

What role do images and Arts Activism play in reinforcing messages connected to the theme of climate change?

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Abstract. The main focus of this research will be on the role that Illustration, Animation and Art might play in raising awareness of Environmental Issues with a particular emphasis on Climate Change and will highlight creative events that took place in December 2015 to coincide with COP 21 in Paris. Through research undertaken using a range of sources including books, films, animations and the Internet, the aim is to identify individuals and collectives involved in creative practice that highlights Connected Communities of practitioners working individually and collectively, globally, towards the common theme of Climate Change. The research will include the work of the organization 'Forever Swarm' and 'Cape Farewell' and other Collectives and individuals working towards an exploration of this theme.

Keywords. Climate change, Collaboration, Collectives, Activism, Artists, Illustrators, Animation

Introduction

The issue of Climate Change evokes powerful emotional responses, both from those who are convinced of its reality and by those who deny its existence and potential severity. Interest in the theme has gained momentum over the last decade in response to ever increasing evidence, based on scientific fact, that unless we alter certain practices, including the use of fossil fuels and certain types of farming, the future of our planet will be irreparably endangered.

'How can we be so irresponsible, so wasteful with the lives of our children? It is so unnecessary; we now have the technological and economic skills to produce the energy we need without threatening the beauty of the place we inhabit, the beauty and the very possibility of life itself. '[I]

There is considerable evidence supported by extensive scientific research that although there have been major changes in climate at key points throughout history, from the late eighteenth century to the 21st century (that is, from the onset of industrialization in the Western World) and that humans have continued to have a detrimental impact on the environment with the outcomes being manifested in Global warming which consequently creates problems including increased carbon emissions. Consumption of Fossil Fuels is a large contributor to the problem of warming and both consumption and increasingly high levels of production make huge demands on the environment. Calls for renewable energies to replace Fossil Fuels continue, despite the reluctance of those in power to address the seriousness of the issue.

In Paris, December 2015, during a two - week period of events related to the theme, COP 21 again drew attention to the seriousness of this issue by hosting a series of conferences and events to highlight a theme that continues to divide countries and individuals alike. Globally, Leaders were asked to take immediate action to change the harmful practices that continue to contribute to the problem – including the burning of fossil fuels, fracking, drilling for oil and a number of other practices that are scientifically proven to create devastating outcomes. A series of proposals for action were drawn up and it will be the implementation of these actions and resultant changes to the ways in which we live that will dictate the future of our planet. These outcomes will hopefully increase the likelihood of our and future generations survival.

Forever Swarm, an Arts Collective founded by Climate Change lawyer David Holyoake and Creative Director of Good Pilot, Chris Aldhous, travelled to Paris in December 2015 having organized a number of events designed to coincide with COP21. Creative workshops were delivered by Artists, Illustrators Designers and Filmmakers that were designed to develop new and visionary ways to respond to the issue of Climate Change. A number of Activist groups, including those involved in the arts, set up shop in the area known as Le Bourget. The outcome of Cop 21 and as reported by Joelle Thomas of the Kennedy School Review, highlights the urgency and necessity for change, which is reflected in her comments:

‘ The Paris agreement gives us many reasons to celebrate. After nearly two decades of little movement on the climate front, negotiators in Paris have shepherded in a breakthrough deal that signals to the world that the era of fossil fuels is waning. Among its many victories, the Agreement holds nations to 2 degrees Celsius of warming, and calls for nations to “pursue actions” that limit warming to 1.5 degrees. ‘ [2]

For almost three decades the issue of climate change has been dividing opinion and since the formation of IPCC (the Intergovernmental Panel On Climate Change) in 1988, calls to action by Environmentalists, Activists and Governments have failed to halt the impact of Capitalism and human impact on the planet. Interest in the issue has waxed and waned since then but currently seems to have reached fever pitch, with books such as Naomi Klein’s ‘ This Changes Everything ‘, films like Franny Armstrong’s ‘The Age Of Stupid ‘, The Guardian Newspaper’s ‘ Keep It In The Ground ‘ campaign (including a series of striking, conceptual, climate - themed online animations) and children’s books, including ‘ The Problem Of the Hot World ‘ by Pam Bonsper and Dick Rink and the ‘ Cape Farewell ‘ project. The focus of these works is on highlighting the issue by disseminating information and creating a call for action on an individual and national level. The heightened activity and increased numbers involved in various forms of activism suggest the situation is grave. As Harvard’s Dr. Paul Epstein stated:

‘ We are seeing impacts now that we didn’t expect to see until 2085’. [3]

Within the context of this research, the intention is to identify the relevance of a range of creative practices, with the main focus on Art, Illustration and Animation and including film, Blogging and poetry by questioning their validity as forms of communication suitable for the purpose of disseminating information related to the theme of Climate Change and furthermore to identify how these practices might bring about meaningful change. As Illustrators and Animators are influenced by a variety of art and media, it is of importance that both historical and contemporary influences are also given credence.

Using a search engine, one can find a plethora of material available on the theme of Climate Change, from children’s books, to comic books, editorial content, animations and films, art and sculpture that reinforce the narrative of one of the most vital issues of our times.

The research will provide examples of mainstream publications that feature articles tackling the theme of Climate Change. Also discussed are collectives of independent Illustrators and Artists who have published anthologies and individual Graphic Novels as a means to expressing their concerns by communicating their perspectives to a range of audiences, in particular the young, who will be living with the effects of the irresponsible practices that contribute to the problem.

The main focus of this investigation will be on the recent work of ‘ Forever Swarm ‘ and ‘ Cape Farewell ‘ another Climate Change collective, consisting of research undertaken by artists and Scientists in 2003, 2004 and 2005.

‘First, you have to convince people that climate change is happening, second, what we can do about it and finally, how long have we got?’ [4]

In her book ‘This Changes Everything ‘ Naomi Klein stated that 97% of Scientists involved in Climate Change research confirm that the reality of the problem is severe and that we are currently on the verge of a crisis. According to Klein, oppositional research has been undertaken by Scientists employed by those with a vested interest in cover - ups. She makes connections between Multi National Oil and Energy companies and their relationships with political powers worldwide and highlights the Heartlands Think Tank in the US as a major offender.

‘ ...The concept of anthropogenic climate change actually upended the long-held belief that the Earth’s atmosphere is a stable and self – regulated system that humans could not affect. Pioneering scientists like Svante Arrhenius and Guy Stewart Callendar, who were among the first to introduce the connection between carbon dioxide emissions and global warming, are the ones who could justifiably compare themselves to Galileo. Climate skeptics are actually pushing to restore an outdated view – and one in stark disagreement with the facts. ‘ [5]

Art Activists and Climate Change

Throughout twentieth century history, there has been a legacy of Artists engaging in political activism, socio political commentary and resistance that have been communicated through images, words, performance and interventions. Goya and Picasso both created powerful imagery in response to the atrocities of war and poets Siegfried Sassoon and Wilfred Owen contributed to the theme through the medium of words. The impressive large - scale social and political commentaries created by the Mexican Muralists such as Diego Rivera, contained narratives that told of oppressive forces and inequities. The Photo Montage Artist John Heartfield created a powerful new visual language using the then relatively new technology of photography to integrate disparate visual elements using methods that made the final montages appear stylistically seamless. He created these images to provoke powerful emotional responses and to communicate complex ideas in a single image that would shock and through this new visual language provide commentary on the practices of key political figures including Hitler.

In a similar way, Feminist artist Barbara Kruger re appropriated photographic images of women that were sourced from vintage advertising and by adding captions that were contradictory to the original intention, further subverted the original messages to highlight feminist perspectives. Contemporary artists such as Banksy, used the visual language of Graffiti to convey political messages in public spaces. The medium of Graphic Novels has also been harnessed by a number of young contemporary Illustrators to communicate themes that are political in nature, for example, Catherine Anyango with her evocative and atmospheric interpretation of Joseph Conrad's 'Heart Of Darkness and Marjane Satrapi's striking Graphic Novel 'Persepolis', that recounted her early years growing up in Iran (the narrative was also produced as an animation).

The relationship between Activism, the environment and climate change is not new, although collectives and individuals working on the theme currently appears to be increasing in numbers. For example, in 1974, the Collective of Artists and Architects 'Ant Farm' began producing radical work in response to the boom of 1950s America, the pursuit of 'The American Dream' and the onslaught of Capitalism and excessive consumption. 'Cadillac Ranch' is site specific and consists of ten Graffiti adorned Cadillacs upturned and embedded in the earth, 'literally put out to pasture'. [6]

The work reflected the group's dislike of and their protest against what they termed 'car culture'.

Forever Swarm

'New truths need to be revealed. Fresh narratives and powerful counter-arguments conceived, articulated and mobilized to a more mainstream audience so that the world at large can embrace an alternative vision of the way things can be.' [7]

Forever Swarm is a creative collective founded in 2015 by David Holyoake, an expert in climate change law and policy and Chris Aldhous, Creative Director of Good Pilot. Aldhous is also one of the founders of 'Ghosts Of Gone Birds', the ongoing project addressing the plight and conservation of endangered species of birds. Under the direction of Aldhous and Holyoake, hundreds of Creatives gathered with the intention of creating a strong presence to coincide with COP 21 in Paris 2015. The aim was for them to deliver creative workshops, write, film and blog in response to events during the two - week period, to enable them to document the events and raise awareness with a view to encouraging the public to take action.

The organization has a visually rich online presence, with the front page of the website illustrated with striking illustrative collages and Design by 'Poetry'. The positive and uplifting images reflect the intentions of the collective. Their Manifesto is outlined below:

'Swarms of artists are not unusual in Paris in any era, but the prospect of artists gathering in the city in one concentrated place, to make work, discuss politics and comment on economics, during the 2015 Paris Climate Conference (COP21) in December is one that international climate arts activist collective Forever Swarm are making a reality. Place to B and Forever Swarm are working collaboratively on a provocative series of artistic interventions in the city of Paris for COP21, and bringing together artists with experts to generate a fresh approach to climate communications – a new climate story. Intervention themes include taking a look in the mirror at our hyper-consumerism, sparking a step change in more inspiring and

creative communication on climate change, re-visioning a radically better future worth fighting for, and calling on artists, musicians and creatives across the globe to join this call to arms. ‘ [8]



Figure 1: Forever Swarm Poetry 2015

In addition to building networks and collectives, with both an off and online presence, one of the aims Of Forever Swarm is to impact on public perceptions of the issue and encourage people to take action, in whatever way they can.

Climate Change Deniers

In opposition to the politically ‘hot ‘ theme of Climate Change, there exist oppositional groups who dedicate themselves to the denial of the issue. The ‘ Heartlands Institute’ (founded in 1984) in the US, funded by powerful corporations, has commissioned scientists to provide evidence that contradicts the findings of 97% of Scientists investigating the issue.

‘ ...The concept of anthropogenic climate change actually upended the long-held belief that the Earth’s atmosphere is a stable and self – regulated system that humans could not affect. Pioneering scientists like Svante Arrhenius and Guy Stewart Callendar , who were among the first to introduce the connection between carbon dioxide emissions and global warming , are the ones who could justifiably compare themselves to Gallileo . Climate skeptics are actually pushing to restore an outdated view– and one in stark disagreement with the facts. ‘ [9]

Naomi Klein in her book ‘ This Changes Everything ‘also flags up the worrying claims of the Climate Change denial movement. Klein makes connections between Capitalism and ever increasing growth and makes references to supposed visionaries such as novelist Ayn Rand who, in her novel ‘ Atlas Shrugged ‘ proposed that individualism and the pursuit of selfish desires were highly desirable goals that should be satisfied regardless of their wider impact and possible consequences.

In his article ‘ Clouds’ Effect on Climate Change Is Last Bastion for Dissenters ‘ published in the New York Times By Justin Gillis April 30, 2012, Gillis states:

‘ For decades, a small group of scientific dissenters has been trying to shoot holes in the prevailing science of [climate change](#), offering one reason after another why the outlook simply must be wrong. Over time , nearly every one of their arguments has been knocked down by accumulating evidence and polls say 97 per cent of working climate scientists now see global warming as a serious risk. Yet in recent years, the climate change skeptics have seized on one last argument that cannot be so readily dismissed. Their theory is that clouds will save us. ‘ [10]

The Editorial and Narrative Illustrator Bjorn Lie’s intentionally playful and naïve aesthetic complements the article nicely, with its simplistic depiction of a scientist with his head ‘ literally ‘ in the clouds. The overall impression is of a hapless character, with his back turned against the ominous backdrop of industrial chimneys, spewing grey smoke into the atmosphere. The seemingly simplistic visual language reinforces messages communicated in the text about the folly of denial.

Despite the obvious environmental disasters that occur with increasing frequency globally, there remain pockets of ‘deniers’ who resist the reality of Climate Change and its severity. According to Naomi Klein, within the US and UK these tend to be Republicans and Conservatives and those who would be required to make the greatest changes to their lifestyles if policy was introduced to restrict the uses of our energy and other resources. Those who stand to lose the most are the wealthy and powerful. The think tank Heartlands Institute in the US opposes the findings of much contemporary scientific research on Climate Change and according to Klein there is much evidence that the scientists they employ to back up these theories of denial have been underhandedly funded by oil companies.

‘At gatherings of climate change skeptics on both sides of the Atlantic, Dr. Lindzen has been treated as a star...during a debate in Australia over carbon taxes, his work was cited repeatedly. When he appears at conferences of the [Heartland Institute](#), the primary American organization pushing climate change skepticism, he is greeted by thunderous applause.’ [11]



Figure II: New York Times Bjorn Lie May 2012

The political illustrator William L Brown, created a sequential narrative for ‘Magic Bullet’ Number 5, an anthology of visual musings from a range of Artists, published by cartoonist’s group DC Conspiracy, based in Washington DC. The narrative is satirical in nature and was created in response to a brief from DC Conspiracy to interpret the theme ‘The End Of The World’. The book is described in an Amazon review as containing a ‘polite message’ to Climate Change Deniers.

Brown is a political cartoonist with clients including The Wall St Journal. His Visual Language mimics the traditional technique of woodblock printing, often used in poster design of a political nature and follows a visually expressionistic tradition that conveys drama and atmosphere whilst conveying visual messages with a directness often lost with other media. His technique is achieved by creating Scaper - Board images that are digitally enhanced with tone and colour. The anthology contains artwork that has been produced in response to scientific research and interviews with experts on the theme of Climate Change and could be seen as a call to action.

The anthology reinforces a concern that has been expressed by Artists, Activists and Scientists alike- the truths can no longer be denied and as elucidated here by the reporter Ross Gelbspan, at The Tipping Point Conference in 2006, it is of the utmost importance to expose the denial:

‘I actually got into this issue because I learned the coal industry was paying a couple of scientists under the table to say climate change isn’t happening. And I said to myself, ‘If there’s this cover-up going on, what are they covering up?’ And there went the next 10 years of my life.’ [12]

Cape Farewell

The project Cape Farewell, directed by David Buckland, consisted of three expeditions to the Arctic that were funded by NESTA and which took place in 2003, 2004 and 2005. Buckland selected Artists with a diverse range of skills, to be part of a collaborative team consisting of scientists, educationalists, film -

makers and sailors to respond to the theme of climate change. Buckland, frustrated at the time by the lack of meaningful responses to scientific research in the field of climate change, had a vision of creating a collective of researchers, including artists, to be part of a series of expeditions to the High Arctic. His rationale was that as artists were very creative communicators, they might be able to persuade where the scientists had not - through the use of powerful imagery - the gravity of the issue.

‘ It has been Cape Farewell’s ambition to inform young people about climate change, it is they who will be most affected by it.’ [13]

Participating Contemporary Artists included amongst others, Sculptor Antony Gormley, Rachel Whiteread, Heather Ackroyd and Writer Ian Mc Ewan. The outputs from the expeditions consisted of works that oppose, cause us to reflect upon and confront us with the devastating realities of Climate Change. Ideas that had been seeded in the Arctic were the catalyst for new work once back in the UK and out of these expeditions came images and forms that were exhibited globally. Educational programmes were also created to disseminate information to as broad an audience as possible and embedded in the school curriculum within geography modules.

Creative outputs were conceived as a result of participation in the expeditions and these were exhibited in both the UK and abroad, with the intention of reaching a wide range of audiences. On reflection, the artists spoke of the impact the experiences they had in the High Arctic and how these affected them on an individual level. Outputs in the form of exhibitions such as ‘ Ice Towers at the Ice Garden ‘ at the Bodleian Library in Oxford during 2005 and others including venues such as The Natural History Museum in London, 2006, The Liverpool Biennial in 2006 and at The Eden Project in 2007/2008 ensured that the work was seen by a wide audience.

‘ We have experienced the front line of climate change. In the High Arctic it is possible to witness just how fast the ice is melting and the balance of our planet is changing ‘ . [14]

Keep It In The Ground



Figure III: The Guardian Keep It In The Ground 2015

‘Keep It In The Ground ‘ is an ‘award-winning campaign on climate change, fossil fuel divestment and how humanity can solve the climate crisis..with this campaign, the Guardian is making a direct appeal to a pair of what might seem like unlikely targets, the Bill and Melinda Gates Foundation and the Wellcome Trust, the biggest and second biggest charitable foundations in the world, respectively. Keep It In The Ground is calling on them to remove all of their current investments from the top 200 fossil fuel companies and to freeze any future financial deals with them. It might seem like a strange tactic: Why target charitable foundations, rather than say, the coal or petroleum industries directly? ...This kind of move is known as divestment, the systematic and deliberate removal of funds from specific companies or industries ‘ [15]

Keep it in the Ground is an online resource that was launched by The Guardian newspaper in March 2015. The front page is richly illustrated with photographic content and includes a short animated film embedded within the page. The Visual Language of the animation is conceptual in nature, with an aesthetic that is graphically bold and reminiscent of Lino prints. The Animator makes use of limited colour palettes that has the effect of harmonizing and simplifying the visual message. There are several of these animations within the site, each exploring various aspects of Climate Change and they are also viewable as You Tube videos. The animation represented by the Illustration above uses props such as the cufflinks of the leaders to communicate that they are Chinese and US leaders and the inclusion of other conceptually playful elements are embedded into images throughout the animation. The soundtrack has a distinctly 1960s ‘ spy thriller ‘ quality to it and the aesthetic is reminiscent of Illustrators such as Saul Bass.

Narratives / Climate Change

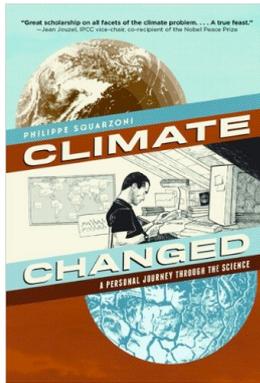


Figure IV: Harry N. Abrams Phillippe Squarzoni April 08 2014

The Village Voice described the manner in which Philippe Squarzoni's Graphic Novel *Climate Changed*:

'Delineates the true horror story of our coming weather apocalypse through crisp illustrations.' [16]

In a feat of investigative journalism that brings together important but complex and often conflicting evidence from a range of important experts on the topic, Squarzoni adopts a representational style using black and white linear images and communicates with a visual clarity that is engaging and understandable and communicates these complexities through a medium that simplifies the message. The narrative has a film like quality in terms of the design and layout and uses of techniques such as cropping and panning in and out of the action. The striking aesthetic of the front cover suggests the influence of Russian Constructivist Poster Design and this is reflected in the use of montage and drawing with strong typographic elements, limited colour palettes and the use of the compositional diagonal to emphasize the dramatic implications of the theme. The colour has been carefully selected to reiterate the contrast between the temperature opposites of 'hot' and 'cold'.

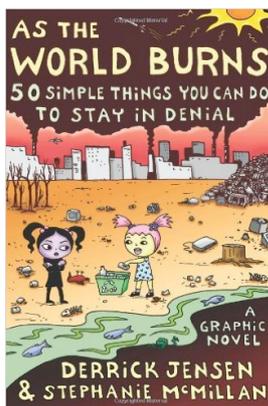


Figure V: Seven Stories Press Derrick Jensen, Stephanie Mc Millan November 06 2007

'As the World Burns' is a satirical interpretation of Environmental Policy as told in the format of a graphic novel. Using humour and satire to provoke and question those still in denial about the reality of Climate Change, Radical cartoonist and campaigner against capitalism, Stephanie Mc Millan and 'Environmentalist' Derrick Jensen have collaborated on this book. Mc Millan employs a simplistic, naïve aesthetic to communicate ideas that suggest an acerbic wit but which also convey important messages about the dangers of ignorance.

In 2012, a collective of New Zealand comic book artists contributed to an anthology titled 'Highwater' edited by Amie Maxwell and Damon Keen. Chris Slaney, an editorial Cartoonist working for clients including The Wall Street Journal and novelist Sarah Laing, were both eager to contribute as a way of making their voices heard on a theme that has such gravitas attached to it. Sarah in particular wanted to get the message into the public arena as she feels so strongly about ensuring the survival of the planet, to

pass onto her children and future generations. Editor Damon Keen stated, 'we go into it aware that we've got to do our part as a tribe. We represent a community of communicators and it's our job to do that.'

Amie and Damon were keen to use the format of the Comic Book to provide narratives that have strongly educational value in addition to their capacity to entertain, but point out that not all of the stories within the anthology present a 'heavy' interpretation of the theme.

Collaboration

The theme of Climate Change continues to inspire Image makers working in a range of mediums. A collective of Illustrators, Designers and Artists calling themselves 'Just Seeds' set themselves the brief of creating posters and other formats in which they tackled the theme.

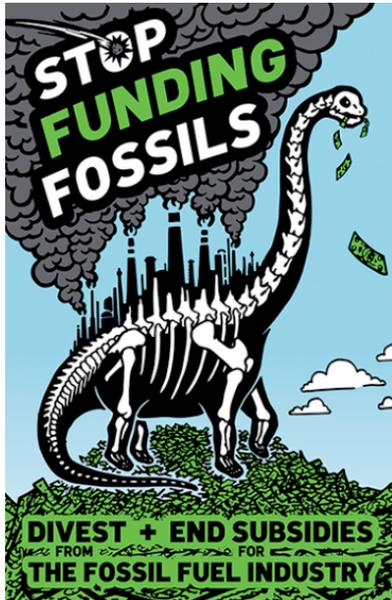


Figure VI: Just Seeds Cesar Maxit

The Illustrator Katie Drew was commissioned by the Royal Society For The Encouragement Of The Arts to work on an animation in response to the theme, with a soundtrack created by the award nominated 'George the Poet'. The animation is available to view on YouTube. The illustrations were animated by Rory RT. George's rap style poetry, hard hitting and emotive, is complemented beautifully, by Katie's lyrical and dream like images, with a quirky hand lettering that reinforces messages conveyed through George's poetry.



Figure VII: RSA Katie Drew

The Age of Stupid (2009) is a 90-minute film about climate change, directed by Franny Armstrong and set in a Dystopian future. Embedded between film footage are animations by Passion Pictures (who created animations for the 'Gorillaz' videos). The Visual Language was constructed of collaged elements, maps

and old wood engravings and in places reminiscent of the work of animator Terry Gilliam. The animations are complementary to the narration and show depictions of the devastating human impact on the environment. The actor Pete Postlethwaite, the main protagonist in the story, who is introduced as an archivist and the only human left, threatened to give his OBE back when the film was first screened unless significant changes were made:

‘ During the post show discussion, President [Mohamed Nasheed](#) received a standing ovation for announcing that the [Maldives](#) would be the world’s first [carbon neutral country](#).’ As Harvard's Dr. Paul Epstein said, ‘ We are seeing impacts now that we didn't expect to see until 2085’. [17]

Conclusion

‘ The subversive gesture in art and culture is mostly frivolous. Play is not action. Action can be playful, but it should remain action: a political activity, gesture or statement in the public sphere. Work is not play either. Work as play is the ultimate phantasmagoria of labour in the creative economy. The artist is the classic paradigm of this fantasy ..only when the artist or academic becomes a public intellectual and takes real action (via petitions, manifestations, organizations etc) ,speaks out in newspapers against the state of affairs, or protests and mobilizes , does their work ...their study or their artistic practice (in the cultural sphere) become politics :action. ‘ [18]

In 2008, The ‘ Great Rebel Raft Reggata ‘ experiment was organized by The Laboratory Of Insurrectionary Imagination members in an attempt to disrupt the functioning of the Coal Fired Power Station at the estuary in Kingsnorth, Kent. One of the home made rafts managed to block the water intake pipe and consequently shut down one third of the power station .The flotilla of 123 rafts managed to set sail on their mission despite a large police presence, on land and water. John Jordan states:

‘ To deal with climate change you need a culture change .. green technologies, green economies ..still based on growth , still based on coercion ,hierarchy and all the things that capitalism does ...let us use climate change to rethink our entire culture and the entire system.’ [19]

Chris Aldhous and David Holyoake, founders of Forever Swarm, believed that by creating a critical mass of Creative Thinkers who participated in and responded to events connected with Climate Change, it would be possible to create positive change and build visions of an environmentally cleaner future that would educate, inform and change minds. Aldhous cites a number of Creative Practitioners whose participation in the COP 21 events had a profound impact on their practice – this echoes the experience of members of the collective ‘ Cape Farewell ‘ who also spoke of being affected by events in the High Arctic and how this had, in some cases, influenced themes they subsequently explored in their artworks. Aldhous and Holyoake suggest that creating public events with an interventionist element can and does have an impact and can be seen as a catalyst for change. Rather than merely preaching to the converted, those Arts Activists who operate in the public realm, whether that happens through publications, films, online sites, animations or interventions, aim to create disruption, open up dialogue and ultimately, instigate a call for action.

Holyoake outlines the historical legacy of Arts activists who made an impact and brought about change - from Nina Simone with her powerfully emotive songs including ‘ Strange Fruit ‘, Singer - Songwriter and Activist Pete Seeger and the Mexican Muralists including Diego Rivera, who confronted the public with images and words that told stories of the inequities of power and wealth.

The organization Forever Swarm encourages Creative Practitioners to take up arms and become part of a positive collective:

‘ Intervention themes include taking a look in the mirror at our hyper-consumerism, sparking a step change in more inspiring and creative communication on climate change, re-visioning a radically better future worth fighting for, and calling on artists, musicians and creatives across the globe to join this call to arms. ‘ [20]

Naomi Klein, whilst presenting her reader with some very alarming facts about the potential future of our planet, also sees the current Climate situation as an opportunity for creating radical changes in the ways in which we use our resources and she calls for the balance of power to be readjusted globally and for wealth to be distributed with more equity and for new, cleaner technologies to replace the old. Forever Swarm proposes using creativity to imagine a more positive future and their manifesto also echoes ideas proposed in Naomi Klein’s analysis of Climate Change. Both see the possibilities of the issue as containing new

directions for positive change. John Jordan's vision also mirrors that of Naomi Klein and Chris Aldhous - all see the possibility of a new world and opportunities for change within the potentially devastating theme of Climate Change. Aldhous, Jordan and Buckland claim that creative thinkers can be catalysts for change through the work they produce and through the public's exposure to this work.

The Guardian, a politically powerful British leftfield newspaper harnessed its online presence to reinforce the message of Climate Change with the campaign 'Keep It In the Ground' which was created to address the issue and this included the use of animations and Illustrations to draw attention to the copy and elucidate themes underpinned within the articles. The newspaper delivered its online campaign capitalizing on the use of technology to disseminate information on a wider scale than it could hope to through its printed formats. The interconnectivity of the web enables researchers to locate material more swiftly than other forms of physical archiving and the 'reach' is on a much wider scale than the traditional newspaper could hope to achieve.

Several months after Cop 21, Chris Aldhous of Forever Swarm reflected upon the intended collaborative activism of Forever Swarm in Paris 2015 as having been impacted upon by the terrible events which left a significant number of people dead as a result of bombings in an area that was coincidentally minutes away from the location in which Forever Swarm were housed. This resulted in the planned staging of a number of public events being halted, although workshops were still delivered, albeit on a smaller scale.

One of the more positive outcomes of the event, was the location of the Forever Swarm artists, the work they produced and its visibility to the general public. Having been housed in a building with one wall made of glass and overlooking the Gard de Nord station, the activities would have been witnessed by large numbers of commuters passing by each day during the two week period of the Forever Swarm events. Aldhous also commented on the power of collaboration in its intention to bring a range of differing perspectives and practitioners together to create potentially 'alchemical' changes.

In an email interview conducted with Chris Aldhous received on May 2, 2016 he comments on one of the outcomes of the events in Paris, 'So for me, that was the modest triumph of the Creative Factory we created during COP21. It conjured up the strange chemistry of such potent collaborative thinking that we could start building bridges, opening doors into that other world. Breach the indifference. Break through the blank reactions.'

Unexpectedly, and as communicated through email exchanges as part of this research, the working relationship between Aldhous and Holyoake was breached by a fissure that resulted in the pair deciding to take separate paths in their continuing exploration of the theme of climate change. Chris explained in his email on May 2, 2016:

'As a result, David is now moving forward more closely with the French organizers as Swarm Dynamics, whilst I have set up a fresh creative network with some of the workshop attendees called THE POND to find ways to implement our concepts practically in the real world.'

Moving forward with this evolving concept, Aldhous plans to specifically target young people with his latest project THE POND and continue to educate about and encourage the implementation and use of clean energy.



Figure VIII: Paul Beer 2016

Aldhous concludes in his email of May 2, 2016:

‘These projects will deliver what we call ‘life-sized solutions’ – as they advocate behavior-change that is understandable and manageable for the majority of the population. ‘

In response to the expeditions to the High Arctic and the resulting work that was created, Buckland and others involved in the Cape Farewell project introduced educational modules that were embedded in curriculums throughout schools in the UK and in 2004 the theme ‘Extreme Environments ‘ was added into the geography GCSE.

As this research has concluded, Arts Activism can take a variety of forms, all designed to create the maximum of impact. Social media and online publications have the power to reach ever-expanding audiences at the click of a mouse. Some projects have wider reach than others, but one might expect that the cumulative effects of many collectives, major organizations, media and individuals all working together towards the common theme of addressing Climate Change and creating imagery to reinforce the message, cannot go unnoticed. It is difficult to measure with any real accuracy the impact of any of these individual and collective activities, but it is clear that certain projects have been the catalysts for real change and that sustained action will continue to deliver powerful messages through a variety of creative actions.

‘It is a time for ‘affirmative action’, as social life implodes, as solidarity is under threat, art and culture feel compelled to take on a role in the sphere as community work...it is a time to defend democracy, defend legality...defend the ecosystem and defend the planet against rogue capitalism..’ [24]

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