

INTERDEPENDENCE

An anthology of twelve short films raising awareness on the effects of climate change

*With the patronage of the United Nations, a film anthology produced by ART for the World (Geneva) for the occasion of the **25th session of the Conference of the Parties of the UN Climate Change Conference (UNFCCC COP 25) to be held in November 2019 in Chile.***



* Robert Rauschenberg, *Earth Day*- 22 April 1970, 83 x 64 cm, offset lithograph



In order to participate in the global effort in solving **climate change** and its urgent issues, **ART for The World**, wishes to bring its contribution **to the UN and its Agencies** with a **new** film anthology production composed of **10-12 short movies** of **5' to 8'**, directed by **well-known independent filmmakers** from the five continents.

This anthology follows on ART for The World's successful production of *Stories of Human Rights*, 22 short movies commissioned by UNHCR for the 60th anniversary of the Universal Declaration on Human Rights.

This new film anthology will explore the concept of **INTERDEPENDENCE** and our urgent needs to **reduce environmental damage** and to **preserve our natural resources**, in respect of the **four fundamental elements essential for our life on this Planet**.

Inspired by Agenda 2030 for Sustainable Development (SDG), the project will raise tangible awareness about climate change through short films referencing the work of the United Nations and its agencies, as well some of the 17 global goals of the SDGs.



*Cover image: The first Earth Day on April 22, 1970, marked the birth of the modern environmental movement. Designed to be a teach-in about environmental issues, Earth Day 1970 brought issues of pollution, deforestation, and endangered species into a broader public consciousness. This was the first time Robert Rauschenberg had used a mass-produced poster to express social concerns; however, this was not the first time he had expressed concerns about the state of the environment in his art, and he maintained his interest in this issue until his death in 2008.

OFFICE DES NATIONS UNIES
À GENÈVE



UNITED NATIONS OFFICE
AT GENEVA

LE DIRECTEUR GÉNÉRAL

THE DIRECTOR-GENERAL

PALAIS DES NATIONS
CH - 1211 GENÈVE 10

14 September 2018

Dear Adelina,

I wish to congratulate you on your latest proposal to realise “Interdependence”, an anthology of short movies on the topic of climate change, as a contribution by cinematic art to promoting solutions to the threats and challenges put to us by climate change. Your idea fits perfectly with the spirit of the pressing message of the United Nations Secretary-General, who said that climate change is moving faster than we are. Your initiative is a good example of how art can join the global effort to implement Agenda 2030 and the Paris Agreements.

Cinema is the best way to communicate effectively about complex issues and the movie industry is increasingly playing a role in helping to shift the mind-set and change the narrative about climate change. I am hopeful that the notion of interdependence between humans and the planet and the impact of our activities on climate can be better understood thanks to these movies.

I am pleased to support this initiative and I look forward to welcoming the “Interdependence” anthology to the Palais des Nations next year, as part of our Cultural Activities Programme, especially because of its connection with Agenda 2030 and the values of the work of UN Geneva. It would be good if the anthology could be ready in time for the Conference of the Parties (COP 25) to the UNFCCC, planned in Brazil in November 2019.

I look forward to supporting you as best as I can as you realise this trend-setting anthology.

With best regards,

A handwritten signature in blue ink, appearing to read 'Michael Møller', written in a cursive style.

Michael Møller

Adelina von Fürstenberg
ART for The World
7, rue Monnier
1206 Geneva, Switzerland

INDEX

INTRODUCTION	p.5
INTERDEPENDENCE, a film anthology	
Short films/ Filmmakers	p.6
Key Themes	p.7
Prospective filmmakers shortlist/bios	p.8
Production/Post-Production/Distribution	p.21
PROJECT OUTLINE	p.22
ESTIMATED RESULTS	p.22
ABOUT THE PRODUCERS	p.23
ART for The World	
CONSULTANTS	p.24
APPENDIX	p.25
Letter of support Musée International de la Croix-Rouge	
Briefing Note, Sara Venturini	
News articles	

CONTACTS

ART for The World

Adelina von Furstenberg / adelina@artfortheworld.net

Camille Verdier / directors@artfortheworld.net

INTRODUCTION

Earth, Air, Fire, Water

The forces of nature that surround us have been the cornerstones of primordial philosophies for thousands of years, imparting respect and adoration of the fundamental elements and their equilibrium:

Earth that carries us and whose fruits feed us;

Water that quenches our thirst and renders the earth fertile;

Fire that warms us and through the sun brings life to our planet and

Air that gives us breath to be able to live.

Each of these elements, in all their might, cannot exist without each other. Each a representation of the same fundamental cosmic energy which takes on different forms and allows them to mutate into each other. None inherently good or bad, each element however has power to be both a benevolent or destructive force.



The Four Elements and Art

Cinema as a universal language is able to mediate between the poetic and the social, offering us more than ever the possibility to express and expand empathic feelings towards nature.

Our hunter and gatherer ancestors used art in its primordial form in cave paintings to represent humans and nature in coexistence, providing us with an early record of this close connection.

Re-appropriating the notion of **interdependence** through creative expression is essential to reflect upon the positioning of humankind and nature, to understand our existence *within*, rather than being *above* nature. Our capacity, or rather need, of making sense of the world through signs and signifiers we construct into complex cultures must not lead to arrogance of humans to claim all natural resources for ourselves, but rather should serve to constantly remind us of the incredible complexity and richness found in nature to be awed.

INTERDEPENDENCE, a film anthology

Cinema is perhaps today's most effective and relevant medium to communicate messages in a universal language, and artists - in particular filmmakers - are more and more often asked to bring their experience to the service of communities, whose collective heritage forms the basis of understanding our common issues faced by the Planet and its future generations.

Short Films

ART for The World will produce a film anthology composed of 12 original short films of 5' to 8' in length, directed by well-known independent filmmakers from the five continents, each offering a unique perspective on the concept of interdependence.

The films will be distributed both as individual short films, as well as in the form of one feature film following a graded strategy. After initially touring selected film festivals, wider distribution will be through national and international broadcasters as well as via social media, the internet, etc. Exploiting its existing distribution network, ART for The World intends to make the films accessible to the widest possible audience globally.

Filmmakers

The filmmakers will be selected by criteria including strong professional background, recently awarded films in the major film festivals, and above all, by a strong commitment to addressing issues and themes related to climate change. Each will direct a short movie on the urgent environmental questions delineated in our key themes.

Without any restriction of genre (fiction, documentary, cartoon), and in complete operative and creative coordination with Art of the World, the selected filmmakers will raise awareness on climate change, educating and providing perspective and hope for our future generations.

ART for the World shall supervise and coordinate the production of each short film with preapproved scripts, following timeframe and budget requirements, ensuring delivery to the highest technical and quality industry standards.

Our Planet Today

We know that human activities have a direct impact on the resources of our planet, as well as on animals and nature with whom we share the Earth. It is indeed clearly evidenced that human influences are the primary cause of global warming, especially the carbon pollution we cause by burning fossil fuels and the pollution-capturing we prevent by destroying forests. Evidence shows that the last decade was hotter than any other in at least the past 1300 years. This warming is altering the earth's climate system, including its land, atmosphere, oceans, and ice, in far-reaching ways. Higher temperatures are worsening many types of disasters, including storms, heat waves, floods, droughts and pollution.

With climate change set to force millions of people from their homes due to more frequent extreme weather events and rising sea levels, by 2100, our oceans are estimated to be one to four feet higher, threatening coastal systems and low-lying areas, including entire island nations and the world's largest cities.

As land and sea undergo rapid changes, the animals that inhabit them are doomed to disappear if they don't adapt quickly enough. Some will make it, and many won't, leading to higher wildlife extinction rates.

Droughts, wildfires, storms, floods, pollution among others, propel us to critically observe and reflect on the relationship between the four elements, between our species, all other forms of life and the environment that hosts us.

These phenomena not only threaten the very basis of our existence on the planet but also are increasingly the cause and motivation for progressively polarized social structures that threaten the stability of our political and economic systems.

Key Themes

The key themes of this film project reflect the intertwined relations within human society and the natural environment that are affected by climate change on multiple dimensions and scales:

Environment

climate change impacts on water and land ecosystems across national borders

People

changes in the pattern of migration and tourism flows due to climate change

Politics

climate change impacts on national and international policy and stability

Trade

impacts of climate change on availability of goods and services via international supply chains and global markets

Confirmed Filmmakers

- **FAOUZI BENSÄÏDI (France/Morocco)** ♂
- **ÁSA HJÖRLEIFSDÓTTIR, (Iceland)** ♀
- **SALOME LAMAS (Portugal)** ♀
- **DEEPA MEHTA (India/Canada)** ♀
- **BETTINA OBERLI (Switzerland)** ♀
- **ABDERRAHMANE SISSAKO (Mali/Mauritania)** ♂
- **DANIELA THOMAS (Brazil)** ♀
- **SHAHRBANOO SADAT (Afghanistan)** ♀
- **WANG JIU LIANG (China)** ♂
-



Faouzi Bensaïdi

Morocco

Faouzi Bensaïdi was born in Meknes, Morocco, in 1967. He debuted in 1997 with the short film, *La Falaise*, which went on to win several international awards. His first long feature film, *Mille Mois*, was screened at Cannes 2003's Un Certain Regard, winning the Best Debut Award that year.

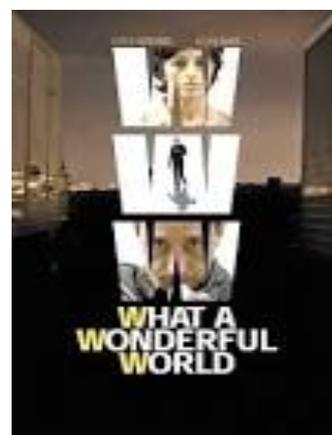
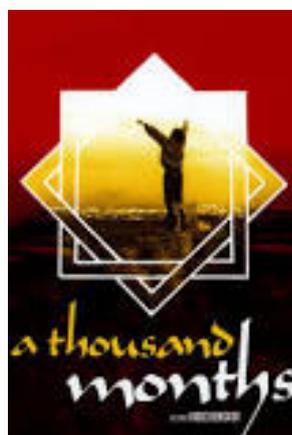
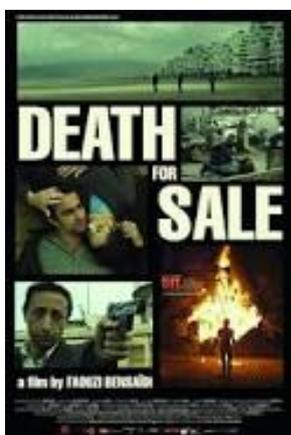
Bensaïdi has been nominated for the Silver Lion in 2001 for Best Director at Venice Film Festival for his film, *Far*, and was as well nominated for a Golden Lion in 2000 for Best Short Film with his film, *The Rain Line*.

With the films *Le Mur* and *Trajets*, Bensaïdi was shortlisted for Cannes's Quinzaine in 2000 and won the Special Mention for Best Short Film at the 2000 Venice Film Festival.

In 2006 Bensaïdi filmed *WWW. What a Wonderful World*, a dramatic story about the love story between a hitman and a traffic cop in Casablanca.

In 2007 and 2009 he has taken part in the Arts in Marrakech Festival showing and discussing his films and installations.

His latest film, the 2011 *Death for Sale*, won the CICAIE Panorama Award at the 2012 Berlin International Film Festival.





Ása Hjørleifsdóttir
Iceland

Ása Helga Hjørleifsdóttir is an Icelandic writer and director, born in 1984 in Reykjavík.

Ása completed a BA in Comparative Literature from the University of Iceland and La Sorbonne – Paris IV Université, and worked for a while as a book critic for the Iceland National Radio before she decided to move to New York City and pursue filmmaking. She graduated from the Columbia University Film MFA program in 2012.

Ása has written and directed a number of award-winning short films. Ástarga (“Love Story”), was a 2013 finalist for a Student Oscar.

Her first feature film, **“The Swan”**, an adaptation of the critically acclaimed Icelandic novel of the same name. In contemporary rural Iceland, a wayward 9-year old girl, Sólf, is sent to distant countryside relatives for a summer to work and to mature. Nature seems endless there, the animals soulful but the people harsh. Sólf becomes entangled in a drama she hardly can grasp. The film **premiered at the 2017 Toronto International Film Festival**, and still continues touring the festival circuit.





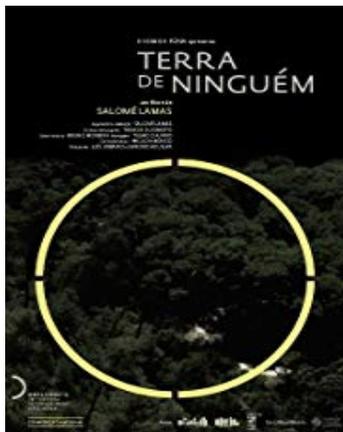
Salomé Lamas

Portugal

Salomé Lamas, born in Lisbon in 1987, studied cinema in Lisbon and Prague, visual arts in Amsterdam and is a Ph.D candidate in contemporary art studies in Coimbra.

Her work has been screened both in art venues and film festivals such as Berlinale, BAFICI, Museo Arte Reina Sofia, FIAC, MNAC – Museu do Chiado, DocLisboa, Cinema du Réel, She works at the intersection of cinema, art and performance to highlight marginalized individuals, societies and locations often through surreal filmic techniques. *The Tower* (2015), for example, follows a central character that eventually becomes one with a tree and occupies a space of purgatory, somewhere between the sky and earth. This fictional being and marginal space could be read as the character's path to enlightenment or, conversely, a journey toward death.

Visions du Réel, MoMA – Museum of Modern Art, Museo Guggenheim Bilbao, Harvard Film Archive, Museum of Moving Images NY, Jewish Museum NY, Fid Marseille, Arsenal Institut fur film und videokunst, Viennale, Culturgest, CCB - Centro Cultural de Belém, Hong Kong FF, Museu Serralves, Tate Modern, CPH: DOX, Centre d'Art Contemporain de Genève, Bozar , Tabakalera, ICA London, TBA 21 Foundation, Mostra de São Paulo, CAC Vilnius, MALBA, FAEMA, SESC São Paulo, MAAT, La Biennale di Venezia Architettura, among others. Lamas was granted several fellowships such as The Gardner Film Study Center Fellowship – Harvard University, Fundación Botín, The Rockefeller Foundation – Bellagio Center, Fundação Calouste Gulbenkian, Sundance, Bogliasco Foundation, The MacDowell Colony, Yaddo, Berliner Künstlerprogramm des DAAD.





Deepa Mehta

India/ Canada

Deepa Mehta was born in Amritsar, Punjab, India in 1950.

She is considered one of the most famous Indian female directors, being also well known also in Canada where she founded Sunrise Films, and later co-founded the production company Hamilton-Mehta Films.

Her most well known work is *The Elements Trilogy*, composed by three films: *Fire*, *Earth* and *Water*, which faces controversial themes and characters: *Fire*, follows the love affair between two sisters-in-law whose own torrid marriages bring them together in a passionate romance, *Earth* is set during the Partition of India and Pakistan in 1947 and shows how the life of one family was uprooted by this historical event, while *Water*, is a dramatic story of a eight-year-old child who is forced to marry an older man. The film was violently attacked by Indian society accusing her of mocking and criticizing Indian culture, however, was nonetheless selected in the Best Foreign Language Category for the Academy Awards.

She was **awarded a Genie Award in 2003 for the screenplay of Bollywood/Hollywood**, and in May 2012, she received the Governor General's Performing Arts Award for Lifetime Artistic Achievement, Canada's highest honor in the performing arts.





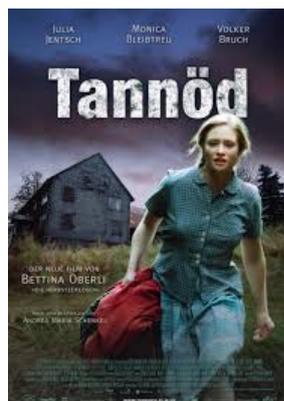
Bettina Oberli
Switzerland

Bettina Oberli was born in 1972 in Interlaken, Switzerland, and raised in Samoa. From 1995 to 2000 she studied cinema at Zürcher Hochschule der Künste (ZHdK).

After her award-winning debut film *IM NORDWIND* (2004), her second feature film *Die Herbstzeitlosen* (2006) screened for over a year in Swiss theaters. The film has been viewed by more than 600,000 people globally.

In 2009, Bettina directed TANNÖD, an adaptation of Andrea Maria Schenkel's thriller book. She directed a theatrical version of *Anna Karenina* at Theater Basel and her new film, *Lovely Louise* in 2013, then she worked for SRF/ARTE on the TV movie in two parts *Private Banking* (2017).

In 2018 she directed LE VENT TOURNE, screened at Locarno Film Festival. The story focuses on a couple who put their ideals of self-sufficiency into practice by trying to live sustainably off the land. In an interview released for *The Up Coming*, Bettina declared: *"[it's a story] about self-sufficiency but also about how to fix things in the world and the place where you live. This is something we should be concerned about. Is it worth fighting to save the planet or is it too late already? I don't know the answer: I wanted to put out different opinions and combine them with a very simple love triangle. Sometimes, you just think we're fucked and we should enjoy the last stages of humanity. Pessimists are always more fun, sexy and interesting. It's so easy. It's not fair. We need people like these farmers in the film. But if you want to save the planet, it's not enough to create your perfect ecology. You have to open up. The stranger says it's even egoistic. But it's important to have these people"*.





Abderrahmane Sissako
Mauritania

Abderrahmane Sissako was born in 1961 in Mauritania. Soon after his birth Sissako's family emigrated to Mali, his father's country, where he completed part of his primary and secondary education.

Sissako is one of the few filmmakers from Africa to have reached great international influence.

His film *Waiting for Happiness (Heremakono)* was screened at the 2002 Cannes Film Festival official selection under *Un Certain Regard*, **winning the FIPRESCI Prize**. His 2007 film *Bamako* received much attention.

Sissako directed a short film in ART for The World's 2008 production of *Stories on Human Rights*, for the United Nations High Commissioner for Human Rights together with 21 other artists and directors Idrissa Oudraogo, Sergei Bodrov, Edgar Kerret, Jamila Zbanich, and artists including Marina Abramovic, Pipilotti Rist, Apichatpong Weerasethakul, , among others.

Sissako's themes include globalisation, exile and the displacement of people. His 2014 film *Timbuktu* was selected to compete for the Palme d'Or in the main competition section at the 2014 Cannes Film Festival and **nominated for an Academy Award for Best Foreign Language Film**.





Daniela Thomas
Brazil

Daniela Thomas was born in Brazil in 1959.

Her first feature film was *Terra Estrangeira*, co-directed alongside Walter Salles, in 1994. Thomas is also known as a theatre director and she debuted in 1998 with Anton Chekhov's *The Seagull*.

In 2006, Thomas was one of the directors of the film *Paris, Je T'Aime*. Her cooperation with Salles continued with the 2007 film *Linha de Passe*, screened at Cannes Film Festival. In 2008, she was one of 21 directors who produced an film short for *Stories of Human Rights*. In 2016, Thomas was chosen as an artistic director of the Opening Ceremony of Rio's Olympics.

Her first film as single director is ***Vazante***, a historical drama about slavery in Brazil in 1820. The film **premiered at 67th Berlin Film Festival**. Her last film, *O Banquete*, was filmed in 2018.



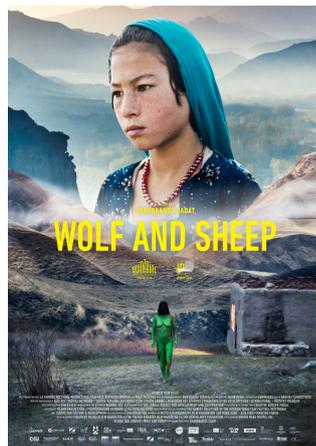


Shahrbanoo Sadat
Afghanistan

Shahrbanoo Sadat was born in Iran in 1990.

She is a young Afghan scriptwriter, producer and director. She is based in Kabul, Afghanistan. She studied **Documentary film in Atelier Varan Kabul** in 2009. Her first short fiction *Vice Versa One* (2010) was selected at Directors' Fortnight in Cannes in 2011 and shown **at MoMA**. She codirected *Not At Home* (2013), a hybrid project that was developed and produced within a year with **the Copenhagen International Documentary Film Festival's** initiative CPH: LAB and was selected for the International Film Festival Rotterdam 2014.

In 2013, she opened her own production company Wolf Pictures in Kabul, where she coproduced ***Wolf and Sheep* (2016)**, her first feature film that was shown as well at **Cannes Film Festival in 2016**. The film won the **Art Cinema Award at Cannes Directors' Fortnight**. She is currently developing her second feature film *The Orphanage*.





Wang Jiu Liang
China

Wang Jiuliang was born in Anqiu, Shandong Province, China in 1976. He graduated from the **Communication University of China** and now works as a freelance photographer based in Beijing. From 2007 to 2008, Wang created a photography series about Chinese traditional superstitions titled *China's Traditions in Worshipping Gods and Spirits*.

Since 2008, he has been engaged in an investigation of the garbage crisis in Beijing involving more than 460 landfills around the city and 10,000 photographs. In 2011, Wang released a 76-minute documentary film, *Beijing Besieged by Waste*, that has received extensive Chinese media coverage.

Wang has shown his work at the **Pingyao International Photography Festival**, and he won a **gold award as outstanding artist of the year at the 2009 Lianzhou International Photography Festival**.

From 2012, he has been working on the documentary *Plastic China*. This film is the result of an 18-month sojourn at a plastics recycling factory in Shandong province, during which Wang lived, and even worked, alongside the factory boss and his sole employee.



Production

Production of the film will include the follow up of sponsorship and coproduction, preparatory work with the participant filmmakers, production coordination of the films in different locations, post-production of the overall film project as a feature film, and initial promotion and distribution, together with the institutional partners. The production will follow the filmmakers individually and assist them with the shooting of their short films, including curatorial and administrative assistance, preparation, and follow-up of the agreements with all filmmakers, partners and sponsors for this specific film production.

Post-Production

Each filmmaker will deliver his short film duly edited and mixed, ready to be merged in one feature film with highest qualitative and technical precision. The post-production will include the production, the application of subtitles in English, French, Spanish, Portuguese, Arabic, Russian and Chinese.

The expertise of the producers will have the necessary technical-editorial skills to ensure the quality and standards required by major film festivals as well as access to a network of major world-class distributors and cinema players and television broadcasters worldwide.

Distribution

In order to distribute this series of short films to a wide public audience, different channels of distribution shall be employed. Apart from the planned distribution globally through film festivals, cinemas, TV and screenings at various official venues, other channels will also be used such as social media, internet, in-flight screenings, cultural institutions. Presentations of the films can be planned on the five continents, together with supporting workshops, dialogues and educational activities.

• *Film Festivals*



Our goal is to present the film at main international film festivals such as Venice, Berlin, Cannes, Toronto, and New York. In this phase, the attention of the main opinion-makers and the media will be sought in order to prepare for passage to the next phase of the distribution. A minimum of **30 film festivals** (Tokyo, New York, Sydney, Melbourne, Torino, Amsterdam, Rotterdam, Sofia, Yerevan, Zurich, Istanbul, Singapore, Sarajevo, San Sebastian, São Paulo, Hong Kong, Sydney, etc.), in several screenings by at least 5,000 multipliers from the film industry.

• *TV Channels*



A general audience of any age or cultural background is the target audience. For this reason, television will be the principal hinge of the distribution strategy to reach millions of viewers globally. Television is the only channel enabled to reach the entire world public opinion.

Broadcasts include both public and private TV channels. The number of viewers depends on the degree of coverage of single television stations, their current programming (repetitions, time of day, screening of single films and/or long-feature film etc.) and the availability of televisions for target groups and final beneficiaries (**minimum 5,000,000 viewers** - note that usually the number of viewers per television set is higher in the countries of the Southern hemisphere as opposed to Northern). The distribution agent will follow regional and national partnerships on TV distribution, in order to reach high visibility locally among the target groups/final beneficiaries. Recording TV screenings will also allow repeat screenings on a local level.

Specifically, we would welcome cooperation with television channels such as, **CNN, ARTE, BBC, Euro News, National Geographic, TV5 Monde** (carried by France, Belgium, Canada and Switzerland, it is the third largest international TV station on the globe; penetration rate of e.g. 55% in Latin America and the Caribbean.)

The **European Broadcasting Union** based in Geneva with its 75 active members from 56 countries in and around Europe and 45 associate members around the world, together with the **Asia-Pacific Broadcasting Union (ABU)**, are important contacts for distribution. The **African Union of Broadcasting (AUB)** recently underwent a restructuration and will be approached as a principal collaborator as well. Other partners might be the **North American Broadcasters Association (NABA)** and the **Organizacion de Telecomunicaciones Iberomericanas (OTI)**

• *Other*

Social Media, Internet and smartphones. (Aim to reach 10,000,000 to 15,000,000 viewers)

PROJECT OUTLINE

Budget

Estimated Production Budget: **800,000 CHF/USD - 900,000 CHF/USD**
includes production, post production, distribution, communication, legal costs,
copyrights

(5' – 8') production of the single short movie: **50,000 CHF/USD**

Timing and Delivery

Development: September 2018 – February 2019

Commitment of the Filmmakers: November – February 2018

Delivery of Scripts: February – March 2019

Contracts: March – April 2019

Production and Post-Production of each short film: April – June 2019

Post-Production of the Film Anthology: July – August 2019

Intended Release in 2019

September: **United Nation's Geneva as World Avant-Première**

October: **United Nation's Summit for the Climate Change, New York**

November: **25th session of the Conference of the Parties of the UN Climate Change Conference (UNFCCC COP 25) in Chile**

Festivals (tbc)

September 2019: **World Première at the Venice Film Festival**

December 2019: **Film Festival Marrakech**

February 2020: **Berlinale Film Festival of Berlin**

Distribution

2020 - 2021 (TV Channels, Film Festivals, Movie Theaters, Universities, NGO network, Social Media, Internet, Home Video, Video-on-Demand, In-Flight screenings, smartphone device broadcasting, etc.)

SUSTAINABILITY

In parallel to the above described first phase in 2019-2020, distribution of the film will continue on a global scale. The UN and its Agencies, all partners, sponsors and producers of the film anthology will receive all necessary copyrights to continue the distributional strategy individually. They will be able to introduce the films to their own network in education and awareness-raising projects.

ESTIMATED RESULTS

The film anthology INTERDEPENDENCE will play a role due to its unique nature of cooperation between various stakeholders in the field of climate change. The effects of the high visibility of this short films production can induce multiplying effects and position the project as a great example for cross-sectional cooperation and awareness in the field of climate change education with global reach of 25,000,000 viewers by 2021.

THE PRODUCERS

ART FOR THE WORLD/AFTW

A Non-Governmental Organization associated with the UN Department of Public Information (UNDPI), ART for The World, based in Geneva with a large network of collaborators and partners institutions in various countries around the world, such as Italy, France, UK, Germany, USA, Brazil, Armenia, India, Lebanon, Benin among others, organizes large thematic art exhibitions and produces short movies and videos with participants from the five continents.

ART for The World works in close collaboration with the artists and the cinema's community; over the last fifteen years has organized large art events and film productions for **UN** and several UN agencies including **OHCHR**, **UNHCR**, the **WHO**, as well as the **EU** and **Council of Europe**.

Since 1996, ART for The World is actively involved in **promoting Human Rights through contemporary art and cinema**. Its mission is to **merge ethics with aesthetics** to build cross-cultural relationships to create meaningful and lasting dialogue between people, cultures and worldviews through contemporary art and cinema, while fostering education, well-being, and sustainability as universal values.

AFTW was created by Mrs. **Adelina von Furstenberg**, a renowned international art curator and independent film producer, awarded with the **Golden Lion for Best National Participation** at the **Biennale of Venice** in 2015 for her curatorship of the Pavilion of Armenia, and with the **Grand Prix Meret Oppenheim** by the **Federal Office of Culture**, Switzerland in 2016 for **her commitment to the arts**.

Among numerous large-scale art projects and exhibitions around the world, in 2008, for the **60th Anniversary of Universal Declaration of Human Rights**, AFTW was appointed by the **High Commissioner for Human Rights** to produce, with the support of the **European Commission**, **Stories on Human Rights**, a **film anthology** composed of 22 short feature films of 3' each, among them the Chinese filmmaker Jia ZhangKe, Idrissa Ouedraogo and Abderrahmane Sissako from Africa, and Pablo Tropero from Argentina. This film production received the distinction of the **Most Innovative Cultural Project in Europe in 2008** awarded by the **Council of Europe**. Between 2008-2011 the films were presented in more than 60 international film festivals and TV channels around the world, and continue to be requested today by universities, forums and film festivals.

In 2010 AFTW produced a new series of seven short films of 10' each **Then and Now**, commissioned by the **UN Alliance of Civilizations** and the **Council of Europe** on the **freedom of expression and beliefs** with the film directors Fanny Ardant, France; Jafar Pahani, Iran; Robert Wilson, USA among them. Since then, these films have been screened in more than 40 international film festivals on 5

continents, as well as in different institutions and TV channels and they are still requested.

In the following years, between 2010 and 2018, ART for The World has produced a series of significant videos by contemporary artists for its large thematic art exhibitions such as *The Mediterranean Approach* for the 54th Biennale of Venice (2011), *Food for the Expo Milan 2015* (2013), the 4th Biennale of Thessaloniki (2014), *Armenity* for the 56th Biennale of Venice (2015) and currently *Aqua* (2017-2018).

CONSULTANTS

Francesco Pisano, United Nations Cultural Activities Committee Chair and Director of the United Nations Library, UNOG, Centre for Learning and Multilingualism

Sara Venturini, Climate Change Advisor, London
www.acclimatise.uk.com/the-team/dr-sara-venturini/

Guido Fauda, Legal Advisor, Milan/ New York
www.nctm.it/en/professionals/guido-fauda

Thomas Boehler, Executive Advisor, Organisation for Economic Co-operation and Development (OCDE), Paris

Selvaggia Velo, Director of Florence River to River Indian Film Festival,
www.rivertoriver.it

Anna Maria Gallone, Director of Milan Festival Cinema Africano
www.festivalcinemaaficano.org

APPENDIX

musée + C genève

musée international
de la croix-rouge
et du croissant-rouge

avenue de la paix 17
ch-1202 genève
t +41 22 748 95 11
f +41 22 748 95 28
www.redcrossmuseum.ch

Madame
Adelina von Fürstenberg
Présidente a.i.
Art for the World
Rue Marc Monnier 7
1206 Genève

Le Directeur

Genève, le 8 octobre 2018

Contact : Fabienne Mendoza, +41 22 748 95 01, f.mendoza@redcrossmuseum.ch

Projet de courts-métrages sur le changement climatique

Chère Adelina,

Dans un monde en pleines mutations politiques, économiques et climatiques, les humains persistent à étendre le champ de leurs agressions à l'environnement, augmentant sans doute le rythme et l'intensité des catastrophes naturelles. Dans ce contexte, limiter leurs risques et leurs dommages s'impose comme l'un des enjeux majeurs du XXI^e siècle, notamment pour les acteurs humanitaires.

C'est dire que le Musée international de la Croix-Rouge et du Croissant-Rouge accueille avec le plus grand enthousiasme l'idée d'interdépendance. Nous sommes convaincus que chaque sensibilisation aux questions du changement climatique est de nature à éveiller les consciences, particulièrement celles des jeunes, et ainsi à éviter les désastres futurs.

A cet égard, nul doute que des courts-métrages, susceptibles d'être vus sur tous les supports numériques, sont un moyen particulièrement adéquat et nous adressons à Art for The World notre soutien pour la réalisation de ce magnifique projet.

Recevez, chère Adelina, l'expression de nos meilleurs sentiments.



Roger Mayou

Interdependence / Briefing note by Sara Venturini

KEY THEMES

The proposed key themes reflect the intertwined relations within human society and the natural environment that are affected by climate change on multiple dimensions and scales:

- Environment - climate change impacts on water and land ecosystems across national borders
- People - changes in the pattern of migration and tourism flows due to climate change
- Politics - climate change impacts on national and international policy and stability
- Trade - impacts of climate change on availability of goods and services via international supply chains and global markets

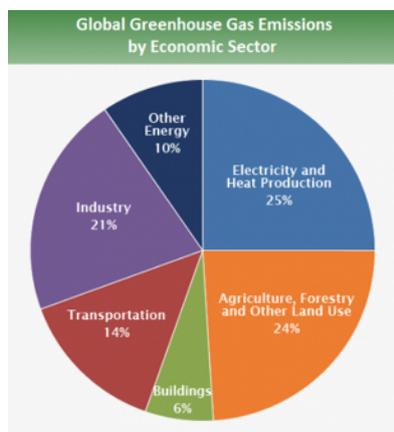
BACKGROUND ON CLIMATE CHANGE

What are the greenhouse effect, global warming and climate change?

- The greenhouse effect is a natural phenomenon without which there would be no life on earth. The two most abundant gases in the atmosphere, nitrogen (comprising 78% of the atmosphere) and oxygen (comprising 21%), exert almost no greenhouse effect. Instead, the greenhouse effect comes from molecules that are more complex and much less common. Water vapour is the most important greenhouse gas, and carbon dioxide (CO₂) is the second-most important one. Methane, nitrous oxide, ozone and several other gases present in the atmosphere in small amounts also contribute to the greenhouse effect.
- Components such as oceans and living things (e.g. plants taking CO₂ out of the atmosphere) affect the concentrations of greenhouse gases in the atmosphere.
- Today CO₂ concentration in the atmosphere is the highest in thousands of years. The sharp increase is very much in line with the start of the industrial revolution in the 19th century. The rise in average global temperature is directly linked to the rise in the concentration of CO₂ / greenhouse gases in the atmosphere.
- Scientists have amassed scientific evidence (including studies that use radioactivity to distinguish industrial emissions from natural emissions) that the changes in climate we experience today are anthropogenic, i.e. that climate change is mostly man-made.
- You can think of global warming (average global temperature increase) as one type of climate change effect. The broader term covers changes beyond warmer temperatures: climate change is a large-scale, long-term shift in the planet's weather patterns and average temperatures. Scientists have been using both terms for decades.

- The main industries that generate greenhouse gas emissions include:
 - Electricity and Heat Production (25% of global emissions), involving burning of coal, natural gas, and oil that produce produces CO₂ and nitrous oxid.
 - Industry (21%), primarily involving fossil fuels burned on site at facilities for energy, as well as emissions from chemical, metallurgical, and mineral transformation processes.
 - Agriculture, Forestry, and Other Land Use (24%), mostly from agriculture (cultivation of crops and livestock) and deforestation. Fertilisers containing nitrogen produce nitrous oxide emissions. Cows and sheep produce large amounts of methane when they digest their food. Trees help to regulate the climate by absorbing CO₂ from the atmosphere. So when they are cut down, that beneficial effect is lost and the carbon stored in the trees is released into the atmosphere, adding to the greenhouse effect.
 - Transportation (14%): Greenhouse gas emissions from this sector primarily involve fossil fuels burned for road, rail, air, and marine transportation.
 - Buildings (6%), mostly from onsite energy generation and burning fuels for heat in buildings or cooking in homes.
 - Other Energy (10%), all emissions from the Energy sector which are not directly associated with electricity or heat production, such as fuel extraction, refining, processing, and transportation.
 - Waste management is another important sector responsible for methane emissions.

Figure 1. Global Greenhouse Gas Emissions by economic sector based on global emissions in 2010 (source: Intergovernmental Panel on Climate Change, 2014).



- As the World Meteorological Organization notes in its latest report on the state of the global climate, we are already experiencing a temperature increase of 1.1°C above pre-industrial levels in 2016.

- An increase of 2°C compared to the temperature in pre-industrial times is seen by scientists as the threshold beyond which there is a much higher risk that dangerous and possibly catastrophic changes in the global environment will occur.
- In order to limit global mean temperature increase to well below 2°C, as stipulated by the Paris Agreement in 2015, there is a need to act fast and decisively to reduce greenhouse gas emissions.
- If humans continue to emit greenhouse gases at current rates, the remaining carbon budget to reduce risk of exceeding the 2° C target will be exhausted in around 20 years. Emissions should peak by 2020 and approach zero by around 2050 if the world is serious about reducing risk. As a simple rule of thumb, this means halving global emissions every decade.

What are the consequences of climate change?

- Earth is approaching critical “tipping points”. By crossing these thresholds, the planet may see abrupt, and possibly irreversible, shifts in the workings of the Arctic, Amazon, and other parts of the globe.
- The higher the rise in average global temperature, the more severe will be the impacts of climate change which pose tremendous risks for development. For example, these will include:
 - Higher temperatures and more heat waves
 - Changing rain and snow patterns
 - Less snow and ice
 - Thawing permafrost
 - Stronger storms (but in many cases, e.g. for hurricanes, scientific certainty is lower)
 - Changes in animal migration and life cycles
 - Changes in plant life cycles
 - More wildfires and droughts
 - Warmer oceans
 - Rising sea level
 - Ocean acidification and damaged corals
- Secondary impacts on socio-economic sectors will include, for example, impacts on:
 - Water availability
 - Agriculture and Food security
 - Ecosystems and biodiversity
 - Coastal zones
 - Urban areas

- Energy production
- Human health
- Security and conflict
- Tourism
- The economic costs of climate change are already being felt, and the some of the world's poorest nations are bearing the heaviest burden.
- Climate change will have a profound impact on human health by placing new pressures on the food and water security in nations around the world.
- Climate change is likely to exacerbate migration, civil unrest and even conflict. In 2015, more than 19 million people globally were displaced by natural disasters and extreme weather events, and climate change will likely cause that number to grow.

What are the possible solutions?

- There are two complementary strategies to respond to climate change. These are called “mitigation” and “adaptation”.
- Mitigation deals with the causes, and aims at reducing emissions (or increasing sinks) of greenhouse gases so to reduce the magnitude of climate change. Mitigation actions include for example:
 - Researching and promoting renewable energy
 - Promoting sustainable agriculture
 - Limiting greenhouse gas emissions from transport
 - Protecting and enhancing forests as carbon sinks
- Adaptation deals with the consequences, and aims at reducing vulnerability and hence reducing losses associated with climate change. Adaptation actions include for example:
 - Improving regulations towards climate-proofing and resilience to climate change
 - Technical solutions like coastal protection (mangroves), infrastructure and urban greening, water storage and management, climate smart agriculture
 - Promoting research for regional climate models; climate-resilient breeds/species
 - Developing institutional capacities in countries e.g. training technical staff in ministries in interpreting climate data; improving management skills
- The Paris Agreement defines the international regime on climate change under the United Nations Framework Convention on Climate Change (UNFCCC). It was reached outside Paris in December 2015. As of July 2018, 195 UNFCCC members have signed the agreement, and 180 have ratified it hence become party to it.

- The Paris Agreement's long-term goal is to keep the increase in global average temperature to well below 2 °C above pre-industrial levels; and to limit the increase to 1.5 °C, since this would substantially reduce the risks and effects of climate change.
- Under the Paris Agreement national reductions in greenhouse emissions are voluntary and the current pledges by countries do not do enough to head off severe effects. But the agreement is supposed to be reviewed every 5 years so that countries ramp up their commitments.
- The Paris Agreement not only includes greenhouse gas mitigation provisions, but also adaptation provisions, and finance provisions to support climate change projects in developing countries.
- President Trump announced in 2017 that he would pull the United States out of the Paris Agreement. Though under the agreement, the earliest effective date of withdrawal for the U.S. is November 2020, shortly before the end of President Trump's current term, the U.S. have already started undermining the Agreement through domestic policies that are contrary to it. Other countries have said they would go forward regardless of American intentions and replace U.S. leadership.
- Even if the world meets the Paris Agreement targets, communities across the globe will still need to build resilience and adapt to the changes already under way.

Final call to save the world from 'climate catastrophe'

By Matt McGrath

Environment correspondent, Incheon, South Korea

BBC News, 8 October 2018

It's the final call, say scientists, the most extensive warning yet on the risks of rising global temperatures. Their **dramatic report on keeping that rise under 1.5 degrees C** says the world is now completely off track, heading instead towards 3C.

Keeping to the preferred target of 1.5C above pre-industrial levels will mean "rapid, far-reaching and unprecedented changes in all aspects of society".

It will be hugely expensive - but the window of opportunity remains open.

After three years of research and a week of haggling between scientists and government officials at a meeting in South Korea, the Intergovernmental Panel on Climate Change (IPCC) has issued a special report on the impact of global warming of 1.5C.

The critical 33-page Summary for Policymakers certainly bears the hallmarks of difficult negotiations between climate researchers determined to stick to what their studies have shown and political representatives more concerned with economies and living standards.

Despite the inevitable compromises, there are some key messages that come through loud and clear.

"The first is that limiting warming to 1.5C brings a lot of benefits compared with limiting it to two degrees. It really reduces the impacts of climate change in very important ways," said Prof Jim Skea, who co-chairs the IPCC.

"The second is the unprecedented nature of the changes that are required if we are to limit warming to 1.5C - changes to energy systems, changes to the way we manage land, changes to the way we move around with transportation."

What's the one big takeaway?

The report says there must be rapid and significant changes in four big global systems:

energy • land use • cities • industry

But it adds that the world cannot meet its target without changes by individuals, urging people to:

buy less meat, milk, cheese and butter and more **locally sourced seasonal food** - and throw less of it away • drive **electric cars** but walk or cycle short distances • take **trains and buses** instead of planes • use **videoconferencing** instead of business travel • use a **washing line** instead of a tumble dryer • **insulate** homes • demand **low carbon** in every consumer product

Lifestyle changes can make a big difference, said Dr Debra Roberts, the IPCC's other co-chair.

"That's a very empowering message for the individual," she said. "This is not about remote science; it is about where we live and work, and it gives us a cue on how we might be able to contribute to that massive change, because everyone is going to have to be involved."

"You might say you don't have control over land use, but you do have control over what you eat and that determines land use.

"We can choose the way we move in cities and if we don't have access to public transport - make sure you are electing politicians who provide options around public transport."

"Scientists might want to write in capital letters, 'ACT NOW, IDIOTS,' but they need to say that with facts and numbers," said Kaisa Kosonen, of Greenpeace, who was an observer at the negotiations. "And they have."

The researchers have used these facts and numbers to paint a picture of the world with a dangerous fever, caused by humans. We used to think if we could keep warming below two degrees this century, then the changes we would experience would be manageable. Not any more. This new study says that going past 1.5C is dicing with the planet's liveability. And the 1.5C temperature "guard rail" could be exceeded in just 12 years, in 2030. We can stay below it - but it will require urgent, large-scale changes from governments and individuals and we will have to invest a massive pile of cash every year, about 2.5% of global gross domestic product (GDP), the value of all goods and services produced, for two decades. Even then, we will still need machines, trees and plants to capture carbon from the air that we can then store deep underground - forever.

Risks for natural, managed and human systems

Impact of average global temperature above pre-industrial level



Coral reefs
2C Very high
1.5C Very high
0.87C High



Small scale fisheries
2C High
1.5C High
0.87C Moderate



Arctic
2C Very high
1.5C High
0.87C Moderate



Tourism
2C Moderate
1.5C Moderate
0.87C Moderate



Mangroves
2C Moderate
1.5C Moderate
0.87C Undetectable

Source:IPCC



Five steps to 1.5

- Global emissions of CO2 need to decline by 45% from 2010 levels by 2030
- Renewables are estimated to provide up to 85% of global electricity by 2050
- Coal is expected to reduce to close to zero
- Up to seven million sq km of land will be needed for energy crops (a bit less than the size of Australia)
- Global net zero emissions by 2050

How much will all this cost?

It won't come cheap. The report says to limit warming to 1.5C, will involve "annual average investment needs in the energy system of around \$2.4 trillion" between 2016 and 2035.

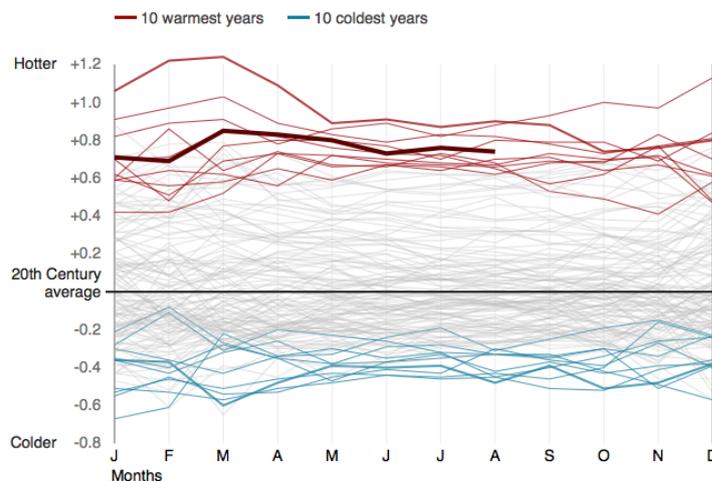
Experts believe this number needs to be put in context.

"There are costs and benefits you have to weigh up," said Dr Stephen Cornelius, a former UK IPCC negotiator now with WWF. He says making big emissions cuts in the short term will cost money but be cheaper than paying for carbon dioxide removal later this century.

"The report also talks about the benefits as there is higher economic growth at 1.5 degrees than there is at 2C and you don't have the higher risk of catastrophic impacts at 1.5 that you do at two."

How years compare with the 20th Century average

2018 is on course to be fourth warmest year



What happens if we don't act?

The researchers say that if we fail to keep temperature rises below 1.5C, we are in for some significant and dangerous changes to our world.

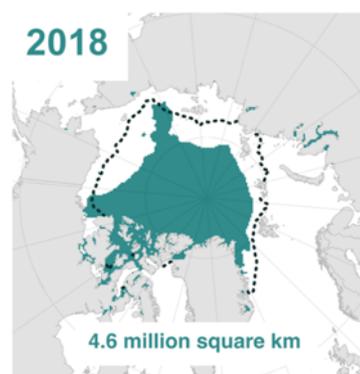
You can kiss coral reefs goodbye, as the report says they would be essentially 100% wiped out at two degrees of warming.

Global sea-level will rise about 10cm (4in) more if we let warming go to 2C. That may not sound like much but keeping to 1.5C means that 10 million fewer people would be exposed to the risks of flooding.

There are also significant impacts on ocean temperatures and acidity, and the ability to grow crops such as rice, maize and wheat.

"We are already in the danger zone at one degree of warming," said Kaisa Kosonen, from Greenpeace. "Both poles are melting at an accelerated rate; ancient trees that have been there for hundreds of years are suddenly dying; and the summer we've just experienced - basically, the whole world was on fire."

Arctic sea ice minimum extent



Is this plan at all feasible?

Analysis by David Shukman, BBC science editor

The countdown to the worst of global warming seems to have accelerated. Seriously damaging impacts are no longer on a distant horizon later this century but within a timeframe that appears uncomfortably close.

By the same token, the report's "pathways" for keeping a lid on temperatures all mean that hard decisions cannot be delayed:

- a shift away from fossil fuels by mid-century

- coal phased out far sooner than previously suggested

- vast tracts of land given over to forests

It's mind-bending stuff and some will say it's hopelessly unrealistic, a climate scientists' fantasy.

So is any of it plausible? On the one hand, the global economy relies on carbon and key activities depend on it. On the other, wind turbines and solar panels have tumbled in price and more and more countries and states such as California are setting ambitious green targets.

Ultimately, politicians will face a difficult choice: persuade their voters that the revolutionary change outlined in the report is urgently needed or ignore it and say the scientists have got it wrong.

Is all this about saving small island states?

The idea of keeping the global temperature rise to 1.5 is something very close to the hearts and minds of small island and low-lying states, which fear being inundated with flooding if temperatures go to two degrees.

But over the three years that the report was in preparation, more and more scientific evidence has been published showing the benefits of staying close to 1.5C are not just for island nations in the Pacific.

"If you save a small island country, then you save the world," said Dr Amjad Abdulla, an IPCC author, from the Maldives. "Because the report clearly states that no-one is going to be immune. It's about morality - it's about humanity."

How long have we got?

Not long at all. But that issue is now in the hands of political leaders. The report says hard decisions can no longer be kicked down the road. If the nations of the world don't act soon, they will have to rely even more on unproven technologies to take carbon out of the air - an expensive and uncertain road.

"They really need to start work immediately. The report is clear that if governments just fulfil the pledges they made in the Paris agreement for 2030, it is not good enough. It will make it very difficult to consider global warming of 1.5C," said Prof Jim Skea.

"If they read the report and decide to increase their ambitions and act more immediately, then 1.5C stays within reach - that's the nature of the choice they face."

Campaigners and environmentalists, who have welcomed the report, say there is simply no time left for debate.

"This is the moment where we need to decide" said Kaisa Kosonen. "We want to move to clean energy, sustainable lifestyles. We want to protect our forests and species. This is the moment that we will remember; this is the year when the turning point happened."