



# SUSTAINABILITY AT D&AD FESTIVAL 2018

AS A NON-PROFIT ADVERTISING AND DESIGN ASSOCIATION, ALL  
D&AD'S SURPLUSES GO STRAIGHT INTO PROGRAMMES SUCH AS  
NEW BLOOD, INSPIRING THE NEXT GENERATION OF CREATIVE TALENT  
AND STIMULATING THE CREATIVE INDUSTRY TO WORK TOWARDS  
A FAIRER MORE SUSTAINABLE FUTURE.

WE PUT SUSTAINABILITY AT THE HEART OF DECISION MAKING,  
INCLUDING ENVIRONMENTAL, AND ARE COMMITTED TO  
TRANSFORMING THE COMPANY AS A WHOLE IN ORDER TO  
REDUCE OUR ENVIRONMENTAL IMPACT.

Working with Julie’s Bicycle in 2015, we pioneered a series of creative events aimed at raising awareness around climate change. More importantly, we benchmarked D&AD’s environmental performance against the industry average. Our initial Environmental Audit reported that the carbon footprint of D&AD Festival 2015 was 15 times higher than the head office’s annual environmental impact.

The contributors to the overall greenhouse gases produced from D&AD Festival included Travel, Energy, Waste, Catering and other Suppliers. However, sustainability at D&AD extends further than that. The festival is an opportunity to bring the Community together to apply their creativity in solving the challenges our industry faces.

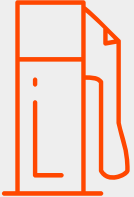




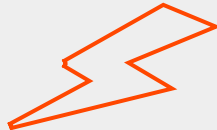


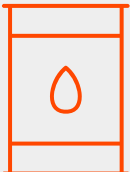


Since 2016 our aim has been to reduce D&AD’s carbon footprint by building a more sustainable festival.

Overall Results	Tonne C02e	Conversion Factor	
Flight Travel (km)	162		
Domestic (km)	2	0.27867	kg C02e per passenger km
Short-haul economy (km)	8	0.16508	kg C02e per passenger km
Long-haul economy (km)	152	0.14678	kg C02e per passenger km
Energy	4.5		
Grid electricity (kWh)	4.5	0.44932	kg C02e per kWh
Mains gas (kWh)	0	0.184	kg C02e per kWh
Diesel use (litre)	0.0	2.6762	kg C02e per litre
Waste	0.12		
Waste to energy	0.05	21	kg C02e per tonne
Recycling	0.07	21	kg C02e per tonne
Total Carbon Footprint	166.6	166.6	

Total carbon footprint of D&AD Festival 2018

This total footprint of 166.6 CO<sub>2</sub>e can be difficult to visualise, in order to gain a better understanding of what it really means, it equates to:

### CO<sub>2</sub> Emissions from

<b>18,746</b>  Gallons of gasoline consumed	or	<b>182,276</b>  Pounds of coal burned	or	<b>2.2</b>  Trucks' worth of gasoline	or	<b>18</b>  Homes' energy use for a year
<b>0.042</b>  Wind turbines running for a year	or	<b>25</b>  Homes' electricity for a year	or	<b>0.909</b>  Railcars' worth of coal burned	or	<b>5,576</b>  Incandescents switched to LEDs
<b>386</b>  Barrels of oil consumed	or	<b>6,811</b>  Propane for home barbeques	or	<b>0</b>  Coal-fired power plants in a year		

# TRAVEL

With around 110 flights, including 80 long-haul, travel contributed to 97% of D&AD Festival's carbon footprint in 2018.

# D&AD Festival

## Carbon Footprint 2018

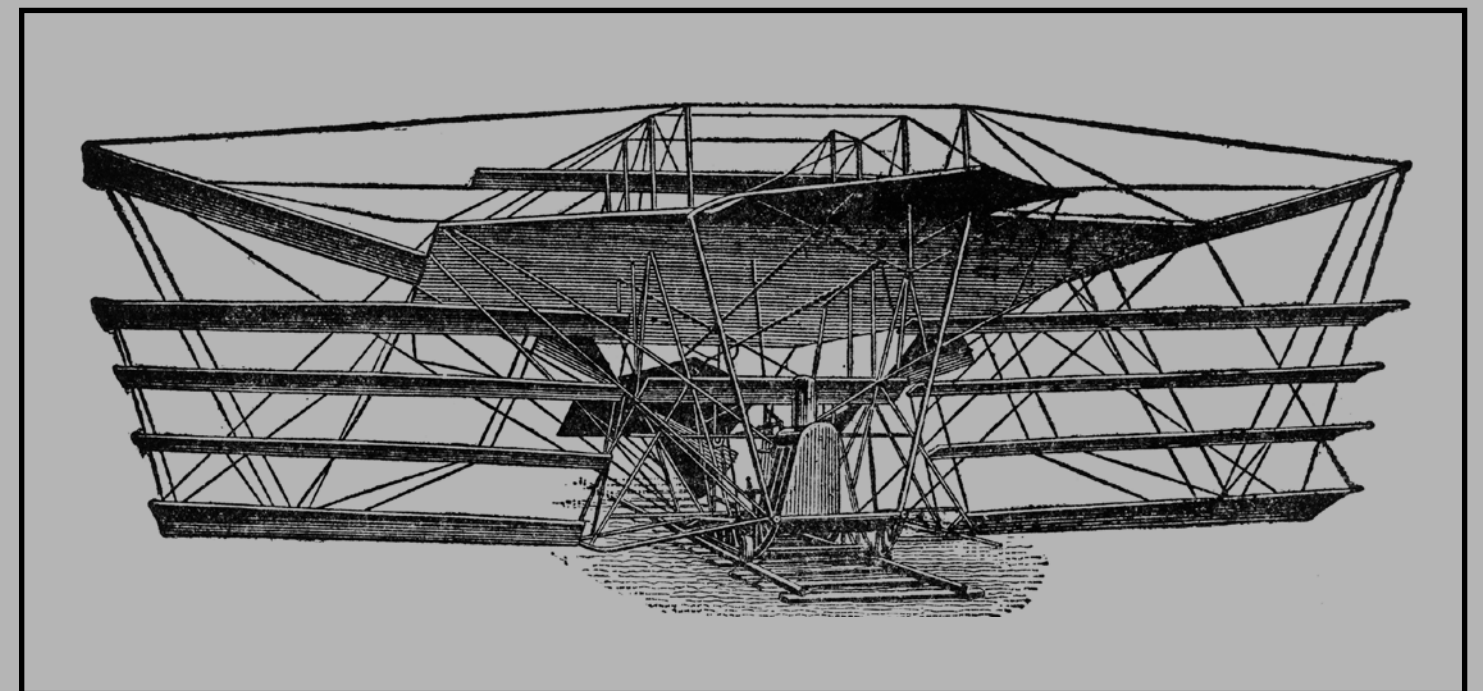
	Flights	Per Flight (km)	Total Units (km)	2017 Total km	C02	Conversion	
<b>Flight Travel (km)</b>				1,096,058	162		
Domestic (km)	7	926	926	10,186	2	0.27867	kg C02e per passenger km
Short-haul economy (km)	23	2,216	2,216	48,752	8	0.16508	kg C02e per passenger km
Long-haul economy (km)	80	12,964	1,037,120	1,037,120	152	0.14678	kg C02e per passenger km

Air travel is usually the largest component of the carbon footprint. A single return flight from London to New York contributes to almost a quarter of the average person's annual emissions. The easiest way to make a big difference is to go by train or not take as many flights.

Reducing our travel carbon footprint is the biggest challenge we face. D&AD Festival relies on the attendance of creatives from around the world, to judge the D&AD Awards and enrich the creative industry with their foreign and diverse work. However, we are in the process of implementing an action plan for future festivals, addressing this issue. For example, rewarding festival attendees who travel by low emission means, such as flying light in economy

class, on the latest planes, offering greater overall fuel efficiency.

In the meantime, we assessed our policies, staff responsibilities and procurement, even the carbon footprint of local travel and everyday commuting. D&AD staff are now staying locally during the festival and carpooling when travel to other venues is required.



# ENERGY

As the second biggest factor,  
energy contributed to 2.7% of D&AD  
Festival's carbon footprint in 2018.



We planned energy requirements carefully, in advance, for both heating and cooling, and power supplies for operations. To decarbonise heating, we elected not to power the diesel generators used pre 2018 to heat the venue.

Beneficially, the weather was in our favour. During the event it was warm, therefore

we didn't have to rely on additional heating. We had 3,800 visitors to the festival, so when we tweeted to say that we were able to rely on body heat to warm up the venue, we weren't joking.

As a result, we reduced our energy carbon footprint by 75% compared to 2017.

# WASTE

An area in which the festival does perform well is waste, or the lack of it. We are in the process of developing an approach to design out waste to landfill and this is reflected in the figures.

There was 5.9 tonnes of waste generated at the festival in 2018, of which 56% was effectively recycled. The average festival event in the UK only recycles 32% of their materials, putting us ahead of the curve, but always looking to improve.

The other 44% of waste created at D&AD Festival is incinerated in a waste

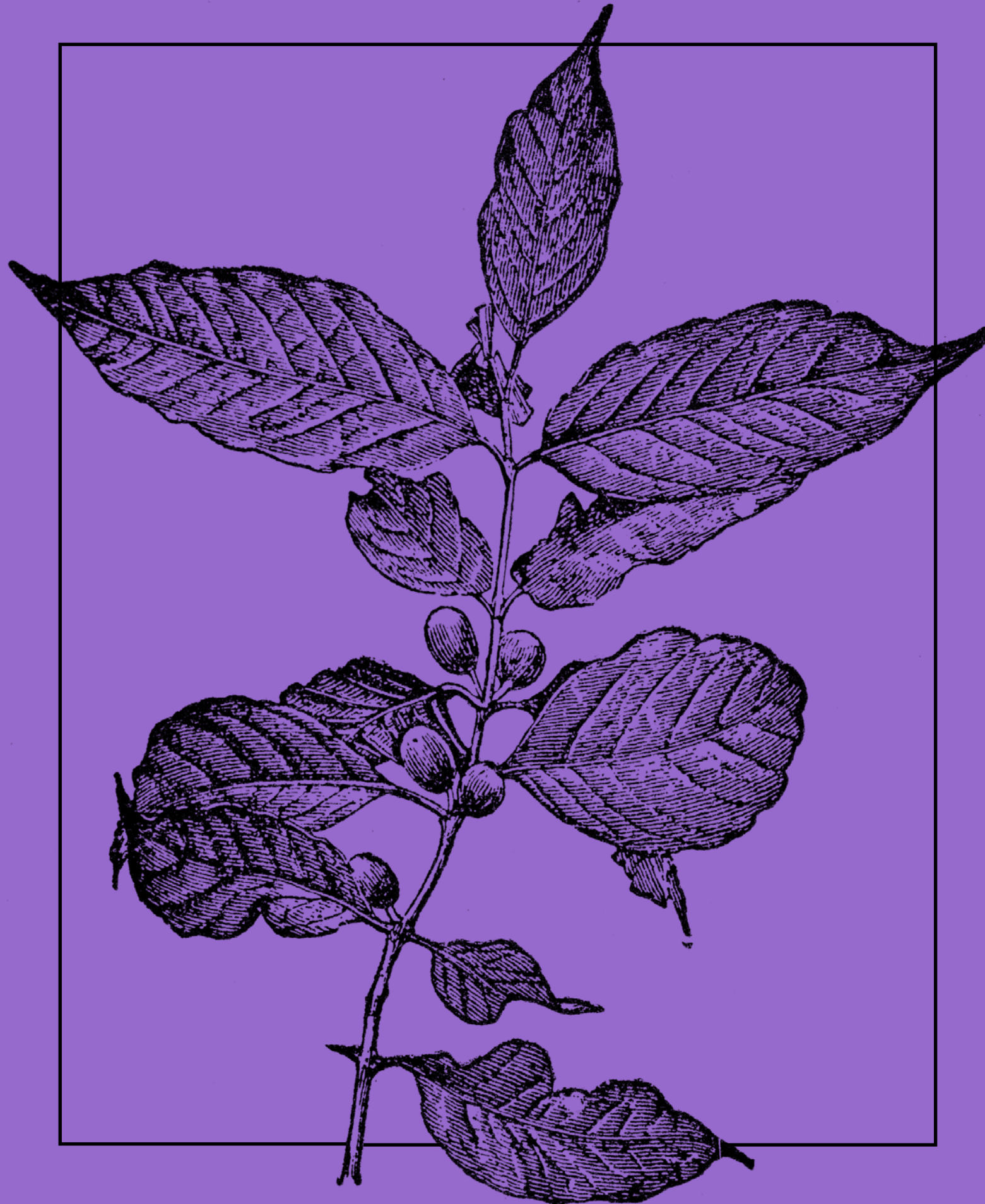
energy plant, rather than going straight to landfill, as is the norm with other events. This incineration process adheres to pollution controls and regulations as well as producing energy as a by-product.

We are always looking to source sustainably, using materials that are reclaimed, recycled or upcycled.

# CATERING

When it comes to eating sustainably at a festival, all the same real-life principles apply: organic, local, reduced food mile and vegetable-focused meals are the most environmentally sustainable.





When selecting suppliers for the festival we focused on three key areas: sourcing of the food, food packaging (including the cutlery and service ware) and waste management. These guidelines helped us to work with eco-friendly companies, as well as increase the level of our own recycling, cutting down on waste.

We chose to work with Get Stuffed Catering for a number of their sustainable credentials, for example: using 100% organic or free-range meat and 100% sustainably sourced fish. Working with smaller, independent companies also provides greater transparency and allows for sustainable decision making.

The use of independent didn't just stop at meal times, we also improved the credentials of our snack, caffeinated and soft drink options by sourcing from smaller brands. Chocolate was supplied by the organic and fair trade Seed & Bean, we chose fruit as a healthy and packaging-free alternative to crisps, Hundred House Coffee kept us caffeinated and the organic Karma Cola helped us beat the mid-afternoon slump.

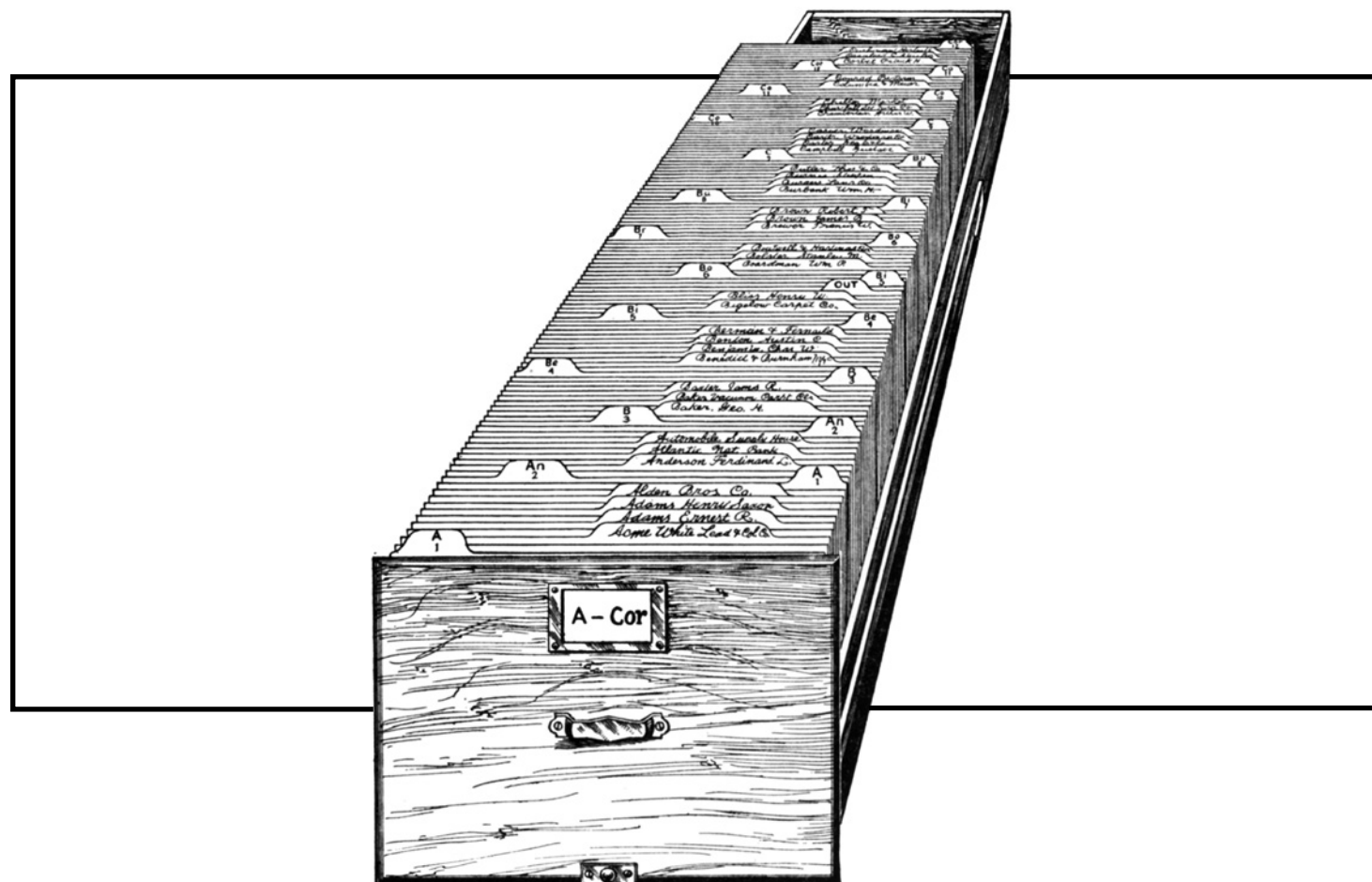
# SUPPLIERS

The suppliers we work with are key to creating a sustainable and successful festival.

We built sustainability requirements into the procurement process. We designed a questionnaire and tailored the questions to the types of service or goods being supplied to the festival. For example we would ask our suppliers questions about their approach to waste and whether the lighting suppliers use LEDs.

Our suppliers can be broken down into four main categories:

- **Production companies**, where we made sure the suppliers used energy-efficient lighting and sound equipment.
- **Waste companies**, that were designed to reduce the emission of air pollutants exhausted into the atmosphere.
- **Venue hire**, where we explored event impacts e.g. energy, water and waste and what environmental practices were already in place at The Old Truman Brewery.
- **Event crew**, that also enriched our local community by working with Connection Crew to contribute 105 'ex-homeless hours' working at the festival.





# COMMUNITY

We put sustainability at the heart of all our exhibits, talks, masterclasses and events. D&AD Festival sees sustainability integrated into everything we do.



From simple environmental changes such as using less plastic, through to facilitating conversations on the future of sustainable packaging design.

Our impact within the community isn't directly measurable, but the lack of hard figures doesn't deter us from continuing our work in these key areas:

- **Brand activations** have a huge impact on the overall message that D&AD Festival sends out. By working closely with selected sponsors we can do a lot to highlight environmental issues. Such as our work with Adobe and Microsoft. Promoting creative excellence alongside responsible consumption, Adobe invited D&AD festival-goers to create a bespoke series of refillable water bottles and coffee cups. Each was designed and produced on-site using Adobe's Creative Cloud software and the Microsoft Surface family of devices.

They could be refilled at various outlets around the venue and taken home as a sustainable memento of their experience at D&AD Festival.

- **D&AD Festival 2018 programme** included a session on 'The Creative Industry and Sustainability' where a panel of industry experts emphasised how the creative community can help drive a sustainable behaviour change. This was one of ways that we can give sustainability a platform.

- Our three-day **Exhibition** highlighted the conversation of environmentally friendly design: Sustainable Packaging Design, Sustainable Product Design and Creativity for Good all showcase the most outstanding work that can drive real change, see the winning work [here](#) or read case studies [here](#).

But we don't stop there. By working with our local community all year round, we are helping shape future talent by promoting and stimulating creativity as a driver of economic and social good.

Respected designers have the power to influence their respective audiences, using design to create new context for people to understand sustainable issues.

This year at D&AD Festival, primary and secondary students were invited to The Old Truman Brewery, to get a feel for the opportunities available to them.

The students were able to take part in exciting workshops and talks from established creative agencies.

*“The brilliant thing about these guys is that they are so curious, and being creative is all about curiosity.*

*Its helping them discover and see what the future is instal for them.”*

*- Matt Watson, Creative Director, Digitas*

*“Pitch Futures at D&AD Festival gave local Primary School children from Rushmore School in Hackney the opportunity to learn about the creative industry and what type of roles are available to them from selected talent including creatives, VFX artists, moving-image directors and animators.*

*The children also had the opportunity to tour the festival and check out the award-winning work.”*

*- Sherry Collins, Founder/Editor, The Pitch Fanzine*

# CONCLUSION

The D&AD Festival is an opportunity for creatives to come together and use their collective skills to solve sustainability issues.

This in itself is a unique opportunity for the creative community to work on the sustainability agenda.

Our initial environmental audit reported that the energy emission of D&AD Festival 2015 was 15 times higher than the head office's annual environmental impact.

Launched in 2016, our sustainability policy set out to add sustainability to the core of D&AD Festival.

By 2018 we reduced our environmental impact by 5% and we'll continue to refine our efforts.

We hope our work can inspire others to design more eco-friendly and sustainable events.

## **Get in Touch**

Emmeline Skelton,  
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THANK YOU