretched by their leaner colleagues. This is no surprise: smaller organizations can keep a firm hold on a values-driven mission.

Shambala Festival is a festival attracting 5,000 people a year which runs on 100% renewable power – a range of sun, wind, compost and biodiesel sourced from local chip shops. Chris Johnson, the man behind it, is working with us on a Power Provider's Forum, which is advising the bigger festivals on how to take these power sources to scale. He's stretching their imaginations, and the big ones are helping to pay for it.

These networks are about collaboration, and recognizing the capabilities of each participant – who can do what, where. We ought to include in the experience of art the sparkle that happens between all those responsible for bringing the experience into being when they work together outside the box. It can be very creative.

One other important point on collaborative leadership is that it addresses risk: few companies want to stick their neck out too far, especially in public.

As Johannes Meier, CEO of the European Climate Foundation, said: "it's quite risky to be ahead of the field. You don't want to be leading so far that you have nobody following you.

And it's not fair to leave that leadership up to the artists.

5. Positioning

By this I mean where do we 'place' arts and culture **publicly** on this wide spectrum?

We are on the cusp of change now and our response to climate change could go any which way. It might be that positive marketing is the game changer. In the last couple of years arts and music festivals all over the world have been falling over themselves to secure the greenest ethos – it carries intrinsic value. It also positions them as ahead of the curve, part of the future, not the past, an aspiration that we have encountered in almost all the companies we work with.

And while I'm on the subject of positioning, I want to head off at the pass one of the more debilitating debates connected to where we 'place' art in relation to environment: the 'art for art's sake' leave-issues-out-of-it. We don't need to be squeamish about instrumentalism. This is putting brakes on our capacity to act. These fears are largely ungrounded; commissioning art to a theme is nothing new and has been the bread and butter of many artists. We've stopped worrying about it.

And anyway artists will do what they want to do.

However there are aspects of it which do matter. I read in the Creative Futures paper that environmentalism is an emerging sector. I'm not sure I agree. Environmentalism and art have always had a close relationship – it goes back centuries, and is inherent in all cultures, especially Australia. This is its latest manifestation. I think it is important that we place this work into a context that is solid, and that we are confident in it. Perhaps there would be more recognition of this as part of a long tradition if we moved beyond seeing the artist and the work as the touchstone for change. We are all part of this.

And here, finally, we have a job for the artists after all!

I think we can appropriately work with artists to identify what they need to be 'doing' to make their work sustainably. What will support, not be, their creative output.

Artists are very influential with us. Artists can to work with the people who are responsible for making it happen – the galleries, the venues, the tour managers, the arts administrators.

If enough artists and producers asked to see an environmental policy every time they performed somewhere new the whole performing arts industry would change. It would become the new norm.

Enough is in place for the performing arts sector to respond to these requests. We are launching the 100 Green Riders campaign and we have been trialling 'green riders' – the contract that an artist takes out to performances detailing

hospitality and conditions – and including environmental clauses in theatre and music contracts.

Early indications are good. Richie Hawtin, an underground club artist with a huge global following of young people, has been using our green rider for a year. His feedback is fascinating. Sometimes it works and sometimes it doesn't but it's getting easier, more people expect to see it, and more artists are picking it up.

Theatre has been even better – actually the theatre industry has been much easier to work in – and is looking at adopting green clauses both from the venue itself, and from the production coming in. This is really exciting: once again, one of those wholesale shifts, where the goal posts are changed. The 100 Green Riders campaign is catching on!

6. Value

My sixth agent is value. In financial terms, Julie's Bicycle is a not-for-profit and we charge as little as we can. This has been important in fostering trust. When money is ebbing out of the arts – if it was ever there – value for money is very important.

JB has calculated that music, theatre and visual arts in the UK can save conservatively, at least 35 million pounds sterling over the next 3 years through efficiency measures. And that is not accounting for rises in energy pricing. Making it affordable brings people in, and builds much greater social and cultural capital, which means much more gets done.

In added value terms – which can be recognised through the lens of finance – this pays for itself many times over and will continue to do so in the future. It is literally enabling the arts to prosper into that future.

7. Vision

And Finally, vision. The simple truth about climate change is that society is still beholden to a growth model of business based on oil and coal. We all benefit from it and there is therefore no great stampede to wean ourselves off. But there should be! So any vision of the future means deploying creativity of the highest order from all of us, and the arts should have a pivotal role.

Part of this vision needs to be about adaptation and resilience in the context of a changing climate and the stress on resources. This is well-trodden territory for many in this room for whom conserving resource is a given, so apologies. It's still a nascent conversation for many. Some festivals and cultural events were badly disrupted this summer and in Belgium 5 people were killed in a freak storm at the Pukkelpop festival.

A spate of articles and editorials followed – it's dawning on people that there are new risks associated with extreme weather events which need to be built in to future forecasting. Adapting to this warmer world will take some

investment and lots of adjustment, but it's perfectly possible if it is done now and decision-makers need to take the initiative. This is one area where your lead is critical.

Then innovation – the opportunity to look the new in the eye – is essential. Some of the most compelling and radical visions come from the developing world – focused, determined populations prepared to build new and low carbon creative economies. It will be interesting to see how these might compare with the arts from the older, oilier, slower ones. We need to think beyond what we know, seek it out, and keep an open mind. We're on totally new ground here.

We have a fantastic new layer in our atmosphere to play with – the arts digisphere. How does this fit in a resource-constrained world? There are some obvious low carbon opportunities around distance, stuff and distribution that have already determined large parts of the music and gaming industries and publishing and film and rapidly catching up.

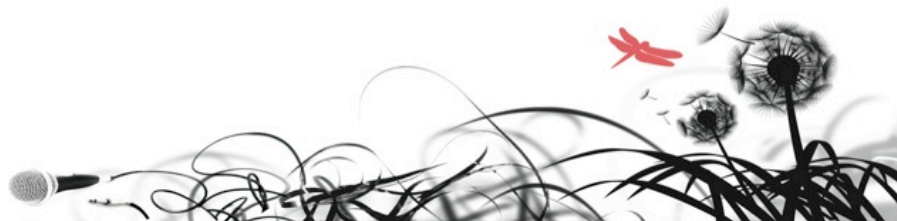
The digital and green economies are already inextricably linked and, working together will determine the future of our arts.

Then there's the stuff, what we know we have to think about: What transport options will be available, how sustainable is current touring, and what hardware do we need? How can the arts invest in green infrastructures that will support local, secure, community energy generation, and what are the pay back periods? How and where can we develop production infrastructures that harvest waste, promote salvage, and embed recycling?

And crucially how can we ensure that we work together?

Policy makers and strategists need to think about what society should be valuing – I can guarantee it will be green and it won't tolerate waste. And your job is to put the conditions in place whereby the arts can begin to move forward, to scale.

- Arts Council England is committed to taking practical steps to embed environmental sustainability in the arts and cultural sectors. Within the life time of this funding agreement, we intend to ask all our national portfolio organisations to develop an environmental action policy and annual action plan to improve environmental performance and carbon emissions. Our target for this is 2013 and we will provide support and materials to enable this to happen.



A month ago Arts Council England issued its new funding agreements to over 600 arts clients to see them through the next 4 years. This is in the context of a 30% cut in its funding settlement from central government. It contains this statement:

“Within the lifetime of this funding agreement, we intend to ask all our national portfolio organisations to develop an environmental action policy and annual action plan to improve environmental performance and carbon emissions. Our target for this is 2013 and we will provide support and materials to enable this to happen.”

What might this mean?

- > That measuring carbon becomes standard
- > That improving environmental impacts is built in to organizational development
- > That environmental costs sit on the balance sheets
- > That benchmarks are built across the sector
- > That efficiencies and investments are informed by new environmental imperatives

In short that environmental concerns are recognized as a business critical issue as well as an ethical one.

It feels like a major break through for the arts has happened. At last our environmental responsibilities have been hauled out of the back woods and made a condition of funding.

There is now a unique opportunity for us to demonstrate commitment by

championing international action on sustainability. This should start by developing ecological prudence at home.

There are many individual organisations and artists leading this work, some sitting in this room: the Malthouse and Sydney theatres, Arcola theatre, Broadway Green Alliance, The Green project, The 48 degrees Festival and The House of Natural Fibre.

The time is ripe for policy makers and funders to recognize, reward, amplify these efforts. There's plenty of raw material which we can all use wisely, and there is another community beaver away in their work, who are longing for us to act...

Arcola AC/DC Aerosmith Aimee Mann Alanis Morissette Alice Cooper Allman Brothers Band Alpha Beat Aminatu Cameron Mackintosh Andrew Bird Edinburgh Festivals Animal Collective Avril Lavigne Bad Religion Barenaked Ladies Beastie Boys Beck Traverse Ben Folds Ben Kweller Bloc Party Blue Man Group BoDeans Bon Jovi Artsadmin Brandi Carlile Brett Dennen Bruce Hornsby Bush Cake Candlebox Chrissie Hynde Cloud Cult Coldplay Counting Crows Crowded House Really Useful Group David Bowie National Theatre Wales Don Henley Fall out Boy Feist Fiona Apple Foreigner Fugazi Garrett Brennan Gomez Goo Goo Dolls Grateful Dead Green Day Guster Hindu Kush Hootie & The Blowfish Hot Buttered Rum String Band Hot Chip Ambassadors Theatre Group Indigo Girls Jack Johnson Jackson Browne James Taylor Jarvis Cocker Jason Mraz Jimmy Buffett Almeida Trio John Denver John Legend Glyndebourne Jose Gonzalez Josh Ritter Justin Timberlake Kaiser Chiefs Kelley Stoltz Kelly Clarkson KT Tunstall Kylie Minogue Krist Lyric Hammersmith Liam Frost Lily Allen Linda Ramber Linkin Park Ludacris & Tommy Lee Luke Bullen Magpie Maná Maroon 5 Martha Wainwright Martin Sexton Mary-Chapin Carpenter Liverpool Empire Max Eastley Meadow Man Megadeth Melissa Etheridge Royal Opera House Michal Bolton Midnight Oil Missy Higgins Moby Morrissey Neil Diamond Neil Young Nine Inch Nails No Doubt Norah Jones O.A.R Plymouth Theatre Royal Ozzy Osbourne Page and Plant Panic & The Disco Pearl Jam Perry Farrell (Jane's Addiction) Pet Shop Boys Pete Seegar Manchester International Festival Peter Dinklage Pharrell Williams Phil Collins Royal Shakespeare Company Pink Floyd Prodigy Queensryche Radiohead Rage Against the Machine Ray Lamontagne Razorlight Recoup Red Hot Chili Peppers REM REO Speedwagon Rise Against Robyn Hitchcock Rod Stewart Tricycle Rolling Stones BAC Root Ryuichi Sadler's Wells Santana Sarah Harmer Seize The Day Serj Tankian Sheryl Crow Ships & Dip V Sisters of the Mona Lisa Smashing Pumpkins Minack Theatre Snow Patrol Soho Soul Asylum Soundgarden Stars State Radio Stephen Kellogg and the Sixers Sting Stone Temple Pilots Styx The Cure The Dead Northern Stage The Duhks The Eagles Royal Court The Klaxons The Pidgeon Detectives The Presidents of the United States of America The Pretenders The Roots National Theatre of Scotland The Swell Season The Three Tenors The Who Live Theatre Tom Petty and the Heartbreakers Tori Amos U2 Van Halen Vanessa Carlton National Theatre Willie Nelson Royal Albert Hall Wolves In The Throne Room Polka Wyclef Young Vic

... the artists we work with.

During the plenary wrap up earlier the list of pledges did not include environmental sustainability.

We should look at each of them through this prism.

- 1. New Practice:** that puts environmentally sustainable materials and infrastructure in place from the start.
- 2. New Consumption behaviours:** which respect our precious natural resources, is not wasteful and re use, recycle and reclaim
- 3. New Business Models:** shaped around efficiencies, exploiting local and digital, built on the new metrics of environmental custody

4. New Government relationships, where the arts support government targets and government supports the arts, learning what the implications of sustainability to the arts are

5. New public funding approaches: which support the arts and cultural sector to go green, to respond to compliancy and to support new, environmentally sustainable work

6. New educational approaches for working with communities: recognizing that this is a critical issue for our young people, that the strengthening of communities is a central pillar of sustainable practice and environmental stewardship

7. New training approaches: which put skills and expertise about environmental sustainability at their heart

8. The oldest cultural expression on the planet: let's ensure that it's a planet we can thrive in, at ease with the arts.

We have heard over the last three days a great deal about where the arts interconnect with a range of really complex issues of social justice. This pips them all.

I'm going to finish with a short clip of Wangari Maathai, the first African woman to be awarded the Nobel Peace Prize, founder of the Green Belt movement, who died 11 days ago.

http://www.youtube.com/watch?v=-btI654R_pY

Wangari never tells us the end of that story – we can.

