

Climate

ual:

The wellbeing of our planet is of unparalleled importance to humanity’s future. And yet it is under threat. All universities – like all organisations and all individuals – have a duty to respond: to put themselves on the side of solutions instead of continuing harm.

UAL has made a commitment to becoming a Social Purpose University, meaning we are on a journey to doing just that. By joining the purpose movement we are pledging to direct our activities to maximise the contribution we can make to long-term wellbeing for all humans and the planet. This is a whole-of-university commitment: it informs our teaching, our operations, our research, our advocacy and the meaning we give to the work we do each day.

The Climate and Environment Action Group (CEAG) has helped pioneer this whole-of-university approach to social change. This report sets out the progress my brilliant colleagues have made on reducing our emissions, inspiring our students, leading the public imagination and more. I am so proud to be working alongside them to do even more next year and in the years that come.

By establishing working groups that engage with all our activity, CEAG has shown the way for our broader commitments to social impact and positive change. We know that there is no social or racial justice without climate justice. We know that our obligations to build equity and social capital sit alongside our obligations to build and regenerate environmental capital.

We believe the world needs creativity to solve its problems – be they political, environmental or social. We need creative minds to imagine a sustainable future and persuade our citizens to work towards it. We need to demonstrate how possible that alternative future really is, by changing the way we live in our buildings and our communities. We need creative endeavour to thrive as a species. We need inventors, pioneers and campaigners to fight for change.

As this report sets out: that work is underway. But there is so much more to be done. We’d love to work with you to make that happen.

Polly Mackenzie
Chief Social Purpose Officer
November 2022



1. Nexus Architecture by Lucy Orta at Parade for Climate Justice, Carnival of Crisis 2021 | Photograph: Lori Demata

2. Banners made by LCF Technicians at Parade for Climate Justice, Carnival of Crisis 2021 | Photograph: Ana Blumenkron



Left: Patrick Smith, 2022 Foundation Diploma in Art and Design,
Central Saint Martins, UAL | Photograph: Martin Slivka

Right: Alisa Ruzavina, 2018 BA Fashion (Print), Central Saint Martins,
UAL | Photograph: Ryan Neal Skelton



Introduction: the UAL Climate Action Plan

The UAL Climate Action Plan was first published in 2021. It brought together various strands of climate-oriented action at UAL into a plan for systemic change. This version articulates the broader context of the actions, through case studies and opinion pieces. We present the plan as a work in progress. It sets out principles, commitments, and goals which the university has committed to in the short and long term.

Leading universities such as UAL must set ambitious plans to face the climate and biodiversity crises. First, as places where new forms of thinking, knowing and making are developed. These are all vital contributors to the systemic change the crises demand. Second, due to our scale. We need to set an example of how large organisations can redirect their activities towards climate justice. Third, because our community is primarily made up of the next generation. We have a duty of care to those most profoundly affected by the consequences of climate breakdown and biodiversity loss. We can nurture and support this generation, who are the ones best placed to envision and enact new futures.

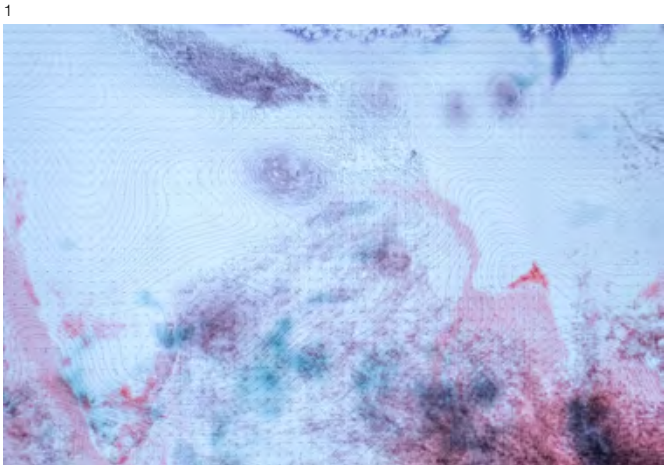
The plan is structured through four intersecting strands of action. Details of current and proposed actions are then outlined under the four working groups that make up UAL's Climate and Environment Action Group. It is, though, meant to be read as a whole, acknowledging that the climate and biodiversity crises are too complex and severe that actions need to cut across technical and operational boundaries. Our students need to be climate literate and equipped with the means to address urgencies and issues. As a university, we cannot claim climate justice unless our own operations are accountable in terms of carbon emissions. We need to be active personally and at a policy level, gathering our community to engage with crisis. We must also reorient our research to work with others in an interdisciplinary and reciprocal manner.

This document is a commitment to climate justice. A term that invokes an understanding that the climate and biodiversity emergencies are intertwined with issues of social, racial, and global inequalities. To aim for justice in one of these areas is to be enmeshed in the resonances of the others. We therefore need a creative response, that is driven by values which challenge current hierarchies. A response that joins decolonisation and decarbonisation within and beyond the art, design and education sectors.

This plan is a project of cultural recovery, in which issues of climate, racial and social justice intersect to address structural inequalities. It highlights ways all members of UAL can participate in vital change.

“This plan is a project of cultural recovery. In which issues of climate, racial and social justice intersect to address structural inequalities.”

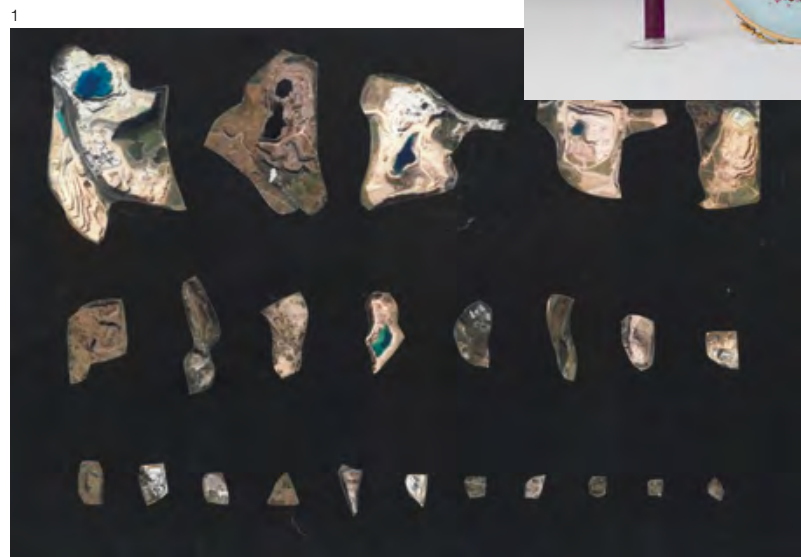
Professor Jeremy Till



1. Work by Monsoon Assemblages at Planetary Assemblages exhibition, Lethaby Gallery, Central Saint Martins 2022 | Photograph: Eilwen Jones
2. COP26 posters by Amandine Forest commissioned by MOULD for Carnval of Crisis 2021 | Photograph: Miguel Martim

Climate Action: the role of UAL

The climate and biodiversity crises arise out the addiction of modern society to economic growth, technological progress and consumption. These extractivist urges, that late capitalism still relies upon, have led to a situation where humanity faces societal and environmental breakdown. This is not a matter of opinion; it is globally recognised as fact.



The routes of addressing the crisis often use the same ways of thinking and acting that created the breakdown. Technical and operational fixes within an existing market logic are foregrounded to address the issues created by the rise of technological society. This thinking is exacerbating climate change. We need to explore ways of thinking, knowing and acting that are based on a recognition that all phenomena are interdependent. As individuals, species and societies, we are embedded in the cyclical processes of nature. These ways of thinking expand beyond the technical and instrumental. To imagine and realise another story of being human in a more than human world.

It's a well-worn phrase that we cannot fix a situation using the same tools that created it. This is not to dismiss the urgent need to decarbonise through technical means. But rather to supplement these operations with new habits of mind, through which we can envision new futures.

Creative practitioners are ideal partners of scientists, policymakers and industries in this shared global predicament. Science advances through experiment and evidence. Creative practice does so through exploration, there is no fixed way of proceeding but rather an openness to what emerges. Our projective ways of thinking and our abilities to act in contingency are essential in engaging with the complexities and uncertainties around us.

Therefore, it is essential that UAL engages with the crises by doing what it does best. Namely, to use creative practice and emergent thinking to address societal concerns. Our students and staff take a given situation and change it with the intent to better it. This is the work of transformation. Underlying this action plan, therefore, are new imaginaries of how we - humans and beyond humans - might live well together.

No future is normal. But our immediate future promises a rupture with the past. With no agreed sense of what is to come, we need to anticipate and imagine new futures, yet unthought of and unseen. It is exactly these projective acts of anticipation and imagination that underpin creative practice, and the ability to rapidly prototype them. The creative sector can play a formative role in the work of transformation that the climate and biodiversity emergencies demand. Things are continually in flux; everything might be otherwise.

Current concerns are not problems to be solved, but situations to be made sense of. Creative practitioners hone their capability to negotiate uncertainty, in order to make sense of the world. This capability is needed at the heart of any response to climate and biodiversity breakdown.

The overarching intent of this action plan is to develop these transformative capabilities and imaginaries across and beyond the UAL community.

Professor Jeremy Till & Professor Dilys Williams
Founding Co-Chairs UAL Climate and Environment
Action Group

1. Ceri Hedderwick Turner, 2022 M ARCH: Architecture,
Central Saint Martins, UAL

2. Cassie Quinn, 2021 MA Biodesign, Central Saint Martins,
UAL | Photograph: Cassie Quinn



Sachi Patil, 2021 MA Graphic Communication Design,
Central Saint Martins, UAL

“We need to explore ways of thinking, knowing and acting that are based on a recognition that all phenomena are interdependent. These ways of thinking expand beyond the technical and instrumental. To imagine and realise another story of being human in a more than human world.”

Professor Dilys Williams

Climate Action Plan Summary: Changing our system

For UAL to realise its socio-environmental purpose, it must be the subject of profound and radical change. Climate justice requires change across institutional and individual levels.

**Action 1:
Change the way we teach**

Our students will engage in discourse relating to climate justice as part of the UAL curriculum. Through teaching, learning and practice, developing work of environmental, cultural, economic and social value. We will equip our students with the education and creative agency to further climate and environmental justice. Our aims and actions to achieve this are:

- Increase our climate and environmental literacy.
- Embed climate justice in all our courses. Acknowledging its intersection with social and racial justice.
- Provide support and development opportunities for staff. Support the development of knowledge and skills to aid in transforming the curriculum to address climate justice.
- Create the conditions for collaboration at UAL. Enable our students and staff to make individual changes, take action and advocate for further change in the curriculum.

**Action 2:
Change the way we research and exchange knowledge**

We will use whole systems thinking to explore and communicate new ways of responding to the climate crisis. Conducting research and knowledge exchange that addresses climate and related social challenges and creates possibilities to thrive. Whether that be in industry, in society or in our personal lives. Our intentions and actions to achieve this are:

- Apply our research expertise to our own systems and operations.
- Make the case for the contribution of creativity and culture in climate and environmental justice and its impact in society and the economy.
- Increase the scale and impact of our climate-related research and knowledge exchange.
- Imagine, inform and influence change in policy, industry and the higher education sector.

SUMMARY

Action 3: Change the way we operate

If we are to lead by example, we must first address our own operations. This means setting ambitious Science-Based Targets to avoid climate breakdown. We have committed to net zero emissions by 2040, a decade earlier than UK government targets. Along with a commitment to net zero scope 1 and 2 emissions by 2030. This commitment will cut thousands of tonnes of carbon dioxide (CO2) from our operations. We need transparent reporting and accurate inventories to enact decarbonisation proportionally. To target our largest emissions through multiple efforts, from technical to behavioural change.

Our actions to achieve this include:

- Set Science-Based Targets to chart our emissions reduction pathway. These targets will be in line with the latest climate science and within a just share of the Global Carbon Budget.
- Change how and what we consume as a university by setting carbon budgets, consolidating suppliers and working with our supply chain to reduce emissions.
- Reduce Scope 1 and 2 sources of carbon emissions through effective utility management.
- Reduce indirect sources of carbon emissions through reducing waste, cutting unnecessary travel and encouraging behaviour change.
- Pilot tangible actions in departments, to support the reduction of direct and indirect emissions.
- Commit ourselves to climate justice in our job roles.

Action 4: Change the way we work together

We need to share our research and creative practices with others to make a bigger impact. This means working across disciplines, sectors and communities, well beyond the creative industries. Above all, working with climate justice movements across the world.

At UAL, we must work together to create an internal movement, devoted to change.

Our commitments and actions to achieve this include:

- Build an internal movement for change with students and staff. To create opportunities for everyone to contribute to climate action at UAL.
- Co-produce knowledge within and across disciplines, sectors and communities.
- Work with educational, government, industry and civil society partners, to use our voices to advocate for change.



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SUMMARY

1. Will Hayter, 2022 M ARCH: Architecture, Central Saint Martins, UAL | Photograph: Will Hayter

2. Marianne Thomas, 2022 BA Graphic Communication Design, Central Saint Martins, UAL | Photograph: Marianne Thomas

Climate and Environment Action Group



1. Parade for Climate Justice at the Parade Ground, Chelsea College of Arts, Carnival of Crisis 2021 | Photograph: Ana Blumenkron
2. Climate Assembly posters 2019

The UAL Climate and Environment Action Group (CEAG) was formed to catalyse climate and environmental action at UAL. The self-forming group amalgamated the work of existing groups and committees over the last twenty years and was amplified during a series Climate Assemblies held across the university in Autumn 2019.

Our members are representative of UAL’s communities and departments. Members include students, graduates, and staff from teaching, operations, research, libraries and workshops. We represent all six UAL colleges and the wide range of the creative disciplines we teach. Through our collective knowledge, we believe we can influence and lead systemic change, in and through the university. In 2021, we co-authored this Climate Action Plan.

What we do

We are the focal point for climate and environmental justice at UAL. We work to embed change into the university’s strategy and delivery. Working across academic and business operations, and within student and staff communities. We aim to advance the influence and agency of art and design as they relate to the climate emergency and related social issues.

Our purpose is to take stock of the impact UAL currently has on our living planet. To ecologically reimagine the university and make tangible recommendations and actions toward positive change.

We are developing a cohesive strategy, supporting policies and actions across UAL. To address the urgency of the climate and environmental emergency, in relation to the university’s strategy and purpose.

How we are organised

We work across four working groups. Each group broadly aligns with an action area outlined in the Climate Action Plan. The working groups contribute to change in a holistic way. This allows for overlaps and intersections in the changes we are working towards.

- **Changing the way we teach**
Academic discourse and action-learning which explores pedagogy, principles, practices, course content, assessment, student experience and staff development.
- **Changing the way we research and exchange knowledge**
Creating an ecosystem infrastructure for whole systems change across the university, through frameworks for research, knowledge exchange and advocacy.
- **Changing the way we operate**
Governance through purposeful policies which address reducing our emissions including the alignment with Science-Based Targets.
- **Changing the way we work together**
Co-designing a climate justice movement that galvanises action through UAL’s knowledge and communities.

The working groups have an action-orientated responsibility. Supporting the delivery of tasks and activities in the Climate Action Plan, to achieve the agreed goals. We hold termly meetings as a full membership. The group reports to the UAL Executive Board, via the Chairs of CEAG.

Change the way we teach

In the face of environmental and climate emergency, we have a responsibility to lead change and encourage our students to take action. Across all subjects and levels, our student’s work, research and creative practice can contribute to a better world.

To create a curriculum underpinned by climate justice we must change not only what we teach, but our approach to teaching and learning. Based in the science of climate change, students will develop skills to help them make better decisions in their creative practice. We will cultivate systems thinking that acknowledges the complexity of life on earth. In order to make this possible, we will equip our staff with the tools, skills and resources to develop a new type of curriculum.

We aim to:

- Embed climate justice in all our courses by 2025, acknowledging the intersection with social and racial justice. This means ensuring teaching and learning at UAL has science-based foundations. As well as understanding of how varying disciplines relate to climate justice.
- Provide support and training opportunities on climate justice for staff. So they have the knowledge and skills to transform the curriculum.
- Create the conditions for collaboration. To enable our students and staff, to make individual change, take action and advocate for change in the curriculum.



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“The arts can, and must, respond to the climate and ecological emergency.”

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1. Mayyadah Hameed, 2021 MA Interior and Spatial Design, Camberwell College of Arts, UAL
2. Neeti Kumar, 2022 BA Fine Art, Central Saint Martins, UAL
3. Watering the flowers in the terrace garden at Central Saint Martins
4. Banquet of Imagination at Earth Day: Appetite for Justice, London College of Communication, 2022 | Photograph: Ariadna Alzuru Marquez

Change the way we teach

Action 1

80

Members of staff have completed in depth Carbon Literacy Training based on the Carbon Literacy Project's model.

30

Climate Advocates are active across UAL. Each programme at UAL has been assigned a Climate Advocate to support with curriculum change from a student perspective

So far, we have:

- Developed the UAL [Principles for Climate, Social and Racial Justice](#) – launched on Earth Day, April 2022.
- Appointed 30 students from across the university, as UAL [Climate Advocates](#) to help us transform the curriculum.
- Trained over 80 members of staff through in depth Carbon Literacy Training based on the [Carbon Literacy Project's model](#).
- Appointed an Educational Developer to lead staff development on climate and social justice at UAL.

What we are doing:

- Embedding the Principles for Climate, Social and Racial Justice within all UAL course handbooks, to underpin the curriculum by 2025. To redefine the skills and knowledge students will be able to evidence through their learning and outcomes.
- Collate and share foundational resources to support staff in the transformation of teaching and learning, via the UAL intranet.
- Extending our staff development programme to embed climate, social and racial justice in the curriculum. The programme for the 2022-23 academic year includes: [a climate emergency interactive film](#), Carbon Literacy Training and customised sessions for the variety of disciplines we teach.
- Pairing a UAL Climate Advocate with every academic programme. To ensure student input

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Climate Justice Principles were co-developed with students and staff

in the co-development of a new curriculum.

We are planning to:

- Understand via course audits how the Principles have been adopted. Specifically, the impact on student learning and work.
- Align the changes in our curriculum with enterprise and employability skills embedded in our courses.
- Provide a customised staff development offer, to cater to our different disciplines and subjects.
- Make our Carbon Literacy Training available to all staff via a train-the-trainer model.
- Pilot events and tools for students and staff to share best practice in teaching and learning.
- Continue to develop our Climate Advocates scheme
- Pilot a cross-college project to test experimental, co-designed and experiential learning.
- Explore models for online courses which share our knowledge on climate justice in the context of specific disciplines. With reference to the success of [Centre for Sustainable Fashion's](#) Massive Open Online Course (MOOC) – [Fashion and Sustainability: Understanding Luxury Fashion in a Changing World](#) – hosted on Future Learn.
- Encourage our staff and students to spend more time in nature, as a part of the UAL experience.

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Case study: Critical Climate Unit

BA Critical Practice in Fashion Media: exploring community and collective activism in fashion

BA (Hons) Critical Practice in Fashion Media at London College of Fashion (LCF) has developed a new unit entitled 'Critical Climate'. The unit equips students with the ability to identify and respond to climate narratives and theories. Enabling experimentation with different forms of activism within the context of environmental justice.

In the unit, students work in groups to explore how online platforms enable community and collective activism. Activism that advocates for and facilitates social change. The unit embeds [Centre for Sustainable Fashion's](#) Fashion Futures 2030 project scenarios. [Fashion Futures 2030](#) is a project that re-conceptualises fashion in an ecological context.

As part of the unit, students' proposals respond to one of the four scenarios:

- Living with Less: Nature-based and globally connected.
- Hyper Hype: Technology paced and economically stimulated.
- Safety Race: Regionally located and culturally fragmented.
- Chaos Embrace: People-centred and governance re-invented.

Through lectures and workshops, we guide students through climate-related issues and their relationship to critical fashion media and communications. In groups, they map the climate issue to communities affected, whether local or global and develop a strategy to mobilise them. This involves identifying the most appropriate platform, channel and tools to support the collective's goal. They then devise a communication strategy to engage and mobilise community members. Exploring community design and formation as a powerful means of activism in society.



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“We have a responsibility to lead change and encourage our students to take action.”



1. Johnny Maclean, 2019 BA Fashion, Central Saint Martins, UAL | Photograph: Eva Nunnery and Dominik Slowik

2. Zeyu Wang, 2022 MA Narrative Environments, Central Saint Martins, UAL

3. Elliot Wedge, Amadeo Martini and Irmak Kuzu, 2021 M ARCH: Architecture, Central Saint Martins, UAL | Photograph: Kleanthis Kyriakou

Case study: MA Global Collaborative Design Practice

Facilitating climate action through collaborative design practice



1. Molly Simpson, Purvisha Sutaria and Lu Zheng, 2022 MA Innovation Management, Central Saint Martins and MA Data Visualisation, London College of Communication, UAL | Photograph: Ana Blulmenkron

2. Climate Studio 2022 | Photograph: Lara Salinas

3. Shivani Mathur, 2022 MA Art and Science, Central Saint Martins, UAL

MA Global Collaborative Design Practice is a two year Masters course at [Camberwell College of Arts](#) focusing on taking action on global challenges. It is led in partnership with the [Kyoto Institute of Technology](#) and offers a dual award. The course prepares students for effective collaborations. It equips them with the skills to address complex problems. Taught through modes of design practice and research, the course aims to facilitate climate action through design.

In the first year, students learn principles and practices that enable collaboration, alongside skills to engage with complex and systemic problems. They practice articulating interdependent aspects of complex global challenges, telling stories about how problems such as climate change, poverty and inequality are experienced in different places. Students then access tools and techniques for mapping problems, to help them visualise and communicate, interdependence and complexity. With the aim to identify leverage points for action and collaboratively prototype interventions for their chosen problem.

In the second year, students can expand on a project from first year, or develop a new project for the focus of their final year. Students select the problem they wish to explore and then develop their own brief. The brief they create will continue to evolve, as they understand more about the problem. Wherever possible, students continue collaborating with course peers. They are also encouraged to form partnerships with people who have lived experience and working knowledge of the problem.

The course had its first cohort of students in 2021. One student group focused on the problem of climate migration. They explored the sense of loss that comes from the experience. They have since proposed the development of a research institute, to work at the intersection of infrastructure resilience, psychological research and speculative design. The student group will continue to develop this idea in their second year, with a view to incubating it further through [UAL's Challenge Lab](#).



Case study: Responsible Design Framework

Embedding eco-social design practice in the curriculum at London College of Communication

The Responsible Design Framework (RDF) was developed in 2015 within London College of Communication's Design School. It is a framework and set of case studies designed to evidence a developing range of practices. It seeks to inspire students to consider a way to practice design that responds to the eco-social challenges of our time with the skills and values of responsible creative citizens.

It gives guidance for embedding responsible approaches and principles within the curriculum by identifying both explicit and tacit knowledge. The case studies highlight our students and staff's learning and achievements. Projects were created with diverse external communities, non-governmental and local organisations.

The framework shows approaches to the process and purpose of design. Seeking to create in environmentally responsible and socially responsive ways. The projects share common traits, they:

- are driven by a desire to address challenges.
- identify a clear purpose.
- use co-design research, resourceful making, prototyping, circular thinking.
- evaluate the projects as they develop with project partners.

Above all, the case studies support the belief that design can be a 'site of action and agency, to radically transform our world'. A guiding principle that underpins the Design School's Manifesto. Active and brave, we're exploring lesser-known subjects, challenging the status quo, changing behaviour, raising expectations and taking creative risks.

The framework has informed cross-collaborative projects within LCC. With film, photography and sound design using the framework as a common brief. It has also supported the development of sustainable local community initiatives and projects and been used by external organisations as a reference point.

1. Antonia Harrold in the studio, 2021 BA Public Relations, London College of Communication, UAL | Photograph: Alys Tomlinson
2. Emergence: Service/Social/Sustainable Design exhibition at London College of Communication 2021 | Photograph: Joana Pestana
3. 'Everyday Heroes' exhibition at London College of Communication 2018



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“Design can be a site of action and agency, to radically transform our world”

LCC School of Design Manifesto

2



Alejandro Martínez

Climate Advocate at London
College of Communication



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Alejandro Martínez is a London College of Communication (LCC) MA Animation alumni and a Climate Advocate at LCC, UAL. He is part of the Academic Discourse and Action Learning working group, inside UAL's Climate and Environment Action Group (CEAG).

Tell us a bit about what you do and what you are working on at the moment

I started as a UAL Climate Advocate in Spring 2022, during the pilot. Working to revise LCC's curriculum to address the climate emergency. I'm also a member of CEAG – where we are developing materials to implement the Climate Action Plan across teaching and learning.

How does your work and your role contribute to climate justice at UAL?

I have been working to change the curriculum, contributing to the internal transformation of teaching and learning at UAL. I can see how the impact of this work will benefit future students at UAL. In changing the way they think about their responsibility as creatives to promote climate justice.

What contribution do you think creativity can play in environmental justice?

We need to start thinking about the scale of transformation that needs to happen and what role we play in that. Statistics and numbers tell us the catastrophe we are facing. Those numbers are the lives of animals, people and ecosystems that are being destroyed or are at risk.

Scientists have been collecting the knowledge. But it is the responsibility of creative people to communicate this situation. To create an impact and encourage action.

Can you tell us about a piece of work or initiative that you have seen or been involved in at UAL that gave you hope for the future?

Earth Day 2022 was an important moment for me. Having arrived in London during a pandemic, all the events I had been part of were digital. It was a moment to meet the people I have been working with. I got a sense of community and collectiveness. Which is so important in building climate resilience. It felt like a moment that we can grow from, a starting point. Having conversations and interactions with those from different backgrounds and roles at UAL. It makes this work feel more human and collective.



MA Material Futures work in progress presentation in the Street at Central Saint Martins |
Photograph: John Sturrock

Change the way we research and exchange knowledge

UAL is a place of questioning, imagining and doing - with others. To implement the Climate Action Plan, we convened a community of action-takers. An early understanding showed us that the questioning starts with ourselves. As artists and designers our work is about making sense of the world and our relationships in it and to it. We make physical products and systems that mediate those relationships, creating ripples of impact at wider scales.

As we work to orient UAL around our social purpose – maximising the positive impact we have in the world – we need to think about the university as a system; its rules, goals and practices; its teaching; its operations; and its advocacy. Our first question is: What is the infrastructure needed for a world-leading creative university to embed climate and environmental justice into its work?

We need to:

- recognise that to realise our ambitions, UAL must be the subject of profound and radical change
- clarify and live by the values which underpin UAL's social purpose
- develop the role of UAL's research and knowledge exchange in addressing climate, environmental and social justice, and devise and campaign for evidence-based policy change
- connect our own journey of change to the wider world: working in the open, publishing data about our progress and encouraging others to join us.

We are mapping how our infrastructure, practices and cultures are related to larger systems of the higher education sector and the sectors in and about which we conduct research, such as fashion and the built environment. We will continue to look for the best intervention points that enable us to maximise our contribution to the change the world needs – in particular in the sectors which we have the most influence over.

We are ensuring that what, how and with whom we research and engage in knowledge exchange – serves our biosphere and the lives within it. To maximise change within and beyond our community, we are building the capacity to develop and campaign for policy recommendations and practice change in the creative industries and beyond.



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“What is the infrastructure needed for a world-leading creative university to embed climate and environmental justice?”

1. Work by Manifest Data Lab at Planetary Assemblages exhibition, Lethaby Gallery, Central Saint Martins 2022 | Photograph: Eilwen Jones

Change the way we research and exchange knowledge



“To realise our ambitions,
UAL must be the
subject of profound and
radical change.”

1. The Physarum Experiments: testing culinary preference Heather Barnett, 2009
2. Climate Studio 2022 | Photograph: Bunga Larascaesara
3. Claudia Lehmann, 2021 BA Fine Art, Camberwell College of Arts, UAL

So far, we have:

- Convened the Climate and Environment Action Group.
- Identified areas of focus for UAL's Climate Action Plan.
- Developed and applied a governance structure for working groups and membership.

What we are doing:

- Producing a systems map of UAL. To identify points of intervention that relate to climate justice and opportunities for radical transformation.
- Developing impact valuation, success measures, governance and a reporting system for our Climate Action Plan. Transparent and clear reporting will hold us accountable in our journey towards net-zero but also ensure we are measuring what matters most and where we can make the most difference.
- Developing new knowledge through research, in alignment with our research strategy.
- Co-creating climate action through Knowledge Exchange. Aligning this Climate Action Plan with our [Knowledge Exchange strategy](#).
- Communicating the breadth of UAL's stance and action on climate justice. Through sharing our commitments and plans to relevant audiences.

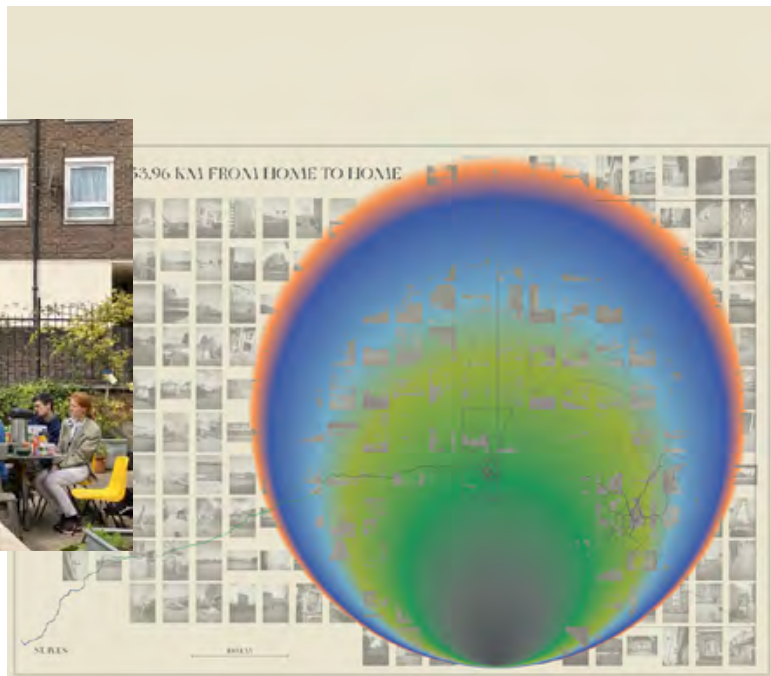
We are planning to:

- Align systemic changes within the [UAL Anti-Racism plan](#) with UAL's Climate Action Plan.
- Compile evidence of the impact of creative climate action and creative responses to biodiversity at UAL and beyond.
- Develop ways to measure and showcase the value and impact of creative arts education in relation to climate justice and biodiversity.
- Produce an annual report with the Climate and Environment Action Group. To show our progress in climate and environmental action using these climate and biodiversity related evidence and impact measures.
- Increase the scale and impact of our climate and biodiversity related research and knowledge exchange work.
- Position ourselves as a leader in the incubation of creative enterprises, which have climate justice at their heart.
- Inform and influence change in policy, working with our [Chief Social Purpose Officer](#).

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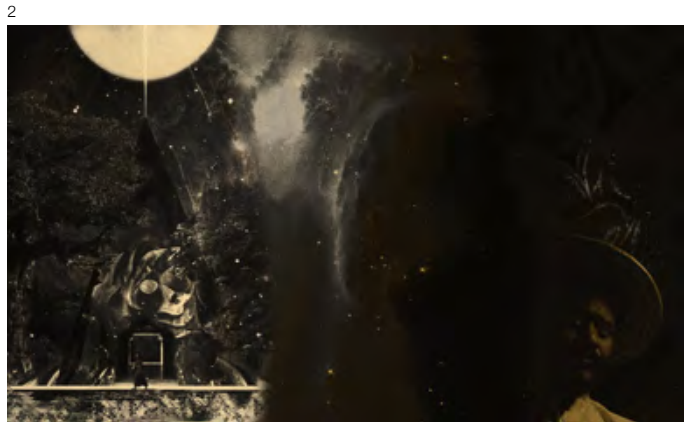


Case study: Forest School

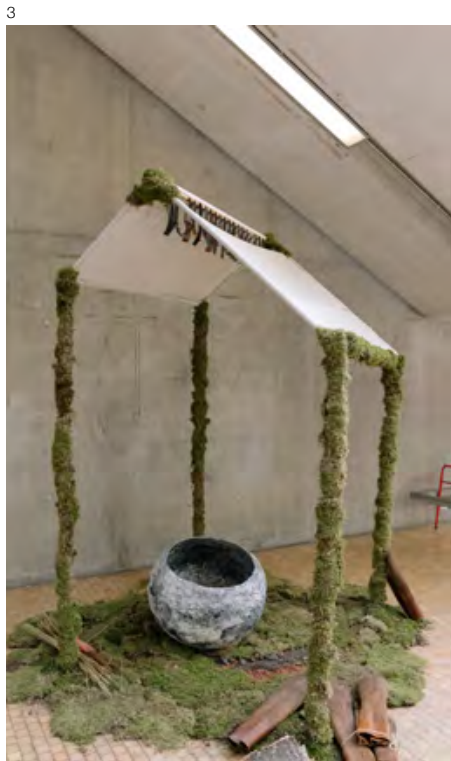
Learning from the forest



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Forest School uses the forest as a tool to explore the climate and ecological emergency. The programme is led through a series of events, projects, and partnerships. There are many myths that anchor forests deep in our cultural psyches. Yet the communities that guardian forests globally, continue to be marginalised.

As many forests burn across the globe, there is a hope they may hold answers and solutions. Possible solutions range from using forests for carbon offsetting, to more empathic approaches. Solutions that see forests as intelligent interdependent ecosystems, embodying deep thinking.

Forest School hosted a series of lunchtime talks devised by a team at Central Saint Martins (CSM). The talks brought together; Forestry England, White Arkitekter, Colombian forest networks, UAL staff and students. They were attended by over 500 people.

Forest School was integrated into the curriculum on CSM's M ARCH: Architecture. Associate Lecturers Paloma Gormley and Summer Islam are leading Constructive Land – a year-long research project in partnership with Forestry England. The project investigates and tests the production and application of new bio-based materials drawn from “unproductive” woodland material. Students from the course designed and built an experimental timber structure, in Summer 2022. The structure facilitated teaching and community engagement within woodlands.

Forest School is being used as a case study to imagine what a forest-based satellite campus for CSM could look like. The journeys taken into the forest are helping the discovery, learning and ways we can re-form, not only the practice of art and design, but the ways in which we live together within wider planetary systems.



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- 1. Antoina Maisch, 2022 M ARCH: Architecture, Central Saint Martins, UAL | Photograph: Antoina Maisch
 - 2. Antoinette Yetunde Oni, 2022 M ARCH: Architecture, Central Saint Martins, UAL
 - 3. Debra Pollarini, 2022 MA Art and Science, Central Saint Martins, UAL | Photograph: Ana Blumenkron
 - 4. Isaac M. Wilhelm, 2022 MA Biodesign, Central Saint Martins, UAL | Photograph: Isaac M. Wilhelm

Case study:

Rewilding Textiles

Creating a bio-based colouring system for fashion and textiles



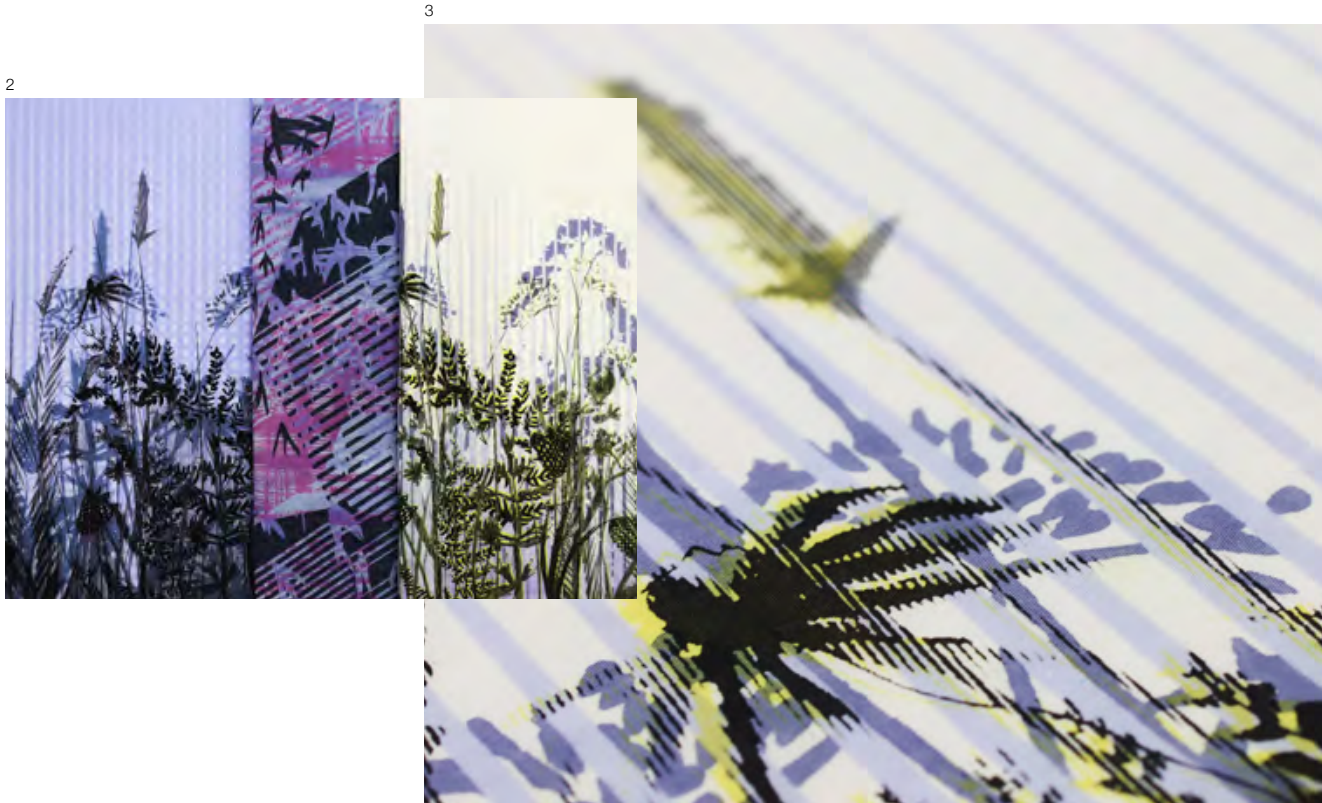
Rewilding Textiles is a research project from Maison/0. Maison/0 is the Central Saint Martins-LVMH creative platform for regenerative luxury.

Can we align a textile colouring system with regenerative principles? Rewilding Textiles explores the intersection of bio-based and bio-circular colouring processes. Much of global textile production relies upon synthetic dyes, derived from crude oil. This project reimagines a textile industry that is not dependent on petro-chemicals, which emit carbon. Traditional natural dyes do not offer a viable alternative on a global scale. They can also pose environmental issues. As new possibilities continue to emerge, like bacterial, algae, and food waste dyes, the project aims to prototype a bio-based colour palette. It prototyped a post-petrol colouring system, for use in fashion and textiles. A system which integrates these alternative processes to expand their combined potential.

The project celebrates textile farmers and suppliers who have transitioned to regenerative agriculture. In collaboration with The Sustainable Angle and the environmental team at LVMH, Maison/0 sourced a range of regenerative cotton, wool, mohair, nettle and silk. All using ancestral, indigenous and contemporary techniques that restore biodiversity and draw down atmospheric carbon.

Rewilding Textiles is based on the belief that design-led research can speed up change. It showcases how design informed by nature can activate new, bio-informed approaches to textile colouring.

The project was exhibited at the Future Fashion Expo in June 2022 in London. The showcase was accompanied by a publication which acts as an entry point into regenerative textile design. This publication features a series of short articles, interviews, and toolkits for regenerative design. It encourages designers to use their creative agency, to transition to a regenerative fashion practice.



Case study: Centre for Sustainable Fashion

Shaping Fashion Design for Sustainability as a field of study

Working across research, education and knowledge exchange – Centre for Sustainable Fashion (CSF) engages in transformation design. We cross-reference fashion's ecological, social, economic and cultural agendas. CSF shapes and contributes to Fashion Design for Sustainability as a field of study.

The Centre's work and projects span: creating design frameworks for fashion businesses, public exhibitions and research into topics like well-being.

CSF's impact is realised in global action for climate and environmental justice. We redefine the leadership of UK fashion design and education on a world stage. We create new models and measures of success in fashion businesses.

Fostering Sustainable Practices

The Fostering Sustainable Practices (FSP) project investigates creative practice in fashion design-led micro and small enterprises (MSEs) as a potential driver for change towards a more sustainable future. CSF worked with UK fashion creatives and support-organisations to reveal what sustainability in action looks like.

One of the projects outcomes was – Fashion as Sustainability in Action. An in depth and definitive guide to fashion as a contributor to cultural, social, environmental and economic prosperity. With the aim to elevate and promote best practice. The guidebook showcases how fashion can make a positive social and cultural contribution, within nature's limits.

The collaborative project was underpinned by over two and a half years of research and over a hundred in-depth interviews. The project recognises the designers whose practices do, or could, contribute to cultures, societies, and ecological and economic systems. That are life and livelihood-sustaining, as well as creatively fulfilling.

The project also set out a policy briefing for how the UK government can help to amplify sustainability in action. By recognising and supporting the work of these pioneers and giving opportunities for others to join them. It outlined ten points for consideration.



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1. Centre for Sustainable Fashion, GenGreen workshop at Waltham Forest College, 2019 | Photograph: Curtis Gibson

2. Erica Prus, 2022 BA Fashion, Central Saint Martins, UAL | Photograph:

3. Olivia Taberner, 2022 BA Textiles, London College of Fashion, UAL | Photograph: Olivia Taberner

Dr. Laetitia Forst

Postdoctoral researcher UAL



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Laetitia Forst is a postdoctoral researcher at UAL. Currently working across two research projects – Business of Fashion, Textiles and Technology (BFTT) Challenge 3: ReModelling Fashion and HEREWEAR.

Tell us a bit about what you do and what you are working on at the moment

I'm currently working on two projects:

- BFTT Challenge 3: ReModelling Fashion – which aims to support the UK fashion industry in a shift towards more sustainable practices. We collaborated with 3 small and medium-sized enterprises (SMEs) and ASOS, to develop methods and tools to enhance sustainability practices in the early stages of the creative process.
- HEREWEAR – an EU funded project looking at fibre innovation for biobased, circular and local fashion systems. Our role in the project is to enhance designer's understanding of this complex material field and create guidelines for the use of novel and existing bio-based fibres in local and circular fashion systems.

How does your role and work contribute to climate justice?

In both projects, the aim is to support a reduction of the environmental impacts of the fashion industry. In my role, I use design methods to support the implementation of new materials, models and mindsets.

What contribution do you think creativity can play in environmental justice?

I strongly believe that the constraints highlighted by planetary boundaries can act as powerful creative triggers. Designers' ability to problem solve creatively, responding to a set brief is well suited to the challenges of the climate emergency.

Can you tell us about a piece of work or initiative that you have seen or been involved in at UAL that gave you hope for the future?

BFTT ReModelling Fashion is putting forward methods for designers to consider the future context for which they want to design, as a starting point. This is a radical shift from a reactive approach to design for sustainability. The work has shown promise in the potential for future-focused conversations to have an impact on the ways designers work.



Hannah Millett, Joy Matashi and Penny Brearley, 2021 M ARCH:
Architecture, Central Saint Martins, UAL | Photograph: Kleanthis Kyriakou

**“Creative practitioners are
ideal partners of scientists,
policymakers and industries in
this shared global predicament.
Science advances through
experiment and evidence.
Creative practice does so through
exploration, there is no fixed
way of proceeding but rather an
openness to what emerges.”**

Professor Jeremy Till

Change the way we operate

In 2021, we committed to net zero emissions by 2040 – a decade earlier than UK government targets. Along with a commitment to net zero direct emissions by 2030. We have a strong track record of carbon reduction. In the last decade, we have reduced our emissions from utilities by 54%. At UAL, we do not send any waste to landfill; waste is either recycled or used to produce energy.

Our net zero carbon pledges are far-reaching across our curriculum and through interactions within the Higher Education sector. We are empowering students, staff and our creative community, to innovate and imagine a decarbonised future. Through collaboration with other universities, we will learn what is working on the path to net zero. We will do this by researching what can make the most difference, alongside other universities, then seek to agree a collective response.

To create a net zero institution, we need to embed environmental stewardship across our estates, business operations and communities. We need purposeful policies which connect across UAL departments and sites. We must have a value chain to guide us and a science-based methodology that enables us to set targets within a just share of the Global Carbon Budget.

Through this action, together with UAL’s Carbon Management Plan, we aim to:

- Reduce direct and indirect emissions (Scope 1 and 2) by 92%, which is calculated as 6,700 tonnes; no later than 2030. This means enhancing our utility management and improving how we use our buildings. Maintaining our internationally accredited Energy and Environmental Management Systems (ISO 5001 and ISO 14001).
- Reduce emissions within our value chain (Scope 3) by 54%, which is calculated as 53,800 tonnes; no later than 2040. This means focusing our efforts on sustainable supply chains and responsible procurement and further reducing the impact of our waste and water usage.
- Minimise UAL’s impact on global biodiversity loss. This means choosing responsible procurement and investment and increasing local biodiversity across our sites.



“Creativity plays a big role in educating people, helping them to notice things around them and ultimately getting people to act. We try to lead by example, making it clear and simple”

—
Mina Ali



1. Hyejo Shin, 2022 MA Industrial Design, Central Saint Martins, UAL | Photograph: Hyejo Shin
2. Charles Broadway, 2022 MA Industrial Design, Central Saint Martins, UAL | Photograph: Charles Broadway
3. Sustainable materials in the library at Central Saint Martins, 2019 | Photograph: Alys Tomlinson

Change the way we operate

Action 3



7TH

We were 7th greenest university in the UK in the 2021 People and Planet's University League. Maintaining our place, as the country's highest-ranking arts university in the league.

29

of our workshops and technical facilities at Central Saint Martins achieved Bronze in the Laboratory Efficiency Assessment Framework.

43%

In July 2020, the university reached its target to reduce emissions by 43% from the baseline set in 2012/13.

So far, we have:

- Produced detailed inventories of our Scope 1, 2, and 3 emissions. In line with Greenhouse Gas (GHG) Protocol and HESCET reporting frameworks. With regular reviews, so that improvements can be made, in line with best practice.
- Committed to be a pilot institution in The Alliance for Sustainability Leadership in Education's initiative. The initiative is developing 'Science-Based Target Framework Guidance'.
- Adapted and piloted University College London's (UCL) Laboratory Efficiency Assessment Framework, in our workshops and technical facilities at Central Saint Martins.
- Undertaken a research project into student and staff mobility, particularly international travel.
- Piloted a project in our library services to remove all plastic book covers.

What we are doing:

- Producing an annual Carbon Management Plan. A plan that explains how we manage carbon reduction. Inclusive of how it is adjusted each year according to budgets and operational changes.
- Boosting the percentage of renewable energy generated on or offsite. Compared to the consumption of grid electricity.
- Increasing the total percentage of renewable energy purchased through green tariffs.
- Exploring a way to implement carbon budgets across our academic and business operations.
- Rolling out UCL's Laboratory Efficiency Assessment Framework, across all UAL workshops and technical facilities.
- Reducing book coverings in our libraries. Introducing a new bio-based material for book covers where necessary.

We are planning to:

- Set Science-Based Targets. In line with the sector Framework Guidance developed and tested in the pilot.
- Put carbon budgets in place at both course and department level.
- Introduce a digital carbon calculator tool for staff. To support better day-to-day purchasing decisions.
- Boost the occupancy of our buildings, with an aim to reduce waste.
- Pilot further tangible actions in departments, to support the reduction of direct and indirect emission
- Address the impact of student and staff international travel. Proposing changes to curriculum delivery and initiatives to create behavioural change.

1. Hannah Scott, 2017 MA Art and Science, Central Saint Martins, UAL | Photograph: John Sturrock

Case study: Taking environmental action in our workshops

Adapting UCL's LEAF framework for UAL

UAL worked on a pilot to introduce and adapt the Laboratory Efficiency Assessment Framework (LEAF) created by University College London (UCL), at Central Saint Martins (CSM). The pilot was conducted in our technical workshops that cover many disciplines, including textiles, film, photography, ceramics, print and digital fabrication. This work was led by Laura Baker, Technical Coordinator at CSM, and Suzie McMurtry, a CSM MA Materials Futures student. The pilot's aim was to discover where improvements are possible in our workshops and technical facilities.

“To create a net zero institution, we need to embed environmental stewardship across our estates, business operations and communities.”

We invited 31 workshop spaces from across CSM to take part. As part of the pilot, we had conversations with specialist technicians and technical coordinators. To gain an understanding of their perspective on the framework and gain insight on sustainable practices already in use. With the responses and feedback, we are able to make recommendations for how to improve the pilot and how we can adapt the framework for use at UAL.

The LEAF framework has six categories – waste, people, materials, equipment, procurement and space. We gave a self-assessment tool to CSM's workshops, to report on their existing actions to save plastic, water, energy and other resources. Each workshop was awarded a level of Bronze, Silver, or Gold, in relation to the actions taken.

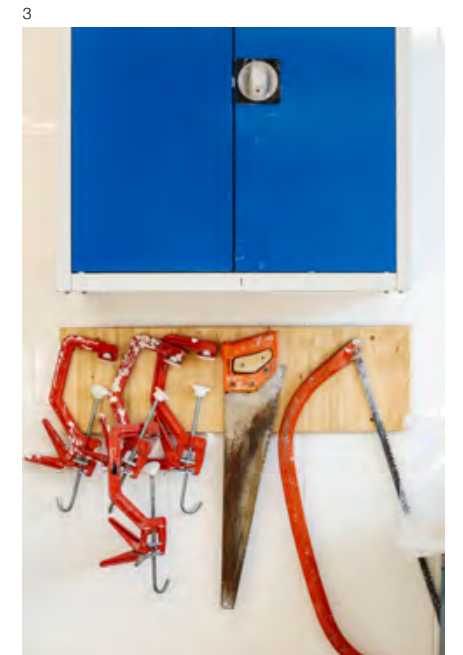
In 2022, as part of our pilot, 29 of CSM's 31 workshops achieved the Bronze level award. Following the pilot, in the 2022-23 academic year we plan to roll out the framework across all UAL colleges. Whilst also improving workshops at Central Saint Martins further, working towards Silver level.



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1. Jermaine Robinson working in the Workshop at Camberwell College of Arts, 2017 | Photograph: Alys Tomlinson

2. Abbie Freeman in the Letterpress Workshop at Camberwell College of Arts, 2017 | Photograph: Alys Tomlinson

3. Working Tools in the Studio at Camberwell College of Arts, 2018 | Photograph: Alys Tomlinson

Case Study: Investing in renewable energy

Working with UK universities to support British wind power



In 2019, UAL joined forces with 20 of the UK’s leading universities in a £50m deal to buy renewable electricity directly from British wind farms.

Buying electricity direct from an energy source can work out cheaper. But this is usually reserved for big companies, with even bigger buying power.

By coming together with other universities from across the UK, we have been able to secure a Power Purchase Agreement (PPA). The PPA is for electricity that comes directly from the source for the next 10 years.

This means we know how our electricity is being generated, and who’s supplying it. So, we can play our part in reinvesting in the supplier. It also means we will have a fixed energy price for the next 10 years. Easier for budgeting and offers more protection in an ever-changing energy market.

We have been using 100% renewable electricity since 2018. As part of this landmark deal, we now get 14% of our electricity directly from British wind farms. This is around 3 million kWh. Roughly the same amount of electricity used by London College of Communication and Wimbledon College of Arts every year.

By buying our electricity from the direct source, instead of the national grid, it means the electricity we use is zero-rated.

Depending on the rate of decarbonisation of the national grid. This agreement will prevent between 2,700 – 4,500 tonnes of CO2 from being emitted over the 10-year contract. In 2020 alone, it stopped approximately 800 tonnes of CO2 from being emitted.



1. Yu Duan, 2022 MA Industrial Design, Central Saint Martins, UAL | Photograph: Fan Qu
2. Antonio Quiroga Waldthaler, 2019 BA Sound Arts and Design, London College of Communication, UAL | Photograph: Lewis Bush
3. Alex Goodall, 2022 BA Sound Arts and Design, London College of Communication, UAL | Photograph: Luke Parry

Mina Ali

Facilities Manager at London College of Communication



Mina Ali is a Facilities Manager at London College of Communication (LCC), UAL.

Tell us a bit about what you do and what you are working on at the moment

I'm one of two Facilities Manager's at London College of Communication. Our job is to know everything about the building. From building work, renovations, to waste management and safety and security.

How does your work and your role contribute to climate justice at UAL?

In my role I think it's important to understand the value of sustainability. We have an overview of everything that comes in and out of the building. We have segregated waste bins, recycling, hazardous waste and skips. We try to lead by example, making it clear and simple. We also work to connect people to share and exchange materials and furniture, to keep them in use longer. Our culture on site is to encourage our team and LCC's staff and students to contribute their ideas. Many students share great ideas from their home countries and cultures.

What contribution do you think creativity can play in environmental justice?

I think creativity can drive so much positive change. It can help put sustainability at the forefront of every decision people make. A lot of communication that comes to mind is fear-based, but creatives make it relatable and easy to action. Creativity plays a big role in educating people, helping them to notice things around them and ultimately getting people to act.

Can you tell us about a piece of work or initiative that you have seen or been involved in at UAL that gave you hope for the future?

It's hard to give just one example because my team, the college, the staff, the Student Union and the students are all doing their bit and share a lot with us. All of this gives me hope. However, one example is, just before lockdown I was in Germany for a week to see good practice first-hand at another institution. Sustainability was at the forefront of every decision. Everything was clear and everything was made simple. I've since adopted a lot of the things I saw there, implementing them at LCC.

1. Mina Ali on the roof at London College of Communication, 2022



“We have a duty of care to those most profoundly affected by the consequences of climate breakdown and biodiversity loss. We can nurture and support this generation, who are the ones best placed to envision and enact new futures.”

Professor Jeremy Till and Professor Dilys Williams

Change the way we work together

We are co-designing a climate justice movement to create solidarity, befriend uncertainty and insist on urgency. Now in its third year, UAL's Climate Emergency Network is an evolving, responsive movement. The network is propelled by staying in the tension of what can no longer be, what is happening now, and what is yet to arrive.

Since the network's first Climate Assemblies in 2019, it has gained traction and agency. The network unites around a shared purpose, across differences. It has agitated and organised, built up, burnt out, and built up again. And still, there remains a huge amount of work to do, to meet the collective challenge of our time.

It is an untamed and non-hierarchical network. A network that breaches the boundaries of generation, discipline, college, and historical allegiances. It comes together to harness the full force of existential creativity. To match the existential crisis, that threatens our world.

“In this escalating crisis, we need each other.”

Kate Keara Pelen and Professor Helen Storey,
Climate Emergency Network

The network has been re-evaluating its purpose and its impact on our community at UAL. Its purpose is defined as:

- **Community as catalyst for action.**
By accelerating and amplifying individual agency and nurturing future leadership.
- **Community of reflection.**
A network that looks inwards and outwards to find what is most urgent and relevant, through critical friendship and honesty.
- **Community as refuge.**
Where hope and resilience can be restored and replenished together, where rest and care are valued and protected.
- **Community as compass.**
Directed by moral imagination and moral courage.
- **Community as accelerator.**
To channel outrage, coupled with innovation into personal, collective and systemic change.

The movement is experienced through the quality of its relationships. Its purpose is to bring together passion, skills, mindsets, energies and viewpoints. This purpose sits alongside the lived experience of members, in the name of climate and ecological justice. There will continue to be moments to mark by events or gatherings: moments to stop and name, reflect, measure and test. Creating a balance between evidencing progress, and continued experimentation. The network is finding its best way forward. Led by the creativity of our students, staff, collaborators, challengers and friends.



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“The Climate Emergency Network at UAL has agitated and organised, built up, burnt out, and built up again. And still, there remains a huge amount of work to do, to meet the collective challenge of our time.”



2

1. Climate Emergency Network's Earth Quest at Barbican Centre, 2022 | Photograph: Hydar Dewachi
2. Carnival of Crisis basecamp, 2021 | Photograph: Kat Smith

Change the way we work together

Action 4



So far, we have:

- Formed a [Climate Emergency Network](#) with over 1000 members.
- Convened 45 events attended by 2500+ people which brought UAL students and researchers together with scientists, activists and community organisers, artists, poets, illustrators, journalists and more.
- Curated UAL-wide event programmes co-created with 200 students and staff during key moments, including COP26 titled [Carnival of Crisis](#) and [Earth Day](#).
- Hosted events at key points in the university's calendar. For example, the Big Welcome, when we welcome students at the beginning of the academic year.
- Curated [collections of student work](#) as part of our Graduate Showcase.
- Curated exhibitions of graduate work, such as [Material Heroes](#) during London Design Festival 2021.
- Commissioned and co-produced the [Climate Emergency Interactive](#): a dynamic teaching tool to prompt collective conversations about the climate emergency and what we can do about it, politically and creatively.
- Developed partnerships and collaborations with organisations across arts and culture, civil society, higher education and scientific research sectors – including: Glasgow School of Art, King's Cross Canopy Market, Culture Declares Emergency, the Barbican Centre, V&A Dundee and Architects Climate Action Network.
- Created pilot projects such as a pop-up [Swap Shop at CSM](#).
- Commissioned a [social impact evaluation](#) of Earth Day: Appetite for Justice with [Doc Society](#).

What we are doing:

- Sharing opportunities for climate action through regular communications.
- Developing our [Swap Shop](#) at CSM into a permanent fixture and exploring potential to replicate it at other colleges.
- Releasing [A Movement in the Making](#): a short film commissioned by our [AKO Storytelling Institute](#), which captures the journey of the network so far and its hopes for the future.
- Hosting regular Climate Circle gatherings for our community.

We are planning to:

- Creatively articulate the purpose and aims of the network.
- Curate a university-wide programme for Earth Day 2023.
- Support student proposals and initiatives for climate action.
- Nurture the Climate Emergency Network as a long-term movement across UAL.
- Collaborate with campaigning organisations such as [Citizens UK](#).
- Develop a hub of creative climate action groups across the higher education and cultural sectors.

2



1 & 2. Climate Emergency Network's Earth Quest at Barbican Centre, 2022 | Photograph: Hydar Dewachi

Case study: Carnival of Crisis

Mobilising creative action in the age of emergency



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UAL's Carnival of Crisis aimed to demonstrate that the arts can, and must, respond to the climate and ecological emergency. Creative action was mobilised through a season of events hosted in parallel with the [COP26 Climate Summit](#).

Presented by UAL's Climate Emergency Network, Carnival brought together UAL's community of students, alumni and staff. The programme included over 20 external partners, public audiences and our global network of arts universities. We also hosted several events in association with Glasgow School of Art – as the host city for COP26. Events explored a range of subjects at the intersection of climate, race and equality.

We showcased innovative creative contributions being made by the sector, which weren't recognised in the official programme of COP26. Carnival was an opportunity for creative changemakers at UAL. It showed the power of imagination, innovation and collaboration in addressing climate justice.

Students were able to showcase original projects addressing the climate emergency:

- A partnership with Pentagram, [The Colour of the Climate Crisis](#) gave one student an opportunity to exhibit at COP26
- A takeover at [King's Cross Canopy Market](#) in collaboration with our post-graduate community
- A series of online talks from UAL's [Culture and Enterprise Programme](#), on decolonising decarbonisation
- Wimbledon College of Arts BA (Hons) Acting and Performance students collaborated with Professor Helen Storey's [Dress for Our Time](#). A project which uses fashion to communicate the experience of displaced people.

1. Abbi Fletcher at Parade for Climate Justice during Carnival of Crisis 2021 | Photograph: Ana Blumenkron

2. Nexus Architecture by Lucy Orta at Parade for Climate Justice, Carnival of Crisis 2021 | Photograph: Lori Demata

We also integrated Carnival within the curriculum across UAL:

- Over 100 students from [Spatial Practices](#) at CSM co-created the Carnival Base Camp.
- [MA Art and Science](#) students at CSM, co-produced a [series of conversations](#) between scientists and artists.

On the final day of COP26 we held a Parade for Climate Justice. Members of every UAL college walked together through central London carrying banners made by London College of Fashion technicians and handmade placards. The parade, which culminated at the Parade Ground at Chelsea College of Arts featured a series of speeches, installations and performances. These included Professor Lucy Orta's [Nexus Architecture and Antarctica World Passport](#) and [Manifest Data Lab's](#) Carbon Chronicles who represented our research community.

2



Case study: Earth Day 2022

Appetite for Justice

Creating collective experiences in the name of social and ecological justice



Earth Day has been celebrated since 1970 – a day when communities around the world have come together to honour the planet. Over half a century on, many of the environmental challenges we face have only become more urgent.

For Earth Day 2022, UAL’s Climate Emergency Network hosted Appetite for Justice, inviting staff, students, alumni and the public to “take a seat at the table”. A series of events in the name of social and ecological justice took over communal spaces at UAL sites across London.

The network collaborated with UAL’s catering supplier Baxter Storey to devise a hot plant-based menu for all UAL canteens. With over 60 tables hosted by students, staff, alumni and guests, the network created spaces where ideas could be shared, justice defined and fought for. Collective action was planned, ritual and ceremony were welcomed. From bread-making to ‘zine workshops, seed planting, clothing swaps and sound installations, we gathered at these tables to devise, discuss, debate and digest ideas, nourishing and connecting with ourselves and each other along the way.

The tables demonstrated the vital role of culture and creativity in processing the challenge of the emergency we’re living within and how we might reimagine our lives.



1. MAKE @ Story Garden for Earth Day: Appetite for Justice, 2022 | Photograph: Ana Blumenkron
2. Eating DNA - Why not eat knot? by Risa Ueno at Earth Day: Appetite for Justice, 2022 | Photograph: Ana Blumenkron
3. Fortune Tellus by Molly Simpson, Purvisha Sutaria and Lu Zheng at Earth Day: Appetite for Justice, 2022 | Photograph: Ana Blumenkron

Laurane Le Goff & Maite Pastor Blanco

Climate Emergency Network members



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Laurane Le Goff and Maite Pastor Blanco are Central Saint Martins (CSM) MA Art and Science alumni. Laurane is a textile artist, costume maker and ecological activist. Maite is a zoologist, interested in embedding ecology into institutional and social education.

Tell us a bit about what you do and what you are working on at the moment

L: Recently, I have been working on a bio-inspired dance performance, about human relations toward other species. At the moment, I'm planning to direct performances that share ecological narratives, as well as making costumes.

M: I'm working towards a future PhD, in relation to more-than-human language, agency, intelligence and knowledge. My interests lie in the relationship between creative education and the more-than-human world.

Can you explain the Entangled Futures project – how did it come about, what were your key reflections from the project?

L: I was very impressed by the Climate Emergency Network '5 days 10 years 1 planet' events series. But it seemed too ephemeral. It had momentum, but without practicality on how we could approach the issues of the environmental crisis. So, I got involved and shared my concerns. I wanted to bring science into environmental talks and practical workshops with students.

1. Maite Pastor Blanco reading in the woods, 2022
2. Laurane Le Goff in the costume workshop at Central Saint Martins, 2022 | Photograph: Dami Ayo-Vaughan

M: When Laurane came to me with the idea of a scientific lecture series, I saw it as an opportunity to bring zoology and ecology to UAL. We decided upon crossing disciplines, as it's a good way to be realistic about the complexity of the issues. We created the programme with a mixture of our focuses and backgrounds. This brought a richness to the series – aiming to clearly inform and offer moments to discuss.

L: This became – Entangled Futures: mingling ecological knowledges. A series of 8 lectures and 6 workshops. The series shared current ecological transformations, in an intersectional and cross-disciplinary way. The programme included speakers from science, art, economics and politics amongst other fields. With contributions that contextualised the diversity of the problems, we are currently facing. Inspired by the idea of 'staying with the trouble' and embracing the complexity of this crisis. We aimed to create a space in which students and staff could have non-hierarchical dialogues.

M: It's a programme that makes things happen and gives responsibility to everyone in more than one discipline. I felt like I was learning through making. To me, this was version number one – it could continue and develop into something more. With the potential of working with other institutions and organisations.

How does your work and your role contribute to climate justice at UAL?

M: There is no such thing as climate justice. My role is to deconstruct the idea that the problem is climatic alone. To show that the problem is below the soil and in the stratosphere, which is part of us and our civilisation. By bringing the term ecology into our daily life – to bring a respect within our species, as well as, to other species. I'm interested in exploring a more-than-human approach, that is more imaginative, sensitive and ethical.

L: I agree, it isn't about climate justice. But it is about bringing the topic to anybody. By reflecting on it now – showing that young people care, has been a big part of my role. Through experience, the most affected people and areas have been discriminated against, we need to ensure space in discussions to hear these voices.

What contribution do you think creativity can play in environmental justice?

L: I chose to go back to university because I realised, that being a field activist isn't the only way of making things happen for a better future. We need more sensibility and a plural understanding of what the future could be. How can culture evolve? The only discipline that can do that is art. Touching people and making them care is at the centre of the transformations that we need. As well as accepting that there is no one truth.

M: I'm very encouraged by teaching more about ecology. It can translate through other disciplines, including art. Through exploration, inspiration and problem-solving – scientific research can be useful to explore and communicate further. The more-than-human world is very abstract; creativity can be a way to understand it and learn to live with its complexity.

Can you tell us about a piece of work or initiative that you have seen or been involved in at UAL that gave you hope for the future?

L: For me, it's the people at UAL within Climate Emergency Network – with the amazing diversity of views and experiences. By spending time seeing them continuously listening and questioning themselves.

M: I have also learned so much from external speakers we invited to participate in Entangled Futures and artists and lecturers here at UAL. I also have a special place in my heart for people I met during a residency at [Allenheads](#), where I connected and explored with architecture students. It was a very encouraging experience to consider learning from the land, given that my interest lies in land ethics and more than human habitats.



Creativity: the activist’s secret superpower

Clare Farrell and Alice Wilby

Activism! It’s such a loaded word. The media shorthand for the activist, is too often written large in lazy tropes of the angry and earnest, clutching a placard and taking to the streets to prevent you from getting home for your dinner. But just as real life is more nuanced than the tabloids would have us believe, being active in our community or place of work is a completely normal thing to do.

Under the darkening cloud of climate emergency, instability in global politics and crisis in culture, we need transformative action more than ever. We now know everything must change. Recognising this is incredibly exciting for creatives because it offers us a very open brief.

Creativity is vital to activism. It’s like the activist’s secret superpower.

To quote Maya Angelou “You can’t use up creativity. The more you use, the more you have.”

At this time of huge loss, the expansive power and potential that comes from harnessing our creativity, brings not only hope and joy but also vital solutions and most importantly, the possibility of abundance.

The urgency of our times can lead us to panic and we rush into action, when what we need to is listen to the wisdom of Bayo Akomolafe and find a slower urgency, to listen to ourselves and each other, and then from a place of calm resolve we can unleash our creativity and explore possibilities.

For both of us, storytelling and design is always the starting point of activism.

When we come together to play with ideas and plan our actions, what emerges from collective work is impossible without a healthy dose of creativity. When designing XR Fashion Action’s protest outside London Fashion Week, the team chose the symbolism of a funeral march to call for the death (and rebirth) of fashion as we know it. To achieve this, we called upon XR’s collective talent to create coffins, banners and costumes.

Without the creative skills of performers, costume designers, sign makers, graphic designers, photographers, and filmmakers, we would have just been a bunch of people marching up the street.

Each creative medium has something different to offer. The presence of the New Orleans jazz band at our funeral evoked powerful feelings of mourning. Sometimes in activist spaces we need to speak the unspeakable, to speak to each other’s hearts, because unless we feel moved emotionally, we don’t act. So, choosing the right creative medium for the message is a key part of designing an action.

In its purest form, activism is storytelling, it’s about changing a damaging narrative. Working for the betterment of humanity in this way can only come from a place of love. The story that we are the problem, that humans are simply competitive and greedy, seeking to excel in a win-lose game is the real problem.

This polarity and binary thinking is a thorn in the side of changemakers, not least because respect and collaboration are part of the story of humanity that is less often repeated.

Holding this sense of purpose at the forefront of your work need not be labelled as ‘different’ or ‘alternative’, in our depleting world all our work needs to serve life on earth.

As creatives, we should think of centering love and care. Because if we do not love each other and ourselves, where will we find the will to pull together? We urge you to be courageous with your creativity. Step into activism, stand for justice and make work with love.

“Justice at its best is power correcting everything that stands against love” - Martin Luther King Jr.

Clare Farrell and Alice Wilby are both activists and educators. Clare is a co-founder of Extinction Rebellion and Alice co-founded Fashion Act Now.

Further Reading
Action Aid: Artful Activism: A Tool Kit for Creative Activism
The Craftivists
Georgina Johnson, The Slow Grind
Making and Being
Bayo Akomolafe, A Slower Urgency
Rev Billy

“You can’t use up creativity. The more you use, the more you have.”

Maya Angelou



1. RIP London Fashion Week Funeral March, Extinction Rebellion, 2019 | Photograph: Gareth Morris

Why has decolonising decarbonisation become a significant issue within the climate justice movement?

Rahul Patel



1

“We are aiming for system change, not simply lifestyle changes [...] System change would envelope systemic change, which would also de-structure racism.”

—
Rahul Patel

Why has decolonising decarbonisation become a significant issue within the climate justice movement? People of colour and those from the global South who want to be part of a movement to stop the climate disaster, are continually faced with the position of disregard. Be that of their opinion or feeling seen as not worthy of being part of the movement itself. Especially within academic and research institutions. Activists from the global South who have activated decoloniality – claim the perceptions of those in the West, continue to dominate debate, action, and involvement in the movement. In a series of lunchtime talks entitled ‘Challenging times – Global Pandemic, Black Lives Matter and the Climate and Ecological Emergency’ at Central Saint Martins. Nick Anim summed this up well, by saying, “Green, but mostly white”.

Working in a university that has, rightly put climate justice at the top of its agenda, their work in racial justice has produced a juxtaposition. Where there is a huge gap between intent and practice, in understanding and valuing the voices that want to be part of climate justice. One of the issues raised, has been that those who are platformed are mainly white, middle-class, and can define discussion, debate, and action. This is within the realms of a system that has given them positionality and intent.

When planning the series – climate justice: decolonising decarbonisation, in partnership with Council for Higher Education in Art and Design. David Cross and I pledged that over 50% of panellists in the four-part series, would be those of colour and from the global South. We were able to achieve that goal not simply because we had our networks and contacts. But because we enabled discussions that framed solutions and action. Not simply within the confines of the market led values of the capitalist system.

We are aiming for system change, not simply lifestyle changes. Lifestyle change can only be managed by a class with a huge amount of money and know-how, in which to navigate a spiral of greenwashing. System change would envelope systemic change, which would also de-structure racism.

Decolonising is about the curriculum. Decolonising is about allowing knowledge systems that don’t simply replicate Eurocentric Western capitalist market led value models. Decolonising is about practices of action to make changes. To allow an arts institution in creative arts and design; to use art practice to prioritise addressing climate change.

This notion of decolonising is the totality of bringing in historical narratives. Acknowledging how the world kickstarted the capitalist mode of production through slavery, imperialist wars, colonial mindsets and continued exploitation.

The climate justice movement now faces a huge challenge from an ideological and media framework. We have war in Europe. For all the sides it is about who has control over fossil fuel. This is the history of the fossil fuel industry which will move heaven and earth to maintain its primacy. This war is about who has land and access to fossil fuel. If these debates on decolonising decarbonisation help to challenge this, then it is worth consolidating and repeating this discussion across educational frameworks.

Rahul Patel

Associate Lecturer at UAL and Co-Curator of Decolonising the Arts Curriculum Zines

Further Reading

CHEAD Climate Justice: Decolonising Decarbonisation

Fear and the Present Future

Santenne Luyindula

The way we are ideologically conditioned to react to climate change creates fear and division. This fear and divisiveness can be detrimental to our wellbeing. Resulting in issues such as denial and eco-anxiety which harm our health. We must be able to recognise them to oppose the current culture of fear mongering and exclusion.

There is a lot of information available about the climate crisis. Some of which is conflicting. Which means consuming this information can be overwhelming or simply confusing. Taking in too much information can mean even those who are well-meaning make ill-informed decisions. Decisions that can result in further depletion of natural resources.

Misinformation and weaponisation of climate change on social media platforms can be dangerous. Especially when it is not informed by what the climate crisis actually is and what it means to the individual sharing information or viewpoints. To begin to decipher the information it is important to start from yourself. Consider which details are most relevant to you. Before thinking about how you can support your communities and surrounding environment.

Independent thinking and creative inquiry can help us to become aware of where misinformation, fear, anxiety and exclusion are present. It can help us to gain a personal understanding without being heavily influenced by the opinions of others. Creative research and communication methods offer ways to explore this in our personal and shared spaces, and experiences.

Accessibility is critical to this. It dismantles exclusionary environments within climate action. These are present in education, the workplace and society as a whole. The art and design community is no different. We need active participation and diverse interaction, from everyone, irrespective of personal characteristics or social position to change this.

Establishing a connection with the earth, and all who inhabit it, is imperative. So too, is understanding the practices that exist outside the monolithic narrative that surrounds climate change. This narrative, enforced by the western world, continues to dominate the way we design and build our environments. To the detriment of natural environments, and in turn, disadvantaged indigenous communities globally. Thus, the intergenerational cycle of exploitation and trauma continues.

“There is a lot of information available about the climate crisis. Some of which is conflicting. Which means consuming this information can be overwhelming or simply confusing.”

Santenne Luyindula

“We need active participation and diverse interaction, from everyone, irrespective of personal characteristics or social position to dismantle exclusionary environments in art, design and education.”

Santenne Luyindula





2

Creative practice, like wealth, is unevenly distributed. While creative currency sits in the control of a select few its potential is limited. Alternative resources generated by creative practitioners working with communities can open a more inclusive space. This might be the way information is gathered, documented and communicated or how experiential learning is used in community-based creative projects. If distributed evenly it can enhance the quality of life for all.

The duality of climate change is facing the truth while simultaneously facing our (in)competence. Failure to act is a response and direct threat to the living world. But together, we can all make change to ensure the safeguarding of the earth's inhabitants and its future.

Change is, and should be, considered an elementary process to which we are all liable. For change to happen we must act. This could be recycling and reusing materials; developing critical thinking to make informed decisions; writing about the impact of the climate crisis.; communicating potential solutions; introducing organic and plant-based ingredients into our diet and lifestyle.; creating an inclusive global network of climate activists; investing in renewable energy; reducing our consumption and waste; protecting ecosystems and promoting biodiversity. There are many ways to enforce change and much to do.

By acknowledging a collective responsibility that we as custodians bear, we can mobilise. To create regenerative systems which preserve historical cultural practices and communities.

Santenne Luyindula

BA Architecture student at Central Saint Martins and a member of the UAL Climate Emergency Network

“Creative practice, like wealth, is unevenly distributed. While creative currency sits in the control of a select few its potential is limited. Alternative resources generated by creative practitioners working with communities can open a more inclusive space..”

Santenne Luyindula

1. Adam Crockett, 2018 BA Graphic Design, Central Saint Martins, UAL

2. Alisa Ruzavina, 2018 BA Fashion (Print), Central Saint Martins, UAL | Photograph: Ryan Neal Skelton



Left: Hana Minowa, 2021 BA Fashion, Central Saint Martins, UAL | Photograph: Hana Minowa

Right: Arina Shokouhi, 2022 MA Material Futures, Central Saint Martins, UAL | Photograph: Masoud Sharifian

Glossary of Terms

The terms in this glossary are abridged from The Sustainable Fashion Glossary, an authoritative global resource for understanding sustainable fashion and the fashion industry's role in the climate emergency. The glossary was developed by Condé Nast in partnership with Centre for Sustainable Fashion (CSF). You can explore the full glossary online or by clicking on the terms on the following pages.

Terms that appear in pink are supplementary to The Sustainable Fashion Glossary. The sources of these definitions are given alongside the terms, including the UAL Climate Glossary which is currently being developed by staff and students.

Accountability

An aspect of governance which requires that public and private organizations as well as individuals assume the responsibility for their actions and impact.

Air pollution

Air pollution refers to the release of particles and gases into the atmosphere that are harmful to humans and the environment.

Bio-based

Materials and products produced using substances derived from living organisms (*Source: Oxford English Dictionary*)

Bio-circular

Describes models (such as economic, production and consumption models) which are powered by nature. *Source: Center for International Forestry Research*

Biodiversity

Variability among living organisms from all sources and the ecological complexes of which they are a part; this includes diversity within species, between species and of ecosystems.

Biosphere

The regions of the surface and atmosphere of the earth or another planet occupied by living organisms. (*Source: Oxford English Dictionary*)

Capitalism

The dominant economic and political system. In capitalism, private owners (and sometimes the state) control a country's trade and industry. Many people argue that capitalism is unsustainable because it anticipates infinite economic growth underpinned by the use of natural resources that are finite. (*Source: UAL Climate Glossary*)

Carbon

Carbon is a unique chemical element common to all known life, with an ability to form a huge variety of strong chains of various lengths. All living things require carbon for survival.

Carbon budget

The maximum amount of cumulative net global anthropogenic carbon dioxide (CO₂) emissions that would result in limiting global warming to a given level with a given probability, taking into account the effect of other anthropogenic climate forcers. (*Source: Matthews, J. B. R., Fuglestvedt, J. S., Masson-Delmotte, V., Möller, V., Méndez, C., van Diemen, R., Reisinger, A., Semenov, S. (2021). "Climate Change 2021: The Physical Science Basis. Contribution of Working Group I to the Sixth Assessment Report of the Intergovernmental Panel on Climate Change".*)

Global Carbon Budget

The Global Carbon Budget is produced by 76 scientists from 57 research institutions in 15 countries working under the umbrella of the Global Carbon Project (GCP). The budget, provides an in-depth look at the amount of fossil fuels that nations around the world burn and where it ends up. (*Source: Future Earth*)

Carbon emissions

The release of carbon dioxide (CO₂) into the atmosphere... linked to burning of fossil fuels and biomass, land use and management, as well as to industrial production.

Carbon neutral

Where greenhouse gases (GHGs) and CO₂ emissions associated with individuals, organizations or whole populations are either balanced by short-term compensatory actions or eliminated altogether by long-term radical systems change.

Care

Attentiveness and consideration for people, things, and the environment.

Circular economy

To reduce waste and pollution by keeping materials, products and resources in use for as long as possible, through iterative cycles of recovery and regeneration.

Circular design

An approach to product development that enables products and materials to be re-used, recycled and regenerated in the process of circular economy.

Climate breakdown

The adverse effects of the changing climate on people and planet, often used to communicate the urgency of the situation and to mobilize to action.

Climate change

Persistent changes (longer than a decade) in climate caused by either natural causes or human activities.

Glossary of Terms

Climate crisis

Describes the devastating effects of climate change on people and planet.

Climate emergency

A declaration of the gravity of climate crisis and the imminent global consequences of human-made global warming and climate change.

Climate justice

The climate crisis has global impacts, but it does not affect all people in equal ways. If climate justice is not included when tackling the climate crisis by sustainable transformation or climate policy, social inequality may be widened. Climate Justice acknowledges the historical responsibility of countries in the global North for the climate emergency. It also advocates for those who have done the least to cause the climate crisis but are the most affected. Building climate justice into solutions aims to create an inclusive, fair, free, equal and sustainable future. *(Source: UAL Climate Glossary)*

Consumption

The use of products and services in exchange for a financial transaction that generates profit for those who invested in their production and provision.

Decarbonization

Decarbonization is a process of reducing the individual, organizational, national, and global carbon footprint.

Decolonization

The withdrawal of imperial powers from colonies and the restoration of political and economic independence to the colonized regions.

Deforestation

The clearing of a forest and its conversion to another, non-forest use.

Diversity

The recognition of and respect for the differences between individuals, communities and cultures.

Ecological

Relating to or concerned with the relation of living organisms to one another and to their physical surroundings. *(Source: Oxford English Dictionary)*

Ecosystem

A system of all living organisms within an area and the way in which they interact with their environment and with each other.

Equality

Equal treatment guaranteed to all people irrespective of their nationality, place of residence, gender, national or ethnic origin, colour, religion, language, or any other status.

Equity

All human beings deserve fairness in equal treatment, equal opportunities, and equal support, the concept of equity extends these values by also considering fairness and equality in terms of outcomes.

Energy use

The amount of energy required to produce goods and provide services.

Extractivist

The process of extracting natural resources from the Earth to sell on the world market. *(Source: Acosta, Alberto (2013). "Extractivism and neo-extractivism: two sides of the same curse". Beyond Development: Alternative Visions from Latin America)*

Extinction

A process when a species is extinguished and so permanently lost.

Fossil fuels

Fuels generated from fossilized hydrocarbon deposits such as remains of plants and other organisms.

Global inequality

The global character of climate change is reflected in its impact on global communities. Those least responsible for the climate crisis are often the most vulnerable and unequipped to deal with the threats.

Greenhouse gases (GHGs)

Greenhouse gases are gases in the Earth's atmosphere that absorb heat from the sun.

Greenwashing

A corporate marketing strategy that takes advantage of the increased public interest in environmental issues to make false or misleading claims about a company's environmental practices and products.

Growth

Economic growth is an increase in the amount of goods and services produced per head of the population over a period of time. *(Source: Investopedia)*
See also Capitalism.

Inclusion

The need to embrace human diversity and ensure that multiple voices and perspectives are covered in both micro and macro platforms, such as organizations, communities and entire societies.

Interdependence

The mutual dependence of all human and natural systems.

Landfill

An area of land where waste is buried under layers of earth.

Localism

The power of local responses to the wider global issues.

Natural materials

Materials that fall into two large categories: cellulose-or plant-based (e.g. cotton, hemp, linen) and protein-or animal-based (e.g. wool, silk, leather, down).

Nature-positive

Nature-positive is the term used to describe a world where nature – species and ecosystems - is being restored and is regenerating rather than declining *(Source: Cambridge Institute for Sustainability Leadership)* See also Regenerative

Overconsumption

Overconsumption is a mode of excessive consumption, that outpaces both the real needs of people and the capacity of the global ecosystems to regenerate.

Glossary of Terms

Paradigm change

A fundamental change in perception and in ways of thinking in the face of new circumstances.

Planetary boundaries

There are nine quantitative planetary boundaries within which the planet and the human population can continue to thrive, yet their crossing could mean an abrupt environmental change and irreversible and potentially catastrophic damage to global natural and human systems.

Post-growth economy

A branch of economic theory that draws attention to the fact that exponential economic growth within the finite resources of our planet is impossible without dire consequences for both people and the environment.

Recycling

A way of diverting waste from landfill and incineration by converting discarded materials or products into new items by regenerating materials for a new use.

Regenerative

The capability of ecosystems to self-regulate and self-maintain and so adapt to change and interference.

Regenerative agriculture

A farming method that combines conservation and rehabilitation practices to restore, renew, and revitalize agricultural land in the ways that recognize and value the mutual interdependence of all human and natural systems.

Renewable resources

Renewable resources are natural resources that have the capacity to regrow or replenish their original levels after exploitation, within a human timescale.

Resilience

The capacity of individuals, societies, cultures, economies, and ecosystems to reorganize and recover from change and disruption in a way that enables them to retain their identity and develop further.

Responsible Design

The use of design to address social, environmental and economic issues. Focusing on a move to move beyond first world consumer demands towards a more holistic and responsible approach to product design that embraces ethical, cultural and humanitarian values.

Rewilding

A large-scale conservation strategy based on the reintroduction of wildlife and extinct species into their original habitat, with the goal of restoring natural processes, increasing biodiversity and limiting human dominance in ecosystems.

Science-Based Targets

A carbon emissions target is defined as science-based if it is in line with the scale of reductions required to keep global temperature increase below 2°C above pre-industrial temperatures. (Source: *Carbon Literacy Trust*)

Scope 1, 2 and 3 emissions

Scope 1 emissions are direct emissions caused by people and organisations.. Scope 2 emissions are indirect emissions from the generation of purchased energy. Scope 3 emissions are all indirect emissions caused a consequence of the activities of people or organisations, but occur at sources caused or controlled by someone else. (Source: *GHG Protocol*)

Sustainability

In a broad sense, it refers to the way of life in which human and natural systems co-exist in a balanced and non-destructive way that enables continuous prosperity and well-being for all. It is not a fixed state or a neatly defined goal.

Synthetic materials

Materials that are manufactured from either natural polymers or synthetic polymers.

Systems change

An intentional transformation of the ways in which a system, such as an organization, industry, society or economy operate. Systems change focuses on the root causes of problems, instead of investing time and resources in temporary fixes that can only treat symptoms.

Systems thinking

The urgent need to rethink our relationship with economic growth in a way that acknowledges and respects the vital interdependence of all life on the planet.

Traceability

The possibility to trace the journey and origins of products from raw material to finished product across the entire value chain.

Waste

Materials discarded for being unwanted, surplus to requirements, or unusable.

Well-being

A state of existence that fulfils various human needs, including material living conditions and quality of life, as well as the ability to pursue one’s goals, to thrive, and feel satisfied with one’s life. Well-being of ecosystems depends on their ability “to maintain their diversity and quality”.

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