

Bloomberg Green at COP28

Special Session: The Bloomberg Green Dinner

John Fraher: Good evening, everyone. Thank you all for coming to our dinner to celebrate the end of our two-day Green Summit here in Dubai. I think looking around the summit, I think we, at Bloomberg Green, we just feel this immense pride at how far we've come over the last four years. We had fascinating panels on inclusivity, we heard from youth activists, we saw Al Gore being mobbed as if he was Beyoncé, and we even had a sex joke from John Kerry. Bloomberg Green offers the best content when it comes to climate, and I think today proved it.

I think more seriously when you look across all of the different contributors to what made this Green Summit such a success, we obviously had fantastic journalists from Bloomberg Green, but you also heard from our colleagues in BNEF, from Bloomberg Intelligence. I think what you saw at the Green Summit was just a sense of what Bloomberg offers these days when it comes to editorial, and research, and analysis on the energy transition, which we think is one of the biggest and most powerful, most important stories in the world to date. Thank you all for coming.

Before we get on with the program, though, I do need to thank a few people. First of all, this summit would not have been possible without the incredible work of Meg Szabo, who put the whole program together, working closely with Abby Danzig. She's done an amazing job. I can't see where she is now, she's probably very busy somewhere. I think our journalism, Will Kennedy, has been driving our reporters on the ground. We have about 20 reporters here over the course of the two weeks reporting the blow-by-blow accounts of everything that's happening in COP, and Yoko Shimizu, who's been running our TV operations.

Our live TV operations here would not be possible without any of them, and as I said, my colleagues in BNEF and Bloomberg Intelligence. Of course, also very important to say that this tonight would not be possible without the cooperation of our presenting sponsor, the Indiana Economic Development Corporation. Thank you to them. Now, it's time to get things started. We're going to kick off tonight by looking at the intersection of culture and climate change, and talk a little bit about how entertainment can be used to catalyze climate action, and in particular, the role of electric racing and climate action. I'm going to hand over to the first panel. Thanks, everyone.

[applause]

Please, welcome to the stage Rodi Basso, Co-Founder and CEO of the E1 Championship, Sylvain Filippi, Managing Director & Chief Technology Officer of the Envision Racing Formula E Team for a conversation with Bloomberg's Dana Perkins.

Dana Perkins: Let's actually get to what we're here to discuss, which is, e-motorsports, but motorsports generally are thrilling displays of speed. People love watching them. They are technically very advanced when it comes to the vehicles themselves in engineering feats, and then of course, displays of skill by the drivers

themselves. In 2014, motorsport was changed when Formula E was born, and things have never been the same. We have been able to see a competitive advantage, not in terms just of emissions, but in terms of how this sport is perceived.

Actually, the vehicles themselves are fascinating. Hopefully, we can talk about that. Also now, motorsports for water are going to be changed as of next year. We've got boats and electric vehicle racing on the ground to discuss. Actually, I want to talk about you, Sylvain. You oversee Envisions Formula E Team. You even set up an early racing championship of your own, and you owned one of the original Tesla Roadsters, so you are someone who very much cares about e-motorsports and electric vehicles, generally. I want to know what originally brought you to this space to begin with?

Sylvain Filippi: [chuckles] Good question. Good evening, everyone. I don't know if we have time for the whole story. Actually, pretty much almost to this day, our race team was incorporated 10 years ago to the end of 2013 when all the teams and Formula E was set up. In nine months from incorporation to racing, we were racing in Beijing in September 2014. In hindsight, a crazy journey from starting teams, hiring engineers and mechanics, building cars critically, and formally doing a good job at finding somewhere to race. It was a very much startup mode at the time.

In the last 10 years, of course, the sport has grown tremendously to what it is now, with 400 million people watching, and then growing fast. Of course, the technology, which is my passion really, where you look at the cars 10 years ago and the cars now, and they're obviously widely different. Maybe it was quite later, but the joke I always make is when we started, the cars were arguably really bad in terms of range, and power, and so on.

Each driver had to have two cars to complete a race, and jump from one car to the other. Some people said, "What are you doing? If anything, you're highlighting the problems of electric cars." We said what, "Don't judge us on where we are now, please judge us on how quickly we're going to improve that technology." It's all about the journey.

Look, nine years later, the cars are smaller and lighter than Formula One car's, will soon produce pretty much the same power, and will accelerate from zero to 60 miles an hour in less than two seconds, and are just absolute monsters of a car. I think it's a really, really cool journey.

Dana: When you think about it, you could actually perhaps classify the Roadster as a classic car now.

Sylvain: Definitely.

Dana: [laughs] It fits in my category. Rodi, I want to switch to you. You founded the E1 Championship with the CEO Formula E, and it is set to start racing boats on waterways and coastlines across the globe next year with its inaugural season starting in January. Tell us about the inspiration and the aims for this championship.

Rodi Basso: Sure. First of all, thank you for the invite this evening. It's important to spread as much as possible what we are trying to do, and to allow people

understanding that there is a revolution happening, and this is really a race to efficiency. Is not only a matter of electrification as a specific technology, but we all need to work on finding more and more efficiency in what we're doing and how we move around because the planet is asking this, and this is not me as an engineer to say that, but I'm surrounded by scientists of the highest ranking that are really suggesting that we got to do something.

The good news as a sport is that we want to spread the optimism that through actions, we can definitely achieve incredible aims and targets. In terms of inspiration, everything started because I always work in motorsport and motor racing in general. I've been involved in electrification process of Formula One, Formula E. I was in McLaren, leading the business units of motorsport to develop the battery for Formula E, and always being very close to these new trends. As an engineer, very enthusiastic about the next way, how we're going to move around. In the meantime, in very simple terms, I love the sea. I come from a sea place.

I love the coastal area. In terms of the lifestyle, and how you can enjoy it, I want to make sure that my kids and the future generation can enjoy the lifestyle around the coastal areas as much as I have done so far. Hopefully, I will do for long time. I felt like instead of going in the middle of nowhere racing, why don't I go and show up in places like Monaco, Venice, Jeddah, and Geneva, and Puerto Banús because this is our plan starting from the beginning of next year, as you say. In the meantime, an interesting story is about our designer, a Norwegian designer called Sophie Horn. She came with the idea of using the foils to replicate the glide of the birds on the water. I welcome this idea as an engineer because by what I have learned in my motorsport career, you need to redesign completely the way you engineer the cars, the vessels, and so on. As everybody knows, the density of the water is 800 times higher than the air. By lifting the boats, we immediately gain incredible efficiency, and we can run a smaller battery for accelerating the vessel to the highest speed, which is the most important thing for a racing application. This mix of passion, and intuition, and inspiration from Sophie took me to where we are now, which is ready to go.

Dana: Right. We're going to switch back to the ground for a second. Actually, I want to refer to a report that my team, so the BNEF team just put out yesterday, which is our Zero-Emissions Vehicles Factbook. In that, they noted that car ownership is rising for electric vehicles. Those sales in 2023 are expected to be 4.2 million. Now, that's compared with 10.5 million in 2022 and only 6.5 million in 2021. I want to know what you think Formula E has had to do with encouraging the appeal of electric vehicles for consumers.

Sylvain: We had a part to play. I think it's difficult to quantify in many ways, but I know what we've done and I know the effect. You can look back at our objectives and what we used to say in the media many years ago. I was always very bullish on how electric cars are going to succeed from 10 years ago, simply because we said at the beginning that the aim of Formula E was twofold, really. There's a technology pillar, accelerate the innovation and improvement of electric powertrains as quickly as possible to make the cars just better than Intel Commission cars in any single way.

At the time, there was a lot of talk about subsidies and making the cars, and it's still the case. We always said we want as quickly as possible to make electric cars better in every way, whether it's efficiency, so cost of running, performance, so comforts, whatever you choose, the car is better. That can only happen through technology. Battery energy density improvements, super high efficient power trains, software and so on. We've been working on that. For those who are interested, the technology of Formula E has improved a lot.

We've tripled the amount of power, our efficiency of our cars is now 95% from the battery to the wheel. An electric road car on the road is about 80 and the petrol car is 15 to 20, so big differences. A huge push on technology, which is trickling down. The latest 800-volt architecture for road cars, the latest Platforms comes from Formula E that we started nine years ago. We had to build our own components because that architecture did not exist, and many other innovations that came with that. The second pillar to get to that mass adoption is the marketing and the media platform. There's little point developing all that technology if no one knows about it. Here, really frankly, the genius of Formula E was going back to the beginnings and say, "Look, the passion of sport, and the engagement that you get from fans around sports has always been 100 times more than anything else, really." People care about sports. The combination of the amazing technology in the cars and ultimately the sporting contest of humans or drivers driving these things is what makes it so powerful.

We would never get that level of engagement if we were just running engineering programs somewhere. We would develop the same tech, but no one would really care. It's really about the combination of sport and technology. If we do these two things right, then we'll get, as I said, 400 million people watching last year, and you will think that a lot of them are watching these cars going almost 200 miles an hour, we're doing in the US for almost an hour. They're like, "Well, if these cars can do this, they're probably good enough for what I'm going to need every day."

Dana: Let's talk about the fans. You said 400 million were watching last year and the year before it was about 255 million. What do you think has been behind this rapid increase in fans?

Sylvain: Many factors. We started growing really, really fast then COVID happened. We got pretty badly hit because we are or we were racing and we love racing in city centers. As you can imagine, the city mayors during COVID were like, "Maybe not." For a year, it was a bit slow. Then now we're picking up the growth really fast again. There's many factors. I think performance is a big one. I'm always a very big fan of saying we need to make these cars as fast as we can, as quickly as we can to make them very impressive. People love Formula One because if you look at a Formula One car, even if the car is not moving, you know that it's a beast, you know what this car can do.

I think we are trying to replicate that and make here. You look at a Formula E car and you know this thing accelerates under two seconds to 60. It's a really amazing piece of technology, and then combined with really good racing. We work really closely with the FIA and to make sure that the rules and regulations will have really good racing. It's not so fun when you always know who's going to win. We are in the fortunate position that we are not like that. You need a good sporting spectacle, but

you need really fast, exciting cars. I think that's what will make the sport grow quickly.

Dana: Let's stay on the fans. Actually, let's talk about the demographics a little bit. I looked at a 2022 YouGov poll, so that's for the UK and this is going to differ by country. It noted that 18% of Formula E fans are between 18 to 24 years old. Now, when you compare that with General Motorsports, Motorsports are 7%. Then when you go to the 25 to 39 year old demographic, it's 27% of Formula E fans compared to 18% for General Motorsports. Why do you think it's appealing to this younger demographic? What plays into their likings for Formula E? Then we should actually say what do we think is going to be the E1 demographic? Do we think it's going to be similar? Let's start with you, Sylvain, and let's go to Rodi.

Sylvain: You're right. It's really, really encouraging for us and also much more gender-balanced. That's what we see, hugely more gender-balanced than traditional motorsports. The main CIC, so my example I have is through universities. I work with Cranfield University in England and others, and all the super specialized engineering master degrees on various things. All the students are crazy about what we do simply because they know it's the future. At the end of the day, working on an internal combustion engine, everything has been done. You can always fine-tune to the final 0.something%, but frankly, it's not that exciting.

What we are, even though electric motor has been around for a long time, the rate of progress that we are seeing and still implementing in these cars is really, really steep. For engineers especially, there's still a really big role to play, and they can arrive and really make a difference. We see a lot of interest in young engineers joining our teams and trying to bring this new way of doing it. Also, at the end of the day, a lot of what we do is software now.

There's the hardware, the gearbox, but we have very few moving parts. A lot of the optimization comes from software as well, and there's clearly a generation mindset where younger generation is really good at that. It's really encouraging for the future. We have access to a talent pool that is really motivated.

Dana: Who will be the fans of E1?

Rodi: That's an interesting question, of course, because as I say, we would start the championship in 1st and 2nd of February in Jeddah. Two years ago, we ran a marketing research interviewing, I think, 3000 people and explaining what E1 was about. I have to say the center of gravity of the interest was very similar to what we see with Formula E today. Maybe in simple terms, this kind of generation is more interested in the very future of the planet because that's the planet they will have to live in. They are very sensitive to the topic of how the mobility of the future will be.

In the same time, and then we talk marketing here, but of course audience as well, we have adopted the strategy of having, as a team owner, celebrities of the ranking of Tom Brady, Steve Aoki, the DJ, Sergio Pérez, the Formula One driver, Rafael Nadal, and so on. By putting all these celebrities together, we try to inspire all different level of generation that are coming together with these sport legends and entertainment people. For sure, we will take a part of this followship to begin with, but we are today with Formula E was 10 years ago. We are in the beginning of the

journey, and it will be very exciting to actually analyze and understand where our proposition will resonate the most.

Dana: There is one team that does not have a celebrity sponsor, and that is the city of Venice. Venice, as I believe we all know, is one of the cities in Europe that is going to be most vulnerable to sea level rise, and is already experiencing various issues right now. Do you think that their vulnerability to climate change is part of the motivation for them to join the E1?

Rodi: Absolutely. I have to say, the interesting thing is in this team, there is also an involvement of a startup that is looking into electrifying and providing charging points for the boats in Venice, so very close to the topic. For sure, there is an element of interest and sensitivity to the topic. In the meantime, instead of vulnerable, I would like to steal the adjective that the mayor of Venice is using for the city itself, that is, delicate, because vulnerable is very much close to weakness, at least in my mind.

Delicate is a call for more respect and responsibility for whoever is approaching this unbelievable place, so an iconic place of the world. This is how we have to treat it, and this is how we will in May when we're going to be racing there.

Dana: My final question, which fits perfectly within COP, in a net zero future, is there room for both e-motorsports and traditional fossil fuel-based motorsports?

Sylvain: I go first. I think for the foreseeable future, the roadmaps are really clear. Formally, we are lucky to have a very clear roadmap because our fully electric, improved efficiency every year make them faster, greater, more inspiring, more exciting forever. It's pretty clear. For the other bigger motorsport that everyone knows about, there's a challenge to keep the engines running, but I think the push to sustainable fuels and synthetic fuels, I personally don't believe there's a big market for synthetic fuels for road transports, I think it's pretty accepted for mostly efficiency reasons.

However, there's a strong need for synthetic fuels for aviation, freight, and other industries that actually, funny enough, might benefit a lot from the R&D and again, the super amazing speed of development that you get on the track. There's room for both in terms of developing this tech, that's for sure. Where each tech will end up, we'll see. There's a green hydrogen that's also really interesting for aviation and other places. I think these technologies will fight a bit on who's getting onto shippings, and air freight, and so on. For road, it's really clear. For us, we focus on our roadmap and then see where we end up.

Rodi: I tend to agree with Sylvain. I would say that if future is 10 years, yes, there's definitely space for thermal engine to be there. If we're talking 50 years, I don't think that's the case. The other dimension is the geography, which will play an important role in these trends.

Dana: Thank you very much for joining us today. I hope many people in this room will be joining for either their first electric boat race and certainly an electric vehicle race in the near future.

Sylvain: Thank you very much.

Rodi: Thank you.

Sylvain: Thank you very much.

[applause]

Indiana is full, the bold, and we're boldly embracing the energy transition, top five clean energy and development. Indiana anchors the Midwest \$1 billion hydrogen hub, over \$33 billion in new investment from sustainable companies in agrovoltatics and wind farming, electric vehicles and batteries, clean energy. We're partnering with Andretti Formula E to bring Indiana's all electric race team to iconic cities across the globe. Indiana for the Bold.

Please welcome to the stage, Salena Scardina, Executive Vice President, External Engagement at the Indiana Economic Development Corporation.

[music]

Salena Scardina: Thank you so much. Good evening, and welcome to this amazing dinner with thought leaders, climate change decision makers, influencers. We're welcome to be with you here tonight and excited to share the Indiana story as someone just asked me at the table, why is Indiana here, and we want to share that story with you. My name is Selena Scardina. I'm the Executive Vice President of External Engagement. I lead the marketing and communications and the storytelling for Indiana for the Bold, our economic development organization.

We have an incredible story to share with you. Thank you for allowing us to spend the time with you today. When you think about Indiana, what is the one thing that you think about? Yes, I heard you say it, the Indy 500. That is the largest sporting event in the world that happens on one day. You think about the Indy 500 because Indiana has in their DNA motorsports, they have automotive, they have manufacturing.

Motorsports has always been in our DNA, and we've had a legacy of innovation. Now, we're a strong state in the heart of the Midwest in the United States. If you look at that, we are about impacting communities. We are working to build the best place in the United States to live, work, and play. Tonight, I want to tell you about our sustainability story and what that is in Indiana. Now, we've all talked about racing, you've heard about E1, I'd like to talk to you about Formula E. We are partners with Andretti Global, and we are sponsors of one of the only US-based Formula E Teams. You ask yourselves, why are we doing this? Take a look at this picture here. Those of you who follow Formula E should know that this is Jake Dennis. Jake clinched the world title in the UK this summer, season 9 of Formula E. We were there in partners, and he brought that back to Indiana. This victory wasn't just on the track for Indiana, this victory symbolizes our advancement in embracing clean energy, but it's an untold story.

We've been intentional the last several years, but it's specifically the last two years. I want to share with you, Formula E is just a sample of what we've been doing. On the next slide, you'll see that Indiana is for the Bold. We are building our future and we are taking the sustainability approach. We are creating this landscape where our solutions, where energy meets sports, meets business, and it's becoming great and

profitable. It's not just something we're going to imagine that'll happen, it's actually real. I'm going to walk you through these examples. In the last 18 months, we've seen, record historic investment in our state.

You saw in the commercial \$33 billion of committed capital investment, that's just in the last six quarters. That's what our state did in the six years prior. You might have heard of a solar company, Canadian Solar, they recently announced last month an \$800 million investment to build a state-of-the-art cell manufacturing plant with 1,200 new jobs. Now, under development with Doral Renewables, we have one of the largest, if not the largest solar fields farm in development right now. What's neat about that is we're using advanced agrovoltatics. There's grazing why we harvest the sun. I want to give you a stat that is important.

We've worked. My organization, Indiana Economic Development, we brought 18 companies, we partnered with them, we brought \$14 billion, and we welcomed in the EV and battery industry. We're second in the nation, the United States for auto production. We're working with companies like Toyota, Stellantis, General Motors. The world is noticing. These are global news clips. These are examples of actual headlines. These economies of the future are, of course, sustainable. We call those, those economies that we're going after. Indiana is not waiting for business to show up, we are going to those businesses that I have a story that we want to be partners with. We want them to be successful. We have 36 colleges and universities. We have Notre Dame, we have Purdue, we have the largest community college system in the United States. The reason we have that is because all of these jobs need all layers, technicians, engineers, and the advanced. Now, I would like you to think about the potential. We've now created something called Indiana LEAP. If you go to indianaleap.com, you will see that we are building the nation's largest decarbonize sustainable community.

We have our anchor tenant in Eli Lilly, \$3.7 billion investment. That's an Indiana-based company, and they went around the globe and they said, "Where can we find the best place to grow?" They chose to do it right in their backyard. I want you to think about what we've heard about in the last several days here at COP. This is an ambitious goal. Indiana is not really known for this, but this is why we're branding to be bold because we're already in market doing this, and we welcome you.

I want to reflect on the inspiration that we've had over the last few days and continue the momentum. I invite you to experience what Indiana has to offer. This QR code, if you scan this, will take you right to the page with every sustainable story, all of our energy transition stories, and will help you experience the Indiana opportunity. Thank you so much.

[applause]

[music]

Malaika Vaz: Over the last decade, my work as an investigative journalist and filmmaker has taken me across the world, documenting subjects like elephant trafficking in India, marine contraband pipelines in China, labor abuses in the Middle East, and the poaching of endangered species globally. Then I came across this article on the internet that made me question everything. With every film I've made

about environmental crime for television, and realizing I've always focused on the small players in the system.

Over the last few years, I've been looking into the role of extractive big business. With each part of my investigation, I get a deeper look into how insidious and outsized the corporate footprint in our planet is.

Voice: No need replenishing your area.

Malaika: Of course, it's almost like an illegal loop.

Voice: Do I tell her the truth?

Voice: Colonization never ended.

Malaika: Set a bulletproof vest. Who is responsible for the toxic world we live in, and who are the people most impacted? This might be a harder story to tell, but it's one I can't ignore.

[music]

Please welcome to the stage, Malaika Vaz, co-founder and CEO of Untamed Planet, for a conversation with Bloomberg's Jennifer Zabasajja.

Jennifer Zabasajja: I was just saying really briefly because I don't want to eat into the time, Untamed, on the website describes itself as a media company, production company that works to use storytelling to protect nature. Can you just talk about, Malaika, first of all, what you were seeing in the production landscape that you thought, "I need to come in here and tell these stories that I'm telling?"

Malaika: Thanks, Jen. I think very often, when it comes to telling stories about the climate crisis, we report about incidents in moments when there's a hurricane, when there's a flood, when we're at a global climate convention. I think it's so critical to make sure that we keep that momentum going long after those breaking points. As a company that produces documentaries and TV shows for networks like National Geographic and the BBC, our goal really is to tell stories that can help people to understand what the front lines look like and what the solutions are that can make that transformative difference.

Jennifer: Talk about that because that was, again, a taste of what you've been doing. You have been traveling all over the world. The past few days, you've been in how many countries?

Malaika: I was in Borneo right before this, and I'm heading to Madagascar and Sri Lanka after.

Jennifer: Tell them what the rest of your year looks like. Tell them.

Malaika: A couple of most spots on the trail. We're working on a lion film very soon and a couple of other projects in the climate space and in the conservation space. Lots of jumping up and there, but I think honestly, for us, more than the travel and the wildlife, it is about what we learn from the communities. One of the biggest joys

of the work that I do is I get to spend time with frontline communities across the world who are doing such an amazing job protecting the natural world.

More than anything, I've realized that the way that they view the natural world, their form of stewardship, which is deeply rooted in indigenous wisdom as opposed to this extractivist, neo-colonial way of thinking about the planet, I think there's so much to learn about it. Often, we have this idea of the noble savage, who is out there protecting the wild because they're so different from us because they have different philosophies. When you spend time with these incredibly intelligent people across the world, you realize that actually, so much of it is self-serving as well. They're not doing it only for altruistic perspectives and reasons, they're doing it because they know that we all benefit from a healthy planet. We all benefit from a planet where nature is protected. An example is we filmed with communities who basically protect mangroves. The reason they do that is because they know that by protecting the mangroves, they can have healthy spawning grounds for fish, which helps them to build a resilient economy. I think that's so relevant to us because outside of these rooms, people often have this misconception that protecting nature is something that requires sacrifice, that requires loss.

I think with the cost of renewables going down very, very fast and with fossil fuels remaining incredibly expensive, and that's not even counting the environmental cost, we're seeing that actually protecting nature makes so much business sense. I think storytelling now is adapting to tell that story. As a company, we're so excited about telling stories of solutions, and communities, and people who are truly changing the game by prioritizing nature for self-interested reasons as well. It's the most incredible thing we can do for public health, for our economy, for everything that matters to us.

Jennifer: You were telling me, and again, that was a teaser to your film that's coming out early in 2024, but you were telling me that you really wanted to, with this film, shift from just focusing on really what a lot of documentaries have focused on, which is the majestic part of nature, and instead focus on big industry and the role that big industry has played. Can you talk about that and how you were able to make that shift?

Malaika: This documentary was funded by National Geographic Society. It's about big oil, plastic, fast fashion, and coal, four of the biggest industries that are having the largest footprint on our planet. When my team and I were looking into the places with the highest levels of pollution, what we found is that where you see the most pollution, and it's not a coincidence, happens to be areas that have always been inhabited by communities of color, by vulnerable communities. Historical inequity and modern-day inequity are so inextricably linked. One of the locations that we filmed in, Baton Rouge, in Louisiana, where you were born, is that right?

Jennifer: Yes, I was born. I was telling her that. She just discussed that.

Malaika: [chuckles] She told me earlier. Baton Rouge, as an example, that area in Louisiana is called Cancer Alley because of some of the highest rates of cancer in the United States. It's where you see some of the biggest oil and gas plants in the United States, but also, it's all land that is owned by African-American communities for the most part. I met someone who told me that where there used to be plantations, there are plants today, and nothing has changed. Those communities

are still facing the same issues in many ways, just with a different name, that their ancestors did. I think for us, it's really important to talk about those hard stories about how climate change and environmental damage has a direct impact on communities across the world.

Jennifer: What's the challenge in doing that? Because, we, of course, know that the big industries have a lot of their own interests and a lot of their own lobbyists. Coming in as a documentarian, whether it's in the States or across the world, what is the challenge that you face oftentimes?

Malaika: We've done a lot of filming, which requires us going undercover. China, and Hong Kong, and different parts of Asia, in the United States, and I think there's obviously a risk, but I do have the privilege of leaving. We go in there as a crew, we tell the story, and then we leave. For us, what's most important is making sure that the local communities that we work with are field producers and cinematographers who are from that landscape are actually well protected. I think with this film, beyond telling the story of communities, one of the challenges was that we were talking about big industry.

That's not easy to do when you're calling out, not just the corporations, but rather the systems that allow these corporations to continue business as usual. What we did was we followed the money and we realized that the system is not broken. It is 100% built that way. There are so many multinational corporations and governments that are benefiting so deeply from the destruction of our planet.

Take the example of fossil fuel subsidies. We have a long history of government intervention in energy markets across the world. For a lot of recent history, it's been important to have that. Right now, as we have this massive green transition, I think having equal amounts of investment is so, so critical. Telling the story of why that's so important is more exciting than any other thing that we've taken on in the last couple of years.

Jennifer: Are you seeing it getting the right amount of attention, though, that you would like for it to get?

Malaika: When I first started my career, I remember the word conservation was called the C-word in a meeting with the network executive. I think increasingly with streamers and television networks, also because of the state of our planet, but I think these companies are more excited and more ready to take a risk to tell these stories, but it's still so much harder. If you think about it, I think climate change has a massive PR problem because we aren't able to get people to care about nature in the way that we care about other things.

When the Notre Dame Cathedral had the catastrophe that it did, you had images and videos in a couple of minutes, and you had huge amounts of funding coming in. When we all experienced the COVID pandemic, there was a lot that could have been done better, but the amount of rapid deployment of vaccines that we saw, the urgency was incredible. I often wonder why we don't have that level of urgency with the climate crisis. The reason is because we attach value to history, we attach value to religion, we attach value to public health. For the most part, it is a real challenge,

and I think an interesting one for film companies and production houses to truly tell stories that prioritize nature and that help people fall in love with nature.

I think so much of it is also about mainstreaming it, stepping away from this hipster disdain that we have sometimes for popularity and mass media, and realizing that we have to make programming that isn't just nuanced, but it's also deeply entertaining. I have a tiny trailer to something that we worked on that I think is a fun watch that I'd love to play.

[music]

From the Arctic to the tropics and rivers to rainforests, get closer to islands bursting with life. Travel through sea, land, and air to uncover unique and diverse habitats where wildlife fights to survive.

Jennifer: It's incredible. Tell us about that.

Malaika: A large part of our work is telling stories about the natural world, stories of animals, which is very different from what you saw earlier with the climate change storytelling. I think both are equally important because in different ways, you're bringing in that hope and that optimism that's so crucial. At the same time, we need to have the urgency that's required. I think for us as a company, balancing those two very different kinds of storytelling is really, really critical. I would say that we're telling stories about nature, one thing that I found is that it helps to unite.

We do need bipartisan support for all climate change mitigation and adaptation efforts. We need people across the political spectrum to care deeply about nature. One way to do that is to tell people that we have this incredible natural heritage. We get to live with modern-day dinosaurs, essentially, and we have the opportunity to protect that. I would like for media ecosystems across the world to make it easier to tell stories of climate change and inequity, but I think it's still early days and we have a lot of work to do. Right now, telling stories like that is definitely easier than what you saw earlier.

Jennifer: What is the challenge then still? You mentioned the C-word that you used to get sometimes in meetings. What is it that you hear? Where is the pushback still?

Malaika: Often there's this idea that after a long day of work, people don't want to come home and hear about how climate change is impacting Bangladesh. I think that's one of the things that we have as a challenge, which is, how do you tell these stories, but in a way that makes people feel optimistic, in a way that makes people feel like there is hope, but also we need to have action at the scale that is required at this point in history. When you look at the storytelling that surrounded the fossil fuel expansion and scaling our process, there was so much programming that people were being exposed to that told them that this is the best way for taxpayer money to be used. I think right now we're seeing much, much less funding going towards the green transition.

I'm very excited about the developments in the last couple of days with the operationalization of the loss and damage fund and the Alterra fund being announced. I think we have a long way to go. Unless we have large players like the

United States, like India, both countries that I call home, really stepping up and choosing to take decisive action, not just in terms of what we're saying and what we're communicating, but also in terms of the financing that's on the table, I think we have a long way to go.

Jennifer: Do you find that there is space when you do have a story like what you're producing right now? Considering the media landscape right now, do you find that there is space or do you think there needs to be more room for these types of stories?

Malaika: I think there's definitely space. I think there's so many filmmakers that I know within the National Geographic ecosystem, within the BBC, with other companies who are telling these stories. I think that one thing that we're really excited about as a company is making sure that we tell these stories in partnership with communities, where we make sure that our producers in the field, and our cinematographers, and our editors really represent the communities that these stories are being told from as well.

I think going back to something that my friend, Noel Cox, says, he often says, "If you want to change the story, change the storyteller." I think that makes such a difference. Having diverse perspectives represented in the editorial process helps you to tell stories that are so much more nuanced that can truly change things at, not just the grassroot level, but at the global level.

Jennifer: I wonder too, just bringing it back to the community, what is the response that you sometimes get when you're working with a lot of local communities? Do they get to see the film? How do they feel when they see some of the work that you're doing?

Malaika: I think that's a great question because the best compliment I've ever received is when we did this series about big cats for National Geographic. When the series came out, I went back to the community for another project, and I was hanging out with them over dinner and they said, "We've never been represented in a way that made us so happy." I felt like that doesn't matter whether you're winning awards or whether you have these big, exciting premieres on TV, but if the communities feel happy with the way that their story is represented, when they see themselves as the heroes that they are protecting nature on the front lines, that's where I think truly change happens. With every film that we do, we make sure that when the edits just about to go out, we have those community voices reviewing the edit, giving us feedback, changing things with us. Because so often, we have this very didactic view of storytelling, but if we are to truly create participatory documentaries that can change perspectives at a global scale, we have to make sure that we aren't just going in there telling a story that is based on me and my team's perspective, but is truly representative of what's happening at the grassroot level.

Jennifer: That's not to say that there isn't room for the big players, right?

Malaika: For sure.

Jennifer: It just needs to be everyone working together. Would you say that?

Malaika: 100%. I think the big players are coming in and telling those stories. I'm incredibly grateful to the TV networks that my company gets to produce for because they are looking for those nuanced stories. They are looking for that incisive journalism that really is underpinning all of our efforts. I think it's a really exciting time because we have this massive challenge ahead of us. How do we communicate the climate crisis in a way that can appeal to everyone's worldview?

How can we communicate the climate crisis in a way that helps us to actually have action beyond events like COP28? How do we actually go back home from this and make sure that at the domestic level, we're seeing the actions that need to be taken actually being taken?

Jennifer: People can play it, and play it again, and go back and share it. Malaika, what's next for you? Talk to us a little bit about the film that's coming out next year, and also what's in the pipeline for 2024?

Malaika: We have a couple of projects that we've been working on in 2023 and a couple that are slated in 2024. I think they are across a wide spectrum. For us, I think what's been really exciting on Untamed Planet is that we've diversified from telling only stories about wildlife to telling stories about the economy, and politics, and nature because nature conservation isn't a beat. Wildlife conservation, climate change is not a political beat that you report on on Fridays, it has to be central to everything that we do as the media. It has to be central to every single story that's out there.

When I think about this week, it reminds me of how important storytelling is because the groundwork is laid in the 12 months that happens in between COP. I think there's a huge amount of mobilization that's required between these events. Because when governments come to the table, the way that they can contribute in terms of their NDCs, or in terms of the way that they contribute to funds like the Just Energy Transition Partnership, it is completely based on what the electorate would allow them to do and what they can get away with, so to speak. I think storytelling really comes in there because if you are able to appeal to the hearts and minds of people, help them realize that combating the climate crisis is in everyone's interest, it makes it so much easier to be at global conventions like now and make sure that we're actually taking the steps that are required. For us as a company at Untamed Planet, we're so stoked about telling most stories about climate, about nature, and about the economy.

Jennifer: Finally, how do you do it in places where it's in some cases banned? Because there's some parts of the world where you're not allowed to do a lot of the storytelling or spread the messaging that you guys are trying to. What's your guidance on that?

Malaika: I think it's critical to get these stories out in G20 countries, that's where a lot of our emissions are coming from. Having said that though you're completely right, there is a lot of opposition to telling the difficult stories. I think sometimes it starts with doing 10% of the story that you want, and then get to 20%, and 30%. Appealing to different audiences with different stories, I think is really critical.

When we're making a film that is aimed at reaching 100 countries and millions of people, the kind of scale that we're looking at and the kind of tone of the film that we're looking at is so different than if we're targeting policy makers. I'm a big advocate for contextual storytelling that it can appeal to the mindset, and the values, and the vision of a country or of a people.

Jennifer: You're amazing. Malaika Vaz, Thank you so much. Please-

Malaika: Thank you.

Jennifer: -everyone, check out her film early in 2024, right?

Malaika: Yes. Thank you so much.

[applause]

[music]

John: Thank you, Malaika. Thank you, Jen, and all the other earlier speakers. That brings us to the end of the programming for this evening. However, before I close up, it would be remiss of me as we're following up on that excellent conversation about documentary filmmaking not to remind you that Bloomberg Green has its own documentary film competition, the Bloomberg Green Docs. There should be a QR code popping up on the screen shortly. It's \$25,000 grand prize. Film is supposedly 10 minutes or under, and we will be accepting submissions through to April. If there is a budding filmmaker in your life or if anyone here is a budding filmmaker, please do submit something.

The idea behind this, in an ideal world, we would use this to give somebody, a very talented young filmmaker a leg-up. Please spread the word. Thank you once again this evening also to our sponsor, IEDC. Please also follow our excellent reporting of COP for the next 10 days or so. Our newsletter goes out twice a day while we're here on COP. If you go to any Bloomberg Green Story, you'll see a signup tout at the top of the story. Also, all of our content is in front of the paywall for the next 10 days. Enjoy our content, enjoy the rest of the evening, enjoy the rest of COP. We'll see you all very soon. Thank you.