ARTCOP21

PROFESSIONAL WORKSHOP — ATELIER PROFESSIONNEL

GAÎTÉ LYRIQUE
DEC. 3 & 4 2015

REPORT & RESOURCES

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ATELIER PROFESSIONNEL
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For a better embedment of sustainability in the cultural sector

The ArtCOP21 Professional Workshop gathered in Paris on 3-4 December 2015 more than 150 representatives from the arts and culture from over 30 countries, ranging from governmental bodies (ministries of culture, art councils, cultural agencies, cities and regions) to foundations, networks, researchers, artists and collectives.

The ArtCOP21 Professional Workshop aimed to foster cross-sector dialogues through the exchange of best practice and to highlight the necessity of focused support and funding mechanisms to consolidate the leadership of the cultural sector with regards to sustainable development and environmental sustainability.

The ArtCOP21 Professional Workshop was organised by On the Move, COAL, la Gaîté lyrique, Julie's Bicycle and IFACCA.

This report aims at highlighting the key ideas shared during these two-day event as well as resources to be further explored by individuals and organisations interested in embedding sustainability issues in the ways they fund, manage and/or practice arts and culture.

Recalling the objectives of the Professional Workshop

- Facilitate a direct dialogue between policy makers or private funders (arts councils, ministries, regional/city governments, foundations etc.) and the cultural sector to exchange on policies and practices encompassing art, culture, sustainable development and environmental sustainability in France, Europe and internationally

- Highlight partnerships involving various stakeholders (institutions, civil society organisations, governmental bodies etc.) coming from diverse disciplines (art, research, science) and in different contexts (local, regional, national, international)

- Recognise the role of arts and culture in relation to sustainable development and environmental sustainability in order to scale up initiatives with adequate support and funding mechanisms

- Disseminate a final common pledge developed with the participants of the Professional Workshop and the ArtCO21 Conference of Creative Parties

- Produce an online index of toolkits and resources after the Professional Workshop

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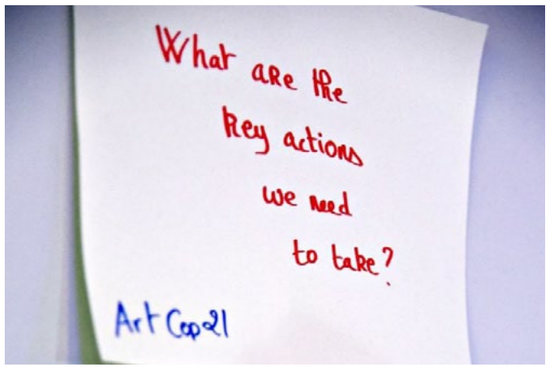


@ COAL and D Behar, réseau écoévénement

DEC. 03 2015
THE POLICY CONTEXT : CONDITIONS FOR CHANGE

Speakers
Jean-Pierre Lalaut, High official in charge of sustainable development, Ministry of Culture and Communication- France
Søren Krogh, Chief Adviser, Head of Programme, International Affairs, The Danish Agency for Culture - Denmark
Rosemary Mangope, Chief executive officer, National Arts Council of South Africa
Ian Rimington, Relationship Manager, Theatre & Environmental Sustainability, Arts Council England - United Kingdom
Alison Tickell, Director, Julie's Bicycle - United Kingdom

Moderator
Diane Dodd, Representative-Europe for IFACCA – International Federation of Arts Councils and Cultural Agencies

The Professional Workshop started with a first session, The Policy context: Conditions for Change, gathering a panel of officials from National Arts Councils or Ministries from Denmark, United Kingdom, France and South Africa. Based on the recommendations of the IFACCA/Julie's Bicycle report, "The Arts and Environmental Sustainability, an international overview" the discussion focused on the challenges of creating policy frameworks, which bring together environmental sustainability, the arts and culture. The panellists showed examples of how their institutions were designing and implementing policies that could provide answers to the environmental issue, as well as set and disseminate good practices in sustainability for the arts.

Jean-Pierre Lalaut, High official in charge of sustainable development, for the French Ministry of Culture and Communication presented the new national strategies of ecological transition towards a sustainable development that is transversal to all the fields of competence of the Ministry. He mentioned several challenges to this implementation, one of them being to mobilise all the different Ministry's departments, while keeping their specificities under a common framework. Il is also strategically essential to sensitise all directors and managers of cultural public institutions in order for them to stimulate in return their teams. Finally, the Ministry definitely seeks to promote a global approach of sustainable development and not just an environmental one.

Søren Krogh, Head of Programme, International Affairs for The Danish Agency for Culture in Denmark presented, as an introduction, three approaches of the relationships between art, culture and sustainability: art and culture as a tool for operationalising or highlighting sustainability issues, art and culture as the fourth dimension of sustainability and art and cultural projects as a sustainable practice. The Danish Agency for Culture definitely advocates for the plurality and complementarity of these approaches. Rosemary Mangope, Chief executive officer at the National Arts Council of South Africa presented the historical trajectory of South Africa's transition to an environmentally sustainable, climate-change resilient and low-carbon economy, from the South African Constitution (1996) to the current National Development Plan. According to her, there is now an urgent need to have enablers such as appropriate policy and regulatory instruments to support the arts and culture sector.

Ian Rimington, Relationship Manager in Theatre & Environmental Sustainability for the Arts Council England presented the transversal sustainability policy adopted by the Arts Council England for already ten years. They invest approximately £600 million of public money per year in arts and culture with the conviction that the creative community is playing an important role in transitioning to a low-carbon, fairer, more sustainable world. Their strategy to develop and implement these environmental sustainability public policies in the cultural sector has taken the form of the establishment of a triangular relationship between the Art Council, the sector and an expert partner. This articulation allowed the Arts Council to concentrate on its role of leadership and policy maker.

The expert partner of the Arts Council England is Julie's Bicycle, driven by Alison Tickell, its Founder and Director. Julie's Bicycle is a leading global charity founded in 2007 by the UK Music Industry, bridging the gap between environmental sustainability and the creative sector. Their vision is a creative community with sustainability at its heart and their mission is to provide the expertise, inspiration and resources to make that happen. Beyond the Art Council, Julie's Bicycle is consulting and certifying over 70 creative organisations, working across the European Union and advising on international cultural policy.

Mains ideas :

- Sustainable development is not only about environmental issues but also social and financial and cultural development
- All the panellists insisted on the importance to find the appropriate experts, tools and methodologies to reinforce the relations between the art councils/ministries and the cultural sector.
- The necessity for change increasingly seems to be taken into account by public institutions and they are now trying to initiate a visible impact on their nationwide policies.

@ Droits réservés COAL - Libia Poasda - Stuwa

DEC. 03 & 04 2015
HOW TO MAXIMISE PARTNERSHIPS TO CREATE EFFECTIVE CHANGE

Speakers
Lucy Wood, Programme Director, Cape Farewell - United Kingdom
Farai Mpfunya, Director, Culture Fund of Zimbabwe Trust - Zimbabwe
Giuliana Setari Carusi, President, Cittadellarte Fondazione Pistoletto - Italy
Erna von der Walde, Co-director, Más Arte Más Acción (MAMA) - Colombia
Alain Fouquet, Vice-mayor (Culture), City of Angers (Agenda21 for culture) - France
Olivier Darné, Artist, La République Forestière - France
Margaret Shiu, Founder and director, Bamboo Curtain Studio - Taiwan
Martha Bißmann, Senior project manager, WIP Renewable Energies - Germany and EE MUSIC Region Styria - Austria
Leônidas José de Oliveira, President of the Municipal Foundation and Councillor for Culture, Brazil
Clarisa Ruiz-Correal, Councillor for Culture, Leisure and Sports, City of Bogota, Colombia (Agenda21 for culture)
Nathalie Berbett, Director, PETR (Pôle d'Equilibre Territorial et Rural), Sundgau - France

Moderators
Nevenka Koprivsek, Director, Bunker – Slovenia (Member of Imagine2020)
Valeria Marcolin, Co-director, Association Culture & Development - France

These second and third sessions explored examples, from the United Kingdom, Colombia, France, Italy, China, Austria, Brazil and Zimbabwe of successful partnerships and potential challenges between cultural organisations and strategic bodies that are focused on sustainability goals. Participants highlighted the need for public support to ensure their long-term development and also stressed the necessity of paying a great attention to expertise and needs originating from civil societies and grassroots initiatives.

Lucy Wood, Programme Director for Cape Farewell in the United Kingdom presented Cape Farewell's partnership-working model to co-produce and co-finance its programme. In her presentation, she insisted on the need to increase private sector partnerships due to funding cuts across the board in philanthropy.

Farai Mpfunya, Director of the Culture Fund of Zimbabwe Trust of Zimbabwe gave an example of national non-profit and international organisation partnership through a women empowerment project. The Culture Fund, within the UNDP "Support to Peace Building and Social Cohesion Programme", commissioned partners to innovatively empower Chilelema Village women to sustainably exploit Ilala palm tree plantations to improve livelihoods through basket weaving while preserving their environment.

Giuliana Setari Carusi, President of the Cittadellarte-Fondazione Pistoletto in Italy talked about art and politics and how to work with policy makers through the experience of United Nations, from UNECE Forest Management sector to Habitat III Conferences and the launch of Cuba Forum on the Geographies of Change in accordance with the United Nations seventeen sustainable development goals.

Erna von der Walde is Co-director of Más Arte Más Acción (MAMA) in Colombia, a non profit that develops interdisciplinary projects by working with artists and other professionals who explore challenging social and environmental issues, often involving people from communities silenced by a strong lack of offered opportunities. Through two examples of workshops on food and local cooking and on medicinal plants, Erna von der Walde demonstrated how, by working with partners, funders and the media, the foundation stimulates cultural exchange and dialogue to strengthen contemporary arts practices in Colombia and beyond.

Alain Fouquet, Vice-mayor (Culture) of the City of Angers in France presented the cultural policies of this 280,000 inhabitants'city that works since the 1990's on a cross-sectorial agenda including sustainable development into the cultural sector (using the methodology by the Agenda21 for culture).

Leônidas José de Oliveira, President of the Municipal Foundation/ Councillor for Culture, City of Belo Horizonte - Brazil and Clarisa Ruiz-Correal, Councillor for Culture, Leisure and Sports, City of Bogota, Colombia presented the implementation of the Agenda21 for culture in their cities. The Committee on culture of the world association of United Cities and Local Governments (UCLG) is the global platform of cities, organisations and networks to learn, to cooperate and to launch policies and programmes on the role of culture in sustainable development. Both speakers showed how they worked, in a multi-actors' partnership perspective, from their local governments and through the diversity of the population, to make cross-cutting policies while making sure different forms of knowledge are present in the implemented policies (from museums to transports, etc.).

The French artist Olivier Darné presented two participatory artistic projects: "la Banque du Miel" and "République forestière" that are based on the collaboration between the civil society and local actors like the city, the country, high schools etc. These projects provide continuity with the artistic movement Fluxus that considered that art couldn't exist out from the political, social and environmental sphere, in other words that art is life.

Nathalie Berbett, Director of the PETR (Pôle d'Equilibre Territorial et Rural) in the Sundgau (France), presented the project Stuwa, an Art and Nature route throughout the Sundgau (Stuwa means "living room" in the local dialect). This project aims at refreshing the reflection on landscape, ecology, public space and local life in this area and also at generalising exchanges between local government, artists, inhabitants and visitors. The original idea was to federate the local partners on a collective project of territorial planning and development. Nathalie Berbett explained how the idea of using art for this project allowed to leave a physical print: the artist created artworks about sustainable issues and all of them were eco-conceived and integrated within the landscapes. Art has also been a great way of enriching the territory as the artist collaborated with citizens, proposed workshops at schools, worked with local non-profit organisations and well as local companies for the materials and resources.

Margaret Shiu is the Founder/Director of Bamboo Curtain Studio (BCS) in Taiwan. Bamboo Curtain Studio is a platform of best practices on how to engage in bringing awareness to the community, young and old, public and private entities, about unsustainable conditions of a delta leading into the main river of Taiwan. Margaret Shiu explained how in the last five years BCS has created a huge network of many different stakeholders to be engaged and work together with the local and international artists to bring suggestions of alternative development choices.

Through EE MUSIC Region Styria, developed both in Germany and Austria, Martha Bißmann explained how contemporary music venues can make an audit of their energy consumption. Thanks to a partnership with a private energy supplier, EE MUSIC sees how energy can be saved to help each venue shift to intelligent energy and use clean and renewable sources. The prestigious Kunsthaus of Graz, Austria, is the first to benefit from this programme.

@ COAL - Olivier Darné

Main ideas :

- This session stressed ethical issues of relations between cultural practitioners with private funders, as there exists a risk of a limited vision of the arts from some private bodies or a tendency of "green washing" for instance by oil companies. Art needs to remain critical and thought provoking. "It awakens our sensibility to complexity » (Sacha Kagan).

- Some speakers also evoked the risk that some fruitful collaboration with private and public institutions were only relying on a close relation with one person without really fitting within the vision and project of the institution, which makes the partnership very fragile.

DEC. 03 2015
SUSTAINABLE BUSINESS MODELS FOR THE CULTURAL AND CREATIVE SECTOR

Speakers
Steven Hearn, Director, Creatis - France
Emilie Friedli, Co-Director, European Cultural Foundation
Tamara Janashia, Founder and Director, Cumulab - Georgia
Asmaa Guedira, Connector, France & MENA, Ouishare - Happy Smala – France/Morocco
Clément Le Bras, Co-funder, Lilo-France
Stelios Voulgaris, Facilitator, synAthina, city of Athens - Greece (Robert Bosch Stiftung / Actors for Urban Change)
Tanja Tvranic, Coordinator, Arts Collaboratory / HIVOS
Yu-lan Van Alphen, Programme manager, DOEN Foundation
Jonathan Colin, Co-director, Más Arte Más Acción (MAMA)

Moderators
Birgitta Persson, Secretary General, Trans Europe Halles
Nan van Houte, Secretary General, IETM (partners of the EU funded project, Creative Lenses)

In this first working group, the participants reflected together on the following issues: How to nurture collaborative management models? What are the conditions to ensure the sustainability of these new models? To what extent can these models integrate elements of environmental sustainability?

Lore Gablier, Programme Officer at the European Cultural Foundation, presented ECF's "Connected Action for the Commons", a research and action programme that seeks to connect a myriad of cultural change-makers, and help a European-wide community to emerge that uses the power of culture, innovative forms of collaborations and creativity to breathe new life into democracy. The presentation was followed by a discussion with Tamara Janeshia, one of the 50 Idea-makers selected this year to take part in the second edition of Idea Camp, an annual three-day collaborative working platform organised within the frame of "Connected Action for the Commons" (Tamara was also part of the EU funded project, Green Art Lab Alliance).

Presented by Asmaa Guedira (France/Morocco, OUISHARE / Happy Smala), Ouishare is an international global community, think and do tank. OuiShare activities consist of building community, producing knowledge and incubating projects around the topics of communities and the collaborative economy, as well as offering support to individuals and organisations through professional services and education. For COP21, Ouishare created POC21, an international innovation camp that brought together more than a hundred makers, designers, engineers, scientists and geeks to prototype the fossil free, zero waste society. Together, they developed 12 sustainable lifestyle technologies to overcome the destructive consumer culture and make open-source, sustainable products the new normal.

Presented by its co-founder, Clément Le Bras, Lilo is a new kind of search engine. When Clément heard that every year 75 billion dollars were generated on search engines with commercial links, he decided to use the concept of free-funding while adding an ethical dimension at its core. The result is Lilo, a democratic, transparent and positive search engine that allows users to finance innovative social and environmental project thanks to their daily search. Today the lilo's users have collected more than 30 000€ within only a few months and Lilo is growing at a fast pace being now available in different languages.

In this same spirit of new collaborative management models, Stelios Voulgaris, facilitator for SynAthina, a community platform for the quality life improvement in Athens presented the European programme 'Actors of Urban Change', by the Robert Bosch Stiftung. This new collaborative model aims to achieve sustainable and participatory urban development around Europe through cultural activities. Actors from the cultural scene, the administration, and the private sector are given an opportunity to strengthen their competencies by forming a cross-sector team to implement an innovative local project. These teams receive economic support for the implementation of their joint local projects and obtain professional qualification, as well as networking opportunities. This programme allowed SynAthina to develop the project Pedio_Agora, an attempt to develop and map a prototype process of participatory planning, based on civic participation and cross-sector partnerships in Varvakeios square.

To fit with the philosophy of this network, Arts Collaboratory was presented collectively, by its two co-founding institutions: HIVOS (Tanja Tvranic, Coordinator of the network) and the DOEN Foundation (Yu-lan Van Alphen, Programme manager) and by one of its 25 participating organisation, Más Arte Más Acción (Jonathan Colin, Co-director). Arts Collaboratory is a translocal network consisting of over 25 diverse organisations across the globe focused on art practices, processes of social change, and working with broader communities beyond the field of art. Functioning as a meeting point, Arts Collaboratory is where these organisations can share knowledge, collaborate on projects, and build emotional and financial support together. Reinventing the relation between funder and funded organisations, Arts Collaboratory is a real ecosystem of collective study and practice on the self-sustainability, self-determination and interdependence through radical imagination. For its founders and participants, Arts Collaboratory is based on two main values: learning and care of the wellbeing of the other and of the other and of the whole.

Emilie Friedli, Co-Director, Creatis – France, hosted at La Gaîté lyrique, introduced Creatis as a platform dedicated to entrepreneurship and innovation in the fields of culture and creative industries through co-working and incubator's opportunities and partnerships with big private companies. Emilie highlighted the importance of providing opportunities for cross-sectorial work and cooperation to make the sector more sustainable.

Main ideas at a glance:

- There is a need to work on collaborative systems and alternative economic models, supported and nourished by multi-stakeholder partnerships involving young people, start-ups, change makers, networks, businesses, public authorities, private foundations etc.

- The promotion and implementation of values of care, wellbeing, trust and cooperation are at the cornerstone of sustainable business models. The latter models shall however increasingly take into consideration the question of environmental sustainability in their practices.

@ Droits réservés COAL - ArtsCollaboratory - POC21

DEC. 03 2015
GREEN PROCESS VS CONTENTS

Speakers
Sophie Delorme, France Télévisions for Ecoprod - France
Judith Knight, Director, Artsadmin (Imagine 2020) - United Kingdom
Véronique Fermé, Project-manager, Sustainable Development, International Lyric Art Festival, Aix en Provence - France
Monica Gutiérrez Herrero and Juan López-Aranguren Blazquez, Co-funders, Basurama - Spain
Charlotte Streck, Climate Focus - The Netherlands (for the project 'Sinfonia Tropico'- Colombia)
Hervé Fournier, Réseau Ecoévènement / Terra 21 - France
Lulzim Hoti, Executive Director, 7Arte - Kosovo

Moderators
Sholeh Johnston, Head of Creative Programmes, Julie's Bicycle - United Kingdom and **Guy Gypens**, Director, KAAI Theater - Belgium (Imagine 2020)

How to green practices, nurture cross-sectorial collaborations and develop strategic partnerships with other sectors (research centres, universities etc.)? How to embed sustainability into creative practice? How to evidence the impacts of sustainable creative practice? In this working group, the panellists introduced tangible actions made to green practices and to embed environmental sustainability into cultural programmes and organisations from France, Spain, United Kingdom, the Netherlands and Kosovo.

Sophie Delorme from Ecoprod (France Télévisions) mentioned the fact that the French audio-visual sector emits about 1 million of tonnes equivalent C02 every year in France, of which one fourth is directly linked to film shooting. The sector shall anticipate future environmental regulations and answer the expectations of various publics. This is the reason why the collective Ecoprod was created in 2009, with public and private partners, in order to encourage the audio-visual sector to green their practices. The main objectives and actions of this collective are the reduction of negative impacts of audio-visual productions on the environment, the awareness raising process and the promotion of the implementation of audio-visual and cinema related jobs as well as the communication and best practices' sharing (carbon calculator, eco-production guide, practices' dossiers, experts' interviews and other tools available on ecoprod.com).

Judith Knight, Director of Artsadmin in the United Kingdom presented a huge variety of actions this productions' house develops to reduce their carbon footprint, from 'greening' its building, engaging staff and developing more sustainable touring practices, collaborating with partners across sectors and countries (including through the EU funded Imagine 2020 network), to commissioning and presenting artists' work focusing on issues of environment and climate change.

Véronique Fermé presented the very active sustainable development policy the International Festival of Lyrical Art of Aix-en-Provence has been engaged with since 2010. In 2014 the Festival was the laureate of a call for projects by ADEME and Region Provence-Alpes-Côte d'Azur on eco-conception of settings. The Festival concentrates its efforts of carbon footprint reduction on set decoration, where technical teams are trying as much as possible to re-use elements coming from sets of past productions and to integrate recycled materials in their new creations, through a circular economy approach. Their focus on set decoration is driven by the fact that it seems, within the scope of the Festival, almost impossible to cut the carbon impact of international artists coming from abroad.

In the same spirit of recycling process, Monica Gutiérrez Herrero and Juan López-Aranguren Blazquez, co-funded Basurama, an artists' collective dedicated to research, cultural and environmental creation and production whose practice revolves around the reflection of trash, waste and reuse in all its formats and possible meanings. Process and content are closely connected in Basurama as they work with creative processes which imply the possibility of generating change, foster creativity and acquire knowledge through further action. Some of their key methodology concepts are "thinking with hands", "learning from the mistake", "pushing the borders", "collaborate and make network".

Concerned about communicating the complexity of environmental problems, the climatologist Charlotte Streck, co-founder and director of Climate Focus in Berlin dedicates a part of her time to Sinfonía Trópico, a project that uses the arts to raise awareness of environmental problems in Colombia. Through her experience as a scientist, Charlotte Streck observed that it was really hard to raise people's awareness on climate change issues for several reasons: climate change is hard to accept, there are powerful lobbies and interests acting as a barrier and scientific information is too abstract to reach people. According to her, the main issue is that we need to reconnect and this is where art intervenes as it touches people in a very special way. The interdisciplinary Sinfonía Trópico project uses the threat to nature as a source of inspiration for performances, concerts, exhibitions and debates at different locations and venues across Colombia. Artists explore various aspects of the continuing loss of biodiversity while scientists highlight various environmental problems such as the loss of important ecosystems. Environmental activists and experts discuss the socio-economic and political contexts of diversity. In addition, the artists and experts seek to engage the public in the different areas to generate debate thus communicating about the complexity of environmental challenges.

Lulzim Hoti, Executive Director of 7Arte in Kosovo, shared the experience of "Mitrovica Goes Green", a project launched in 2006 after the Kosovo war, using culture as a tool of civil society empowerment. The aims of the project are to contribute in raising the public awareness on environmental protection, to strengthen youth activism, and to improve the inter-ethnic cultural life in the northern part of Kosovo.This programme includes a lot of different activities among them the establishment of Green Youth Clubs, the launch of a Green Open Air Cinema, a Green Music Festival, Non-formal education programs in schools etc. Through his organization, Luzim Hoti hopes to reach the Kosovian youth and build together a peaceful and greener country.

Hervé Fournier introduced Terra 21, a private agency involved in sustainability issues in the creative industries that provides knowledge and expertise both for national theatres and local organisations in the region of Nantes-France. Terra21 is behind the network Réseau ecoévènements for the Greater city of Nantes, which is a three-year experience project.
The project aims to achieve a critical mass of involved organisations in the inside and outside events. In a similar approach to Julie's Bicycle, Ecoprod or the Aix Festival of Lyrical Art, this initiative is mostly focused on the waste and carbon management.

Main ideas :

- Regarding the process: It is important to keep developing and implementing low carbon creative practices that will ensure the arts and culture have integrity by working within carbon emission limits necessary to ensure a sustainable future

- Regarding the content: We have to prevent art from only being a communication tool, transforming scientific data into clear and attractive messages. "There is something unclear in complexity and we have to try to deal with it through the arts ". (Guy Gypens, Director, KAAI Theater - Belgium (Imagine2020)

@ 7ARTE, Kosovo

DEC. 03 2015
ACT LOCAL, MOBILIZE GLOBAL

Speakers
Chen Feng, Founder, Natur Wuhan & **Mu Wei**, Funder, Advanced Architecture Lab(AaL) - China
Anton Polsky aka makemake and Igor Ponosov, Artists and activists, Partizaning - Russia
Marco Kusumawijaya, Director Rujak Centre for Urban Studies – Indonesia
Carolina Caycedo, Artist/activist (Descolonizando La Jagua, Rios Vivos Movement, and Asoquimbo) - Colombia
Matthew Biederman, Artist, Artic Perspective Initiative and Changing Weathers
Flannery Patton, Director, Member Services & Communication, Alliance of Artists Communities, USA
Sithabile Mlotshwa, Executive Director Thamgidi Foundation and Producer and Artistic director IFAA & Head of IFAA Global

Moderators
Marie Fol, Programme manager, DutchCulture/TransArtists – The Netherlands and **Sophia Lapiashvili**, Cultural manager- Georgia (GALA- Green Art Lab Alliance)

How to encourage sustainable bottom-up approaches and work closely with local communities? How to support civil society engagement on environmental challenges and sustainable development? This third working group introduced cases from China, Colombia, Indonesia, the Russian Federation, the United States of America and Congo on how cultural practitioners or activists can support local communities in their engagement to protect the environment and improve their living conditions.

Projects presented ranged from interventions made within dense urban contexts to the mobilisation of entire communities in remote rural areas.

In China, Chen Feng, Founder of Natur Wuhan and Mu Wei, funder from advanced Architecture Lab(AaL) are both concerned by the fact that kids grow up under a lot of social pressure, in a society that expects them to be perfect, obtain knowledge and make achievements beyond their ages. This is why they founded Natur Wuhan, against such background and to create a sustainable community by reconnecting kids with nature, through natural architecture and other creative activities. They believe that harmony of nature and human beings is the core of Chinese traditional culture and that such philosophy can be well integrated into modern urban and social civilisation through this new generation.

In a totally different context, Russian artists and activists Anton Polsky and Igor Ponosov from Partizaning presented several guerrilla practices of participatory urban replanning in Russia, going from illegal urban interventions to participatory practices. Their goal is to reflect and promote the idea of art-based do-it-yourself activism aimed at rethinking in a more long-term perspective, restructuring and improving urban environments and communities.

In Indonesia, Marco Kusumawijaya, Director of Rujak Centre for Urban Studies works with communities to co-produce urban knowledge and advocate sustainable and inclusive policies. They recently created a "sustainability learning centre" Bumi Pemuda Rahayu in Yogyakarta (central Java) where they organise activities that try to integrate arts, community and ecology, including an annual artist residency programme. Marco uses the word community as, in ecological science, a number of species can live together in a specific place and share resources but also, in a postcolonial perspective, this term can be understood as a possible critic towards the State and the market. In this sense, he rejects the use of this terminology in the ASEAN 'community', European 'community', international 'community' as it totally blurs the idea of common house and critical perspective.

The Columbian artist and activist Carolina Caycedo is part of Descolonizando La Jagua, a grassroots movement from the Upper Yuma (Magdalena) River Basin in defence of water, territories and life against neoliberalism. They use art and visual media as a strategy of awareness and struggle, in processes that spur the permanence and restoration of local ecosystems and identities. They organise for example workshops to reinforce the body as a political tool and to recover visual sovereignty, allowing the communities to define the way they represent themselves. Descolonizando La Jagua is against any Eurocentric definition of nature as something purely external that is contemplated. They consider the geography and the territory as part of the body and the land as an extension of it. Carolina Caycedo drew the public's attention on the fact that Colombia is the 2nd country in the world when it comes to murdered environmentalists. In this context, art can be a tool that helps repression to be lower as the repression forces don't really know how to deal with it in the same way as with 'traditional' forms of occupations and mobilisations.

In the circumpolar region, Artic Perspective Initiative is a project whose aim is to work with, learn from, and empower the North and Arctic Peoples through open source technologies.

According to its founder, Matthew Biederman, API is about trying to understand how we can move forward in the world with all of its complexities and imagine a new future. Matthew is defending culture as a dynamic and constantly evolving notion and not as opposed to something fixed that has to be preserved and turned into a museum. Moving forwards but maintaining what the communities define valuable to them can be for example imagining a re-nomadisation of the land and create tools to be able to go out of the land and still be connected. It can also mean being able to produce one's own science and research as part of political empowerment. SUNSI (sensor network and audio recording infrastructure) is one of these open source technological tools that API created in this respect. It allows people to collect data and do their own researches in their village.

Over the past three years, the Alliance of Artists Communities in the USA has worked to map and connect a network of artist residencies with strong environmental programmes. Its Director, Plannery Patton, presented programmes that have successfully fostered rich dialogue and engagement between artists in residence and diverse communities. She looked at models like the McColl Center for Art + Innovation's Environmental Artist in Residence programme to explore participatory approaches to address environmental themes in residence. She also focused on the role of non-traditional, public/private partnerships in fostering long-term impact for these works.
Finally, Sithabile Mlotshwa, Executive Director of the Thamgidi Foundation and Producer / Artistic director of IFAA & Head of IFAA Global, presented a major ongoing project, currently taking place in Congo and Paris as a response to the fight against climate change. IFAA believes that the role of Culture, currently overlooked is the missing key in addressing, tackling and solving the urgent environmental and social issues, including ensuring sustainable solutions based on a bottom up, context based approach.

Main ideas at a glance:
There is an urgent need to prevent the risk of a global approach not encompassing:

- The diversity of contexts and implementation practices particularly the ones by local communities directly affected by global climate changes. In this context, we need to support platforms of information on initiatives driven by local communities, artists, activists and/or researchers;

- The complexities of language, key terms and concepts (like "community", "nature", "sustainable development"), which can lead to miscommunication and sometimes to non-action or rebranding particularly in post-colonial contexts. "How can we really change something and not just pretending?" (Igor Ponosov, Partizaning, Russia).

@ Droits réservés Artic Perspective Initiative - Descolonizando La Jagua - Partizaning

DEC. 04 2015
"GREEN" TOOLS: TRANSLATION & ADAPTATION

This interactive session explored several useful online tools, allowing institutions to keep an eye on the pollution they generate with travel, heating and keeping of facilities.
Among the tools presented, we can mention for instance Ecoprod or Albert in the audio-visual sector. Julie's bicycle or Creative Carbon Scotland, are two UK organisations that created online carbon calculators to evaluate for instance the impact of travel during one year period for cultural organisations. Most of these tools are listed in the resources' section of this report.

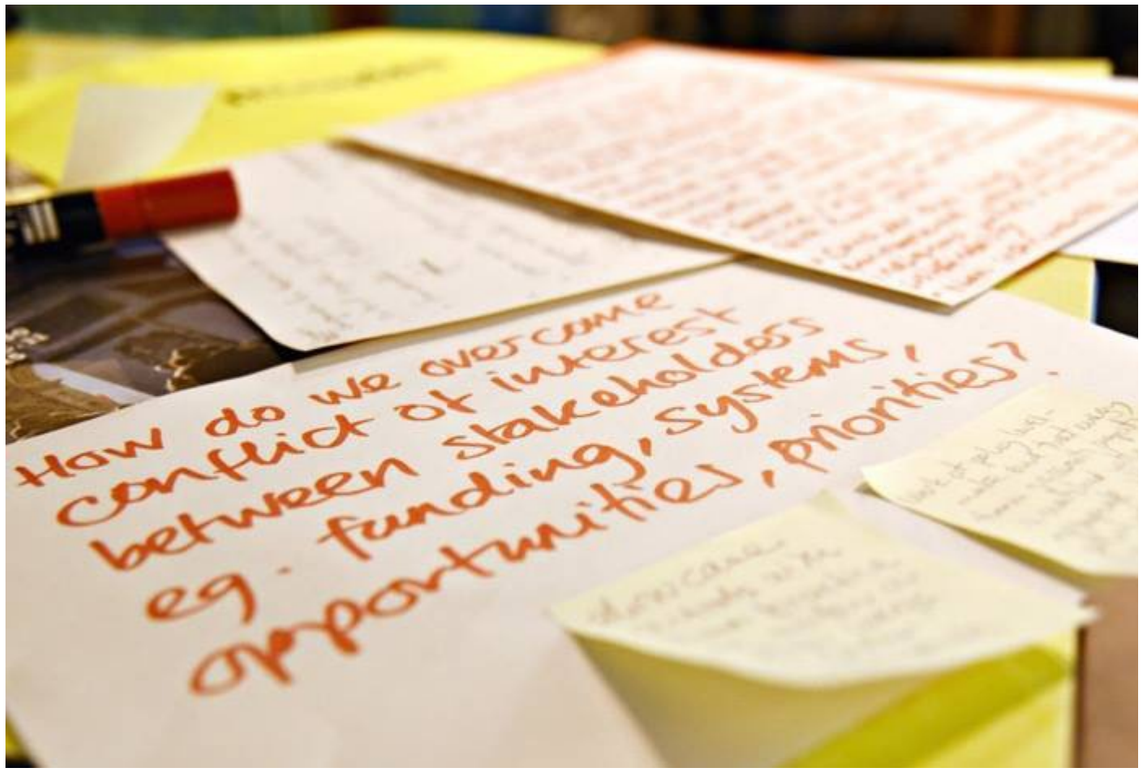
Moderator
Sholeh Johnston, Head of Creative Programmes, Julie's Bicycle

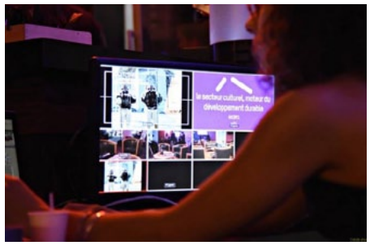
Main ideas at a glance:
There is an urgent need to prevent the risk of a global approach not encompassing:

- "The solution of the others can become yours »: it is important to promote and share platforms of knowledge and resources on the interlinked issue of arts, culture and sustainability as well on how to green practices." (Valeria Marcolin)

- The participants and the audience recognised the efficiency of these tools but they also noted that most of the tools were more responding to a western context, while highlighting a specific focus on charts and figures. They suggested to address these gaps by developing appropriate new tools (related to measuring impacts, information sharing etc.) at multiple levels (local, regional, national, international) and when possible in various languages to adapt them to specific contexts and make them more easily reachable.

- They also insisted on the fact that we have to be careful with these tools given that the "efficiency" of a cultural project cannot only be determined by quantitative tools. Other evaluation methods, provided by sociology for instance, are of utmost importance. This is why, it is important to collaborate to develop flexible and qualitative evaluation methodologies and adapted tools corresponding to the cultural work they are designed to measure. The use of the outcomes of such evaluations shall contribute to create a shared narrative about the crucial role of culture in enabling change and new solutions.





@ COAL et D Behar, réseau écoévénement

DEC. 04 2015
CONNECTED ACTIONS!
CLOSING PANEL AND CONCLUSIONS

Speakers
Patrick Degeorges, Philosopher/Manager for emerging and strategic ideas, Ministry of Ecology, Sustainable Development and Energy - France
Jordi Pascual, Coordinator, UCLG (Agenda21 for Culture and Campaign for the inclusion of culture in the Post 2015 Sustainable Development Goals)
John Crowley, Chief of section, Research, policies and prospective, UNESCO
Justin Simons, Chair of the World Cities Culture Forum

Moderator
Alison Tickell, Director and founder, Julie's Bicycle

In the context of the Sustainable Development Goals and COP21 policy frameworks, this last session looked at how the goals assigned to ensure a more sustainable environment could match the practices of cultural practitioners, at local, regional, national and international levels.

All participants agreed that the art and cultural sector had considered for quite a long time that global warming and the protection of the environment was a question to be put in the hands of scientists. That does not mean that the art world did not feel concerned, but it took a long time to make cultural practitioners, artists or activists aware of the fact that their activities and the way they envision and develop it is part of the solution at every level.

For Jordi Pascual, coordinator of the Agenda21 for Culture and the Campaign for the inclusion of culture in the Post 2015 Sustainable Development Goals at UCLG (United cities and local governments), there is a strong need, at a local level, to develop cultural policies that are people-focused and that connect the cultural sector to the issues of democracy and development. From a global perspective, he drew the public's attention on the fact that there is no specific goal on culture in the new United Nations Development Goals, with the exception of a few mentions.

Justin Simons, Chair of the World Cities Culture Forum and Head of culture in London mentioned the cultural conundrum: everybody agrees that culture is essential to the quality of life in the cities but at the same time this fact is not universally seen as a priority as it is vulnerable to budget cuts as well as to political short cycles. To her, there are some parallels to draw between the cultural conundrum and the one of sustainability.

According to John Crowley, Chief of section « Research, policies and prospective » at UNESCO Head office in Paris, there are various difficulties in implementing a sustainable development agenda for culture, the first reason being the tension between a very broad understanding of culture that includes everything and the second one considering culture only through the spectrum of cultural market economy. As a consequence, there is a need to frame it for practical policy making reasons. Besides, John Crowley highlighted the lack of connection made between culture and environment in the public debate. According to him, environmental issues are still too often seen as a technical problem and not something we are living with.

Patrick Degeorges, Philosopher and Manager for emerging and strategic ideas, at the French Ministry of Ecology, Sustainable Development and Energy, shares John Crowley's point of view. According to him, in order to transform our relationship to the way we live, the uses and practices we have, we need to go beyond the technological paradigm and to address how the cultural values and assumptions that the current policies depend on. There is a need to be more radical: because of the radical changes we are facing, we have to find a way to peacefully subvert existing norms to allow new ones to emerge.

Finally, Sacha Kagan, research associate and founder of the International section of Cultura21 and General rapporteur for the ArtCOP21 Professional Workshop, presented a critical synthesis of these two days of talks and debates. He noted various conceptions of culture within the UN Sustainable Development Agenda: as a fourth dimension (not a pillar), as a foundation and as a transversal aspect of all public policies, as well as several approaches, from environmental sustainability to cultural sustainability. For Sacha Kagan, the question now is whether we really reach synergies between them, not based on the least common denominator but based on mutual criticism and self-critical reflexivity on all sides.

There is a high risk for the arts sector to get a highly sectorised vision of the issue, as most of the problems our societies are facing now are interconnected. Project leaders and their teams must realise their action for the climate, which still has a huge development potential, is not only about having a low carbon impact or contributing to the protection of nature, but above all to develop human capabilities for transformation and resilience . To achieve this, art should retain a reflexive, critical quality, in a tension between art, activism and affectivism, awakening our sensibility to complexity.

@ COAL

For the final text by **Sacha Kagan**, Rapporteur of the Professional Workshop and the recommendations' document, check the link: *dropbox.com/sh/d3m4vs5v3roh842/AAA7G_hAKG1rlLDh2qjvlFgJa?dl=0*

ARTCOP21 RESOURCES AND OTHER USEFUL LINKS

This section is based on the resources shared during the ArtCOP21 Professional Workshop: online resources included during the presentations and/or shared during the discussions. The list does not claim to be a comprehensive one but may help you to further explore some of the key ideas and projects shared to go beyond the ArtCOP21 momentum.

The list is completed by resources shared on the facebook page of GALA-Green Art Lab Alliance (funded by the European Commission – Culture Programme 2013-2015).
facebook.com/greenartlaballiance/

CULTURAL POLICIES (NATIONAL / LOCAL AND INTERNATIONAL LEVELS) AND THE ISSUE OF SUSTAINABILITY

IFACCA / Julie's Bicycle, D'Art Report 34, 'The Arts and Environmental Sustainability: An International Overview' – 2014 (EN/FR/ES)
juliesbicycle.com/resources/ifacca-dart-report

Stratégie de développement durable du Ministère de la Culture et de la Communication – France – 2011-2013 (FR)
culturecommunication.gouv.fr/Politiques-ministerielles/Developpement-durable

Focus sur l'impact des changements climatiques sur le patrimoine culture – 2015 (FR)
culturecommunication.gouv.fr/Politiques-ministerielles/Developpement-durable/A-la-Une/Changement-climatique-quels-impacts-sur-le-patrimoine-culturel

Julie's Bicycle, Sustaining Great Art: Arts Council England Environmental Report 2015/16 (EN)
juliesbicycle.com/resources/sustaining-great-art-arts-council-environmental-report/

Nordic Culture Point - Promoting a sustainable Nordic Region -2015 (EN)
kulturkontaktnord.org/en/content/promoting-sustainable-nordic-region

Arts Council of Wales – 'Culture Shift: How Artists are Responding to Sustainability in Wales' – 2014 (EN)
arts.wales/arts-in-wales/inspire/sustain/sutainability-culture-shift

Green Art Lab Alliance – GALA Funding Guide 'A selection of funding opportunities for arts and culture projects related to environmental sustainability' - 2015 (EN)
greenartlaballiance.eu/wp-content/uploads/2015/03/gala-funding-guide-final-FINAL.pdf

Goehler, Adrienne, 'Conceptual Thoughts on Establishing a Fund for Aesthetics and Sustainability', (Ed. Heinrich-Böll-Stiftung) – 2012 (EN)
boell.de/sites/default/files/Fund_for_Aesthetics-engl.pdf

Asia-Europe Foundation, 'Arts. Environment. Sustainability. How Can Culture Make a Difference?' – 2012 (EN)
asef.org/images/docs/

United Cities and Local Governments, Agenda21 for Culture, 'Culture – Actions' – 2015 (EN/FR/ES)
agenda21culture.net/index.php/

United Cities and Local Governments, Agenda21 for Culture, 'Culture as the Fourth Pillar of Sustainable Development' – 2010 (EN/FR/ES)
agenda21culture.net/images/a21c/4th-pilar/zz_Culture4pillarSD_eng.pdf
agenda21culture.net/images/a21c/4th-pilar/zz_Culture4pilierDD_fra.pdf
agenda21culture.net/images/a21c/4th-pilar/zz_Cultura4pilarDS_esp.pdf

UN System Task Team on the Post-2015 UN Development Agenda, 'Culture: a driver and an enabler of sustainable practice'
un.org/millenniumgoals/pdf/Think%20Pieces/2_culture.pdf

PARTNERSHIPS' MODELS (CROSS-SECTORIAL, PUBLIC/PRIVATE ETC.)

Science / Technology / Environment / Arts

Cape Farewell, expeditions and projects with artists, scientists, researchers etc. (UK/Canada) (EN)
capefarewell.com

Tara expeditions – with the support of Agnès B. (EN/FR)
arctic.taraexpeditions.org

The Current is a three-year exploratory fellowship programme in the Pacific that takes creative practice out of the studio, science out of the lab, and the participants out of their comfort zones. Supported by Thyssen-Bornemisza Art Contemporary.
tba21.org/thecurrent

Where Science Meets Art by Julie's Bicycle, Technology Strategy Board and Green Futures (EN)
juliesbicycle.com/resources/where-science-meets-art

Dark Ecology (see below under EU cooperation)

Arts, sustainability, local communities and public/private funders

Zimbabwe Cultural Fund and the example of the Chilelema Village Basketry Project (EN)
herald.co.zw/women-put-traditional-art-on-limelight/
culturefund.org.zw/mission-vision/ (see under strategic partnership)

Manchester Art Sustainability Team and their collaboration with the City Council and local projects/initiatives to green the city (EN)
ontheplatform.org.uk/mast

UNIDEE – University of Ideas is the formative programme developed by the Educational Office at Cittadellarte – Fondazione Pistoletto Onlus, an artistic project conceived by Michelangelo Pistoletto in 1998 and located in Biella, Italy. (EN / IT)
cittadellarte.it/unidee/info.html

Mas Arte Mas Accion - Colombia (EN/ES)
masartemasaccion.org

Climate Focus and the project Sinfonía Trópico in Colombia (EN/ES)
climatefocus.com/projects

Bamboo curtain studio –Taiwan (EN/CN)
bambooculture.com/en
bambooculture.com/en/project/2004

Rujak Centre for Urban Studies and Fund for Arts and Ecology – residency on ecology and community in Yogyakarta – Indonesia (EN /IN)
rujak.org

An artists' residency articulated around the UN Development Goals, supported by Creative Carbon Scotland
creativecarbonscotland.com/mull-residency-2015-reflections/

EU cooperation

Imagine2020, a network of European venues and festivals exploring causes and effects of climate change through artistic work
imagine2020.eu/

Dark ecology: a three-year art, research and commissioning project with Russian, Norwegian and European partners (2014-2016)
darkecology.net

Dark Ecology is part of the Changing Weathers project, a set of activities and actions reflecting the status of the changing cultural landscape of Europe, taking into account the shifting geophysical, geopolitical and technological vectors that are shaping it.
changingweathers.net

APS (Active Public Space), an EU co-founded project with the aim of developing knowledge on Active Public Space, in particular in relation to sustainable urban development.
activepublicspace.org

@ Natur Wuhan - Rios Vivos

@ Droits réservés EE Music - Lézarts verts - Michelangelo Pistoletto

GALA-Green Art Lab Alliance – resources 2013-2015 of this knowledge alliance on art practices and sustainability issues (under "Engage and get inspired).
greenartlaballiance.eu

Energy Efficient Museum (EE Music): funded by Intelligent Energy Europe – a project to establish an efficient and sustainable energy music culture in Europe, through workshops, training events, energy audits and knowledge sharing in over 27 countries and 6 languages.
ee-music.eu/

RIBuild is a EU research project that develops guidelines on how to install internal thermal insulation in historic buildings while maintaining their architectural and cultural heritage.

Resources' sharing supported by public organisations

Ressource0 by COAL (EN/FR) – Initiative first supported by the Ministry of Ecology-France
ressource0.com/

Culture and Climate Change and Future Perfect (EN/DE)- Supported by the Goethe Institut
goethe.de/ins/cz/prj/fup/ueb/enindex.htm

Focus on Residencies and ecology (EN) – supported by the Alliance of Artists' Communities
artistcommunities.org/arts-ecology-residency-programs
artistcommunities.org/arts-ecology-tools-resources

See as well for artists' residencies:
DutchCulture / TransArtists – the artists' residency platform with a focus on sustainability
transartists.org/category/free-tagging/sustainability

The 2015 publication, Greening the Arts – A reflection of a Greenie in residence in Australia (EN)
issuu.com/mattwicking/docs/greeningthearts

SUSTAINABLE NEW BUSINESS MODELS

Incubators, facilitators and connectors

OUIshare, this global community's mission is to build and nurture a collaborative society by connecting people, organisations and ideas around fairness, openness and trust.
ouishare.net/

European Cultural Foundation – Idea Camp
The Idea Camp is founded on the principles of free and open culture. It provides a safe and inspirational space for the cross-pollination of ideas, allowing projects and partnerships to emerge.
culturalfoundation.eu/idea-camp/

Robert Bosch Stiftung – Actors for Urban Change encourages cross level collaborations, cultural initiatives and urban development
bosch-stiftung.de

ArtsCollaboratory – Towards a new ecosystem focused on cultural, social, environmental initiatives from the Global South - funded by the DOEN Foundation
artscollaboratory.org

Lilo, a search engine that finances social and environmental projects.
lilo.org

And also

Trans Europe Halles: check the resources' section of the European network of independent cultural centres or click on the tag "sustainability":

teh.net/resources/

GREEN PROCESS VS CONTENTS

Resources

A selection of Julie's bicycle's resources. More Practical Guides, Factsheets, Top Tips and Case Studies on energy, waste, water, materials, and everything to do with sustainable cultural work, are waiting for you online
juliesbicycle.com/resources

Julie's Bicycle, 'Practical Guide: Communicating Sustainability'
juliesbicycle.com/resources/communicating-sustainability

Julie's Bicycle, 'Fit for the Future Guide: Investing in Environmentally Sustainable Buildings'
juliesbicycle.com/resources/fit-for-the-future-guide

Julie's Bicycle, 'Practical Guide: Audience Travel'
juliesbicycle.com/resources/audience-travel-guide/

Julie's Bicycle, 'Practical Guide: Productions and Exhibitions
juliesbicycle.com/resources/productions-and-exhibitions

Julie's Bicycle (Commission by On the Move), 'The green mobility funding guide for the performing arts sector' – (EN, FR, IT, DE and CN)
on-the-move.org/about/ourownnews/article/14222/green-mobility-guide-for-the-performing-arts/

Guide of eco-responsible administrations by ADEME (FR)
ecoresponsabilite.environnement.gouv.fr/IMG/ADEME_guideBAT.pdf

Happy transformation in a turbulent world – Towards ecological artistic practices" (2012) – Inspired by a VTI projects. With the support of the Arts network in Brussels (FR /NL)
rabbko.be

Ecoprod, for a better integration of environmental criteria in audio-visual productions (EN /FR)
ecoprod.com

Festival International d'Art lyrique – Sustainable development and eco-stage (FR)
festival-aix.com

Green Culture Conference series: The Green Culture Conference is one of the groundbreaking events in Southeast Europe to address the role the Creative Industries play in environmental sustainability. (EN)
greencultureconference.org

Environmental impact tools

Eco-conception of cultural events: a selection of tools (FR)
ressource0.com/outils/

Julie's Bicycle IG Tools (EN)
juliesbicycle.com/services/ig-tools
Also available in FR, DE, PL, PT, LV, BG, ES via EE Music :
ee-music.eu/ig-tools

Creative Carbon Scotland – Training and tools
creativecarbonscotland.com

Ecoprod, Carbon' clap (FR)
carbonclap.ecoprod.com/

Albert, a carbon calculator to estimate the impact of screen art production (EN)
calc.wearealbert.org/default.aspx

Powerful Thinking: A 'think-do' tank bringing festival promoters together with renewable energy providers. Toolkits and factsheets on energy for festivals and events (EN)
powerful-thinking.org.uk

The Center for Sustainable Practice in the Arts a Think Tank for Sustainability in the Arts and Culture in the USA. Check its resources and tools and consult its quarterly magazine. (EN)
sustainablepractice.org/

Broadway Green Alliance – check their resources (green theatre guide, lighting guide etc.) (EN)
broadwaygreen.com/resources/

The tools' box by éco-événements in Nantes (FR)
reseau-eco-evenement.net

Initiatives and/or calls for actions

The collective of festivals engaged for sustainable development in Brittany (+ Charter) (FR)
lecollectifdesfestivals.org/collectif/lassociation/la-charte/

Good practices in the performing art sector – Bis de Nantes 2015 (FR)
bischezdd.net/

The ecostage pledge is a public commitment and positive declaration to work ecologically in the performing arts sector.
ecostagepledge.com

And also

greenmuseum.org is a 100% volunteer run online museum of environmental art founded in 2001 (see related links and resources)
greenmuseum.org

Climarte festival, Melbourne - Australia. Check the resources of this great Festival in Australia.
climarte.org/resources/

@ Droits réservés Stuwa - Bamboo Curtain Studio - Fonds culturel du Zimbabwe

ACT LOCALLY, MOBILISE GLOBALLY

◆ **Good case practices / local and/or inter-connected initiatives**

Ecoart Uganda, a group of 14 artists united to create environmental awareness through visual art.
facebook.com/ecoartuganda/

Basurama, a collective with projects in Spain and Portugal, Zimbabwe, Morocco, Turkey, Brazil etc. (EN, PT, ES)
basurama.org

Partizaning, an engaged ad proactive collective in Russia
culture360.asef.org/magazine/artists-intervention-sustainable-city-interview-partizaning/

STUWA is the artistic path by the Sungdau villages implemented in 2015 under the initiative of the Sungdau county, in the south part of Alsace region. The artistic direction has been done by COAL since the inception of this project. (FR)
projetcoal.org/coal/category/stuwa-art-et-nature-dans-le-sundgau/

Salzburg Global Seminar Report: Beyond Green: The Arts as a Catalyst for Sustainability – 2016 (EN)
salzburgglobal.org/topics/article/beyond-green-the-arts-as-a-catalyst-for-sustainability-report-now-online.html

Creative Answers to Sustainability – Korea by Yasmine Ostendorf – 2015 (EN)
Supported by the Asia-Europe Foundation
culture360.asef.org/asef-news/creative-responses-to-sustainability-korea-guide-launched/

Creative Answers to Sustainability – Singapore by Yasmine Ostendorf – 2015 (EN)
Supported by the Asia-Europe Foundation
culture360.asef.org/asef-news/creative-responses-to-sustainability-singapore-guide-launched/

TINFO/ Theatre Info Finland: Sustainability, Resilience and Performance Utopias – 2015 (EN/DE)
tinfo.fi/e-julkaisut/sustainability_resilience_and_performance_utopias/
tinfo.fi/e-julkaisut/bestandigkeit_nachhaltigkeit_und_performance-utopien/

IETM & COAL, New perspectives 'Art for the Planet Sake' – 2015 (EN/FR)
ietm.org/en/publications/fresh-perspectives-4-art-for-the-planets-sake

Sacha Kagan, Toward Global (Environ)Mental Change - Transformative Art and Cultures of Sustainability (Published by the Heinrich Böll Foundation) – 2012 (EN /DE)
boell.de/en/content/toward-global-environmental-change

Nesta, 'Galvanising Community-led Responses to Climate Change' – 2011 (EN)
nesta.org.uk/publications/galvanising-community-led-responses-climate-change

SPECIAL FOCUS ON LATIN AMERICA
(SPECIAL THANKS TO SINA RIBAK)

Estudio Nuboso (Panama) is an artistic platform that addresses themes of human ecology, culture and society through multidisciplinary residencies, publications and projects. (EN/ES)
estudionuboso.org

FLORA ars + natura (Colombia) is a contemporary art space in Bogota focusing on the relation between art and nature. FLORA focuses on artworks' production through commissions and residencies, the dissemination of results, publications and projects. (EN/ES)
arteflora.org/

Lighthouse Providencia organises the Festival de Cine Eco-cultural Seaflower that illustrates social and environmental topics of the Caraibean. For 10 years, Lighhouse has been working in the development of arts, communication, eduation and cultures on the islands of Providencia, Santa Catalina and San Andrés. (ES)
lighthouseprovidencia.com/

Klosko (Bolivia) organises for instance "Abubuya": a workshop of contemporary visual artists on the Amazonian river 'Mamore' via a cultural exchange between participants, the crew of the boat and the community Rosario who lives there and faces regular floods. (ES)
kioskogaleria.com/

HAWAPI is an independent arts organisation based in Peru which organizes an annual art event in remote sensitive locations that are at risk due to mining or climate change. Artist residencies promote meaningful dialog.
hawapi.org

Platohedro is a not-for-profit organisation which acts as a collaborative creation platform based in Medellín, Colombia. Since 2004, Platohedro has been focusing on artistic creation, the investigation of free culture and the search for common well-being via creative process and training open to all.
platohedro.com

Labverde is an art immersion programme in the Amazon is an immersion artistic programme in Amazonia. (EN/PT)
labverde.com/

◆ **Networks / information platforms coordinated/initiated by individual(s) / professionals / artists and/or activists**

Cultura21, a not-to-be missed transversal, trans-local network, constituted of an international level grounded in several Cultura21 organisations around the world (EN)
cultura21.net

Ecoscenography instigated by designer Tanja Beer – a PhD candidate at the University of Melbourne, Australia, investigating the application of ecological design principles to theatre.
ecoscenography.com

Artists and Climate Change, Contributions from the artistic community to the vexing problem of climate change (EN)
artistsandclimatechange.com

Ecoart network, a network of professionals dedicated to the practices of ecological art (EN)
ecoartnetwork.org/wordpress/about/

CLIMARTE harnesses the creative power of the Arts to inform, engage and inspire action on climate (see the resources) (EN)
climarte.org

Rhyzom, a collaborative network for local cultural production and trans-local dissemination (EN)
rhyzom.net

A video collection by Howlround related to climate change and art forms (EN)
howlround.com

@ Droits réservés

CONCEIVED AND ORGANISED BY / CONÇU ET ORGANISÉ PAR

COAL Art et développement durable

Gaité Lyrique

on the move

Julie's Bicycle

IFACCA International Federation of Arts Councils and Culture Agencies

FUNDED BY / SOUTENU FINANCIÈREMENT PAR

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IMAGINE 2°C art and climate change

Ministère de la Culture et de la Communication

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British Council

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Arts Collaboratory

IETM International network for contemporary performing arts

GAIA Green Art Lab Alliance

Cape Farewell

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Divadelní ústav

WIP

ARTCOP21

The professional workshop is one of the five actions of ArtCOP21, the Paris Climat 2015 Cultural Agenda - Announcement 2015

ArtCOP21 is a vast programme of actions and citizen and artistic events that take place in public space as well as in a variety of cultural institutions gathered for COP21. At the end, these are more than a hundred of actors and French and international cultural institutions bringing together the best initiatives binding art and sustainable development throughout the world, which will unprecedentedly collaborate against climate change. ArtCOP21 is an initiative by COAL in collaboration with Cape Farewell, two main European cultural actors to mobilize artists and cultural sector on climate change issue.

The other components of ArtCOP21 are:
- Monumental artistic and participatory installations in public space with internationally recognised artists;
- A cultural agenda and a path of exhibitions, performances and experimentations throughout the region Ile de France;
- A special edition of the COAL Prize on Arts and Environment through its yearly international call for projects related to climate;
- The Summit of Creatives, a public and international event witch bets on imagination, creativity and collaboration to take up the climate challenge with 100 artists and creatives at Gaité lyrique, from 1 till 11 December.

@ Stefan Shankland, Le monde change l'art, démarche HQAC Aubervilliers, 2013 © Damien Lequeux